



BRITISH JOURNAL OF TRANSLATION, LINGUISTICS AND LITERATURE

ISSN: 2754-5601 (Online)

ISSN: 2754-5598 (Print)

UK BRIGHT HORIZONS

Publishing House

UNIVERSAL SQUARE BUSINESS CENTRE

DEVONSHIRE ST., MANCHESTER, M12 6JH

British Journal of Translation, Linguistics and Literature (BJTLL),

Vol. 2, No. 1, Winter 2022

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BJTLL is published by UK Bright Horizons LTD

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Telephone: +44(0)79 1623 8487

Email: bjtll@ukbrighthorizons.co.uk

Website: <https://journals.ukbrighthorizons.co.uk/index.php/bjtll/about>

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A Configurational System-based Approach to Translating Tenses from Arabic to English

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ARTICLE DATA

Received: 12 November 2021

Accepted: 14 March 2022

Volume: 2

Issue: Winter 2022

DOI: 10.54848/bjtll.v2i1.19

KEYWORDS

aspect, configurational system,
contextual tense,
morphological tense, structural
tense, translation

ABSTRACT

In this study, I seek to discuss the translation of tenses from Arabic, which does not have a grammatical category for ‘aspect’, to English, which has such a grammatical category. It is hypothesised that in order for the translators to produce an accurate translation and create a similar mental image in the minds of the target language readers, the ‘contextual tense’ should be given serious consideration at the expense of the ‘morphological tense’ or ‘structural tense’. This study proposes a cognitive model for identifying the contextual tense where categories, such as ‘point of emphasis’, ‘state of dividedness’, ‘state of boundedness’, ‘degree of extension’, ‘plexity’, ‘pace and time lapse’ and ‘extent of causation’ are used. To demonstrate how adhering to the morphological tense or structural tense without figuring out the contextual tense may lead to inaccurate translations, ample authentic examples taken from a collection of 12 short stories titled *Modern Arabic Short Stories: A Bilingual Reader* (2008) are used. From the analysis of the primary data, it has been shown that failing to identify the contextual tense leads to an inaccurate translation, thereby creating different mental images in the minds of the target language readers.

1. Introduction

In this paper, special attention is paid to the properties that a finite verb carries, such as ‘tense’ and ‘aspect’ as paying less attention, or no attention, to those properties, through translation may change the intended meaning as they, in addition to other elements, contribute to constructing messages. My starting point is the observation that adhering to the grammatical form used in the source language without giving the context in which it is used adequate consideration may lead to an inaccurate translation, thereby affecting not only the message intended by the author, but also the mental image(s) conjured up in the target language readers’ minds. To make what I have in my mind clear, let us consider these two simple sentences:

(1) لم يتسلم والدي راتبه أمس. (Lit. My father did not receive his salary yesterday)

(2) لم يتسلم والدي راتبه إلى أمس. (Lit. My father did not receive his salary till yesterday)

In these two simple sentences, the same grammatical form is used لم يتسلم والدي راتبه literally meaning ‘My father did not receive his salary’. However, by virtue of the lexical item أمس ‘yesterday’, the emphasis in (1) is placed on the completion of the act of not receiving the salary at a specific point, thus reducing the act to being seen as a point on the timeline. In (2), however, by the effect of إلى أمس ‘till yesterday’, the emphasis is placed on the whole period that started in the past (unspecified as we cannot specify the starting point but we can predict it as it is in our scope of prediction) and is seen as relevant to another point in the

past (specified as we are able to specify the endpoint, which is yesterday). As such, these two simple sentences lend themselves differently in English and other languages.

In this paper, the context in which the text is used is given serious consideration while translating tenses from Arabic, which does not have a grammatical category for ‘aspect’, to English, which has both ‘tense’ and ‘aspect’ as grammatical categories. This is in line with Shamaa (1978: 32-3) who holds that what places an action, situation, or event in “its true temporal and aspectual perspective” is the context. This point is adopted by Gadalla (2006b: 51) who lays more emphasis on “the contextual clues that can assist a translator” to render tenses from Arabic into English. In this study, it is hypothesised that in order for translators to produce an accurate translation and create similar mental images in the minds of their readers, they should do their best to figure out the contextual tense rather than adhering to the morphological tense or structural tense. In what follows, tenses in Arabic are classified into three main types, namely morphological tense, structural tense, and contextual tense, but before that, it is of paramount importance to be clear about certain terms and issues, such as ‘finite verbs’, ‘non-finite verbs’, ‘tense’, and ‘aspect’.

2. Verb, tense, and aspect

Syntactically, ‘finite clauses’ (also known as ‘tensed clauses’), are usually divided into two main components: a noun phrase and verb phrase (also called respectively ‘subject’ and ‘predicate’ in traditional grammar). Unlike non-finite clauses which have non-finite verbs, finite clauses should have finite verbs, that is, verbs with certain grammatical properties, such as ‘tense’, ‘aspect’, and the like. When the finite verb, which is the heart of the verb phrase/predicate, is employed by the language users (be they speakers or writers), it is usually injected with such properties as ‘tense’, ‘aspect’, ‘voice’, ‘mood’, and the like, thus constructing messages—these messages change in meaning when those properties change. However, when the verb is used without those properties, then it is a non-finite verb. It is worth mentioning that those properties that the finite verb may carry depend on the linguistic system of the language at hand. This accords with Nida (1964: 199) who holds that one of the most important points that should be taken into consideration by translators while translating from language *A* to language *B* is that “no two systems are in complete agreement”, irrespective of “the formal or semantic differentiations made in the tense system”.

With this morpho-syntactic notion in mind, this study pays special attention to ‘tense’ and ‘aspect’ as they relate “the happening described by the verb to time in the past, present, or future” (Leech and Svartvik 2002: 66). They convey temporal information about a described activity, event, or situation. The difference between tense and aspect is that while the former refers to when it happens, the latter refers to how it happens (Kearns 2000/2011; Almanna 2016a, 2016b, 2018). Aspect, according to Quirk et al. (1972, 90; also discussed in Gadalla 2017: 30) “refers to the manner in which the verb action is regarded or experienced. The choice of aspect is a comment on or a particular view of the action”. On this subject, Radwan (1975: 30) rightly comments that while tense “covers time reference”, aspect “covers the semantic ranges of completion versus non-completion and continuation versus non-continuation”.

Tense and aspect represent points of divergence between Arabic and English. Some grammarians (see Quirk and Greenbaum 1973) restrict the use of tense in English to a grammatical, marked form of a verb, thus having two tenses only, that is, ‘past’ and ‘present’. ‘Future’ for them is not a tense but can be expressed by many constructions (for more details, see Quirk et al. 1972: 84; Gadalla 2017: 30). In this study, however, for the sake of clarity and consistency, tenses are divided into ‘past’, ‘present’, and ‘future’. This view has been adopted by several scholars and researchers (see for example Biber et al. 2002; Coe et al. 2006; Freeborn 1987; among others). In this respect, Freeborn (1987: 149) states: “The statement that there are only two tenses in English [...] seems puzzling, because it is quite clear that we can refer to ‘past’, ‘present’ and ‘future’ time, and that there should be at least three tenses to do this” (emphasis added). Arabic, on the other hand, has three basic tenses, namely ماضٍ ‘past’, مضارع

'present', and أمر 'imperative'. The imperative, by nature, has a reference to the future, that is why some Arab grammarians call it 'future' (see Āl Sāqy 1977, Āl Syrāfi 1986, and Ḥārūn 1977).

As regards aspect, English has four types, namely simple, perfect, progressive, and perfect progressive (cf. Kreidler 1998; Celce-Murcia and Larsen-Freeman 1999; Kearns 2000/2011; Griffiths 2006; Almann 2016a, 2016b, 2018), as shown in these four sentences in the present tense.

Aspect	Example
<i>Simple</i>	<i>I usually study [present simple] for the exam in the evening.</i>
<i>Perfect</i>	<i>I have studied [present perfect] for the exam for two hours.</i>
<i>Progressive</i>	<i>I am studying [present progressive] for the exam right now.</i>
<i>Perfect & progressive</i>	<i>I have been studying [present perfect progressive] for the exam since morning.</i>

Conversely, Arabic has no grammatical category for aspect. Still, language users can exploit certain potential resources to emphasise, for example, the frequency and regularity of an action as a matter of routine, the duration of the action, the continuity of the action at a particular point of time, and the like.

In translating from Arabic to English it "is the aspectual rather than the temporal reference of an Arabic verb, that can lead to difficulties in translation". Therefore, to produce an accurate translation and create a similar mental image in the minds of the target language readers, it is of paramount importance "to determine whether a given action is completed or in progress, instantaneous or enduring, momentary or habitual, etc." (Shamaa 1978: 36-7). To put it differently, translators need to rely on the grammatical forms and content specifications available in a given clause or sentence to identify the contextual tense in Arabic as well as the aspect required for the verb in English. To make what I have in my mind clear, let us examine this example taken from our primary data collected for the purpose of this study (2008: 225):

(3) واغرورقت عيناى بالدموع وأنا أروي لوالدتي ما جرى لي وكيف أن هذا المالك الوضيع الأصل لم يحترم ذكرى والدي ولا سمعة عائلتنا.

Lit. *My eyes were filled with tears while telling my mother what happened to me, and how this lowlife landlord did not respect my father's memory or the reputation of our family.*

TT: *My eyes were filled with tears when I told my mother what had happened, and how that lowlife landlord had shown no respect for my father's memory or our family's reputation.*

Here, the act of what happened to the narrator and the act of not respecting his father's memory and his family's reputation occurred before the act of telling his mother although all of them occurred and were completed in the past. Further, his eyes being filled with tears occurred in the middle of telling his mother, thus indicating (1) the act of telling his mother is drawn out over a short period of time, and (2) there is no time lapse between the two acts. Apart from the act of telling his mother where the emphasis in the original text is shifted from the beginning and end of the act towards a middle phase in the past, thereby being seen as an ongoing activity, the translators managed to determine the aspectual rather than the temporal reference of the Arabic verbs employed in the original text. Now, let me move on to introduce my own classification of tenses in Arabic.

3. Morphological tense, structural tense & contextual tense

Traditionally, Arabic has two basic tenses, 'past' and 'present'. These two basic tenses are also referred to as 'perfect' and 'imperfect'. The perfect tense, according to Wright (1967), is used by language users (be they speakers or writers) to describe an action, situation, or event that occurred and was completed in the past, that is, it occurred and was completed in relation to other actions, situations, or events. The imperfect tense, by contrast, is used to describe an action, situation, or event, which is in the

present or future, that is, it is not completed. This classification is of little help for translators when translating from Arabic that has only two tenses into English that has 12 combinations of tense and aspect. Therefore, for the purposes of translation, in this study, tenses in Arabic are classified into three main types, namely ‘morphological tense’ الزمن الصِّغَة or الزمن الصِّغَة, ‘structural tense’ زمن التَّركيب and ‘contextual tense’ زمن السِّياق, as shown here:

Morphological tense	الزَّمن الصِّغَة or زمن الصِّغَة
Structural tense	زمن التَّركيب
Contextual tense	زمن السِّياق

To identify the morphological tense, the form of the verb is given full consideration; therefore, the morphological tense of زار ‘visited’ is past while يزور ‘visit’ is present according to their forms. However, to identify the structural tense, the structure itself is given serious consideration. To explain, while the morphological tense of أكتب ‘write’ is present, the structural tense of the same verb in a structure of this kind لم أكتب ‘did not write’ is past. Now, the question that rears its head here is: how can the contextual tense be figured out? To figure out the contextual tense, the current study proposes the following categories that need to be given adequate consideration before moving on to the second step which is activating the mechanism of equivalent search.

- (1) ‘point of emphasis’ which refers to whether the emphasis is placed on the completion of the action, its continuity, duration, habituality, regularity or frequency,
- (2) ‘plexity’ which refers to whether the quantity of the action is made up of one element or more than one element,
- (3) ‘extent of causation’ which refers to whether the action occurred in the past, thus being part of reality¹,
- (4) ‘pace of events’ which refers to whether the pace of events is sped up or slowed down,
- (5) ‘time lapse’ which refers to whether there is a time lapse between the actions or not,
- (6) ‘state of dividedness’ which refers to the internal segmentations that a quantity has whether it has breaks or interruptions in its internal composition or not,
- (7) ‘state of boundedness’ which refers to whether the action has boundaries (bounded) or not (unbounded) and
- (8) ‘degree of extension’ which refers to whether the action is reduced or extended on the timeline.

To explain, let us consider the tenses used in the first part of these two complex sentences:

(4) كُنْتُ أَشَاهِدُ التَّلْفَازَ عِنْدَمَا كُنْتُ طِفْلاً. (Lit. *I was watching TV when I was a child*)

(5) كُنْتُ أَشَاهِدُ التَّلْفَازَ عِنْدَمَا جَاءَ صَدِيقِي الْبَارِحَةَ لِيُزَوِّرَنِي. (Lit. *I was watching TV when my friend came last night to visit me*)

Here, as can be seen, the same grammatical form كُنْتُ أَشَاهِدُ التَّلْفَازَ literally meaning ‘I was watching TV’ is used. However, the context is different. In (4) the process of behaving expressed by the verb ‘to watch’ is drawn out over a long period of time – we talk about years (degree of extension). In (5), however, the process of behaving expressed by the verb ‘to watch’ is drawn out over a short period of time – we talk about minutes or hours (degree of extension). In both examples, the process of behaving is characterised by having no boundaries as we are not able to specify the starting point or the endpoint (state of boundedness). Further, the act of watching in (4) is characterised by having breaks and interruptions, that is, we watch for a while and then we take a break and so on, but in (5), it is characterised by having no breaks or interruptions (state of dividedness). With this in

¹ Note that ‘causation’ in this study has nothing to do with causing somebody or something to do or to become something else, but rather it is used as opposed to ‘scope of intention’.

mind, in (4), the process of behaving is characterised by multiplexity, that is, the quantity of the action is made up of more than one element/act of watching while in (5) it is characterised by uniplexity, that is, the quantity of the action is made up of one element/act of watching (plexity). In (5), the act of visiting occurred in the middle of the act of watching, thus indicating there is no time lapse between the two actions (pace and time lapse). Further, the emphasis in (4) is placed on the habituality in the past while the emphasis in (5) is shifted from the beginning and end of the action towards a middle phase, thus being seen as an ongoing activity in the past (point of emphasis). In terms of extent of causation, it is asserted in both sentences that the actor/watcher watched TV; therefore, the extent of causation is greater than the scope of intention (extent of causation). As such, these two sentences that have the same grammatical form in their main clauses, that is, they have the same morphological tense which is present *أشاهد* and structural tense *كُنْتُ أَشَاهِدُ*, have different contextual tenses, thus lending themselves differently in English. While sentence (4) can be rendered as 'I used to watch TV when I was a child', sentence (5) lends itself to 'I was watching TV when my friend came to visit me last night'.

As stated earlier, in order for translators to produce an accurate translation and create a similar mental image in the minds of their readers, the contextual tense should be identified before activating the mechanism of equivalent search. To show how these two steps work hand in hand, let us discuss these three sentences that have the same grammatical form:

Example	Morphological tense	Structural tense	Contextual tense + equivalent search
(6) لم أزره أمس. Lit. I did not visit him yesterday.	Present	Past	Past simple
(7) لم أزره إلى أمس. Lit. I did not visit him till yesterday*.	Present	Past	Past perfect
(8) لم أزره قط. Lit. I never visited him*.	Present	Past	Present perfect

Here, in these three sentences, the same grammatical form, i.e. *لم أزره*, is used. However, the meaning is different as the emphasis in (6) by virtue of the lexical time *أمس* 'yesterday' is placed on the completion of the process of doing expressed by the verb *زار* 'to visit' in the negative; therefore, it is an equivalent to the past simple in English, i.e. 'I did not visit him yesterday'. In (7), by the effect of the phrase *إلى أمس* 'till yesterday', the emphasis is put on the whole period that started in the past (unspecified as we cannot specify the starting point) and is seen as relevant to another point in the past (specified as we can specify the endpoint, i.e. yesterday); therefore, it is an equivalent to the past perfect in English, i.e. 'I had not visited him till yesterday'. As regards the sentence in (8), by the dint of the word *قط*, i.e. *never*, the emphasis is placed on the whole period that started in the past (unspecified but it can be predicted as it is in our scope of prediction) and is seen as relevant to another point in the present; therefore, it is an equivalent to present perfect, i.e. 'I have never (ever) visited him'. As such, adhering to the morphological tense or structural tense may lead to ungrammatical sentences as in the translations of (7) and (8) stated in the table above and marked by *. To sum up, for the purpose of translation, the first step, that is, identifying the contextual tense, should be followed by the second step, which is activating the mechanism of equivalent search.

4. Theoretical framework

In this study, the configurational system, which is one of the imaging systems that every person has (Talmy 2000; Evans and Green 2006; Almanna & Al-Shehari 2019; among others) is used as a theoretical framework for identifying the contextual tense as shown in our response to the question raised in the previous section concerning how the contextual tense is identified.

The imaging systems, in general, are divided into four systems, namely (1) the ‘configurational system’ (referring to all forms of conceptualisation of quantity or relations between quantities, in dimensions like TIME and SPACE), (2) the ‘attentional system’ (referring to the distribution of attention over the aspects of the scene along with its participants), (3) the ‘perspectival system’ (referring to how people fix their mind’s eye to look out upon a scene and its participants), and (4) the force dynamics (dealing with the forces that each element in the scene may exert on another element). These imaging systems, according to Talmy (2020), work hand in hand to structure a given scene, which is, in turn, expressed by virtue of certain grammatical forms (grammar) and content specifications (semantics). It is worth mentioning that each imaging system has certain features and categories that can be used to study the mental image(s) conjured up in the minds of the target language readers when we talk about translating from language *A* to language *B*. In this study, as stated earlier, the configurational system only is used; therefore, it is useful to remind the reader of the features and categories of this imaging system discussed in the previous section before embarking on analysing the primary data collected for the purpose of this study. In this imaging system, serious consideration is given to notions and categories, such as ‘point of emphasis’, ‘plexity’, ‘state of boundedness’, ‘state of dividedness’, ‘degree of extension’, ‘pace of events’, ‘time lapse’, and ‘extent of causation’ while the category ‘scene partitioning’ is paid less attention as it is of little help for identifying the contextual tense.

5. Methodology

5.1 Data collection & sampling

To demonstrate how adhering to the morphological tense or structural tense without figuring out the contextual tense may lead to inaccurate translations, thus creating different mental images in the minds of the target language readers, 449 finite clauses taken from a collection of 12 short stories translated to English in 2008 in a collection of short stories titled *Modern Arabic Short Stories: A Bilingual Reader* by Ronak Husni (a professor of Arabic and translation studies and a native speaker of Arabic) and Daniel Newman (a professor of translation studies and a native speaker of English). As it is not feasible to have a large number of examples in the current study, in this small-scale research, an exploratory sample was utilised with the potential to generate insights and information. As such, in selecting the finite clauses used in the current study, more emphasis was placed on the interesting and unusual examples that would illuminate the topic under discussion. However, this does not mean that usual examples were excluded, but both types of examples were used to have a good number of examples. Further, to facilitate the process of finding more examples representing different combinations of tense and aspect, the following structures were used:

	Structure	Number of examples found
(1)	Perfect	100 +
(2)	Imperfect	100+
(3)	لم + imperfect	28
(4)	لم + يكن + imperfect	1
(5)	لم + imperfect + فقط	0
(6)	لا + imperfect	36
(7)	لن + imperfect	3
(8)	لما + perfect	22
(9)	لما + imperfect	5
(10)	ما/لا يزال + imperfect	2
(11)	س/سوف + imperfect	17
(12)	س/سوف + لا/ما يزال + imperfect	0
(13)	س/سوف + قد + perfect	0
(14)	س/سوف + يكون + لا/ما يزال + imperfect	0
(15)	قد + perfect	37
(16)	قد + imperfect	3
(17)	لقد + perfect	0

(18)	كان + imperfect	59
(19)	لا/ما يزال + imperfect	2
(20)	قد + perfect	5
(21)	عاد/مضى/استمر/راح/أخذ/شرع/بدأ + imperfect	8
(22)	وجد + someone + imperfect // perfect	1
(23)	وجد + somebody + قد + perfect	5
(24)	كاد/أوشك (أن) + imperfect	5
(25)	قام + prepositional phrase	0
(26)	و + pronoun + imperfect	0
(27)	Perfect + و + pronoun + imperfect	10
Total		449

The 449 finite clauses extracted from the collection of the short stories were grouped into 20 groups as shown in following table. As regards the perfect and imperfect forms of the verbs, it is worth mentioning that the moment I found the first 100 finite clauses representing each type, I decided to stop looking for more examples, but the collection of the short stories has more examples of these two types.

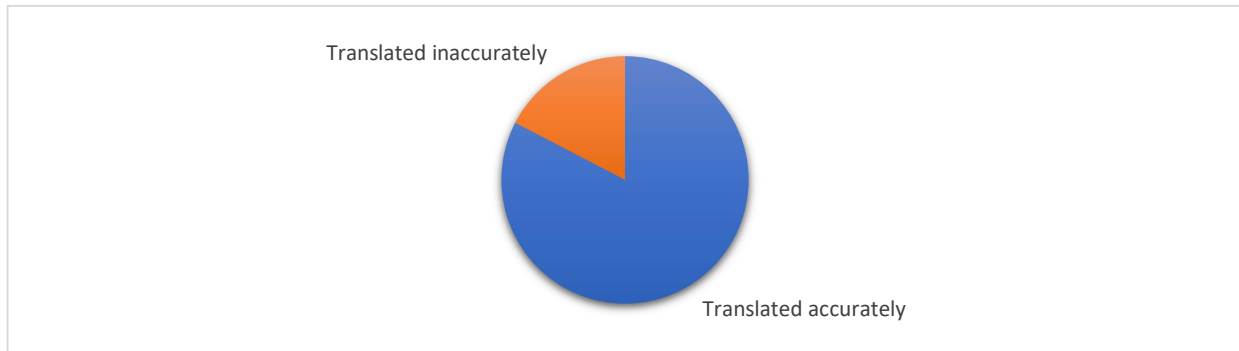
- (1) 100 finite clauses represent the use of the bare perfect form
- (2) 100 finite clauses represent the use of the bare imperfect form
- (3) 17 finite clauses represent the use of the construction سد/سوف + imperfect
- (4) 37 finite clauses represent the use of the construction قد + perfect
- (5) 3 finite clauses represent the use of the construction قد + imperfect
- (6) 5 finite clauses represent the use of the construction كاد (أن) + imperfect
- (7) 1 finite clause represents the use of the construction وجد + imperfect
- (8) 5 finite clauses represent the use of the construction وجد + قد + perfect
- (9) 5 finite clauses represent the use of the construction كان + قد + perfect
- (10) 8 finite clauses represent the use of the perfect form + imperfect
- (11) 59 finite clauses represent the use of the construction كان + imperfect
- (12) 10 finite clauses represent the use of the perfect form + و + pronoun + imperfect
- (13) 36 finite clauses represent the use of the particle لا + imperfect
- (14) 22 finite clauses represent the use of the construction لَمَّا + perfect
- (15) 5 finite clauses represent the use of the construction لَمَّا + imperfect
- (16) 2 finite clauses represent the use of the construction لا يزال + imperfect
- (17) 3 finite clauses represent the use of the construction لَنْ + imperfect
- (18) 28 finite clauses represent the use of the construction لم + imperfect
- (19) 1 finite clause represents the use of the construction لم يكن + imperfect
- (20) 2 finite clauses represent the use of the construction لا يزال + imperfect

5.2 Method of analysis

The method of analysis employed in the current study to compare and contrast the finite clauses extracted from the original texts with their translations is Lindquist's (1989; also adopted as a method of analysis by Gadalla 2006a, 2006b) 'parallel reading technique' where the finite clause used in the original text and selected in the current study is read in parallel with its equivalent to highlight what is reflected and what is not.

5.3 Results

Out of the 449 finite clauses, 371 (i.e. 82.7 %) clauses were translated accurately by figuring out the contextual tenses, and 78 (i.e. 17.3 %) clauses were not translated accurately, thereby changing the mental images conjured up in the minds of the target language readers.



As in this study, it is hypothesised that translators should figure out the contextual tense rather than adhering to the morphological tense or structural tense if they want to translate accurately, I will not discuss how those tenses are best translated into English and what are the appropriate equivalents used by the translators. However, what is of concern to me is how failing to determine the contextual tense prior to activating the mechanism of equivalent search may or may not lead to an accurate translation.

6. Discussion

The discussion is divided into six categories, namely (1) 'point of emphasis' (referring to whether the emphasis is placed on the completion of the action, its continuity, duration, habituality, regularity, or frequency), (2) 'plexity' (referring to whether the quantity of the action is made up of one element or more than one element), (3) 'extent of causation' (referring to whether the action occurred, thus being part of reality), (4) 'pace & time lapse' (referring to whether the pace of events is sped up or slowed down on the one hand, and, on the other hand, whether there is a time lapse between the actions or not), (5) 'state of dividedness' (referring to the internal segmentations that a quantity has), and (6) 'state of boundedness & degree of extension' (referring to whether the action has boundaries (bounded) or not (unbounded) as well as whether it is reduced or extended on the timeline).

In the discussion of each category, due to space limitations, only two representative examples are analysed. While the first one labelled 'reflected' represents how the translators managed to produce an accurate translation, the second one labelled 'unreflected' or 'partially reflected' represents how the translators could not produce an accurate translation.

6.1 Point of emphasis

Reflected: example 1 (pp. 30-1)

ST	قام من سجوده وأدخل يده في الجراب فتناول بلغة من أجمل البلغات وأحسنها، وأبدعها ولعلها من أروع البلغات التي صنعتها مدينة فاس منذ تاريخ تأسيسها إلى اليوم.
Lit. T	<i>He rose from his prostration and inserted his hand into the bag and took one of the most beautiful, wonderful and best sandals, and perhaps one of the most wonderful sandals that the city of Fez made since the date of its establishment to this day.</i>
TT	<i>He rose from the ground, slipped his hand into the bag, and took out one of the most beautiful and best sandals that had ever been made in the city of Fes since its foundation.</i>

In the original text, four finite verbs are used namely قام 'to stand up', أدخل 'to insert', تناول 'to take', and صنع 'to make'. The morphological tense of all of them is past, but the point of emphasis is different. To explain, in the first three finite verbs, as one may observe, the emphasis is placed on the completion of these acts, thus being seen as points on the timeline. In the fourth finite verb, however, the emphasis is placed on the whole period that started in the past (specified as we can specify the starting point: since the foundation of the city) and is seen as relevant to another point in the past (specified as we can specify the endpoint: the

day of narrating the story). This was taken into account by the translators when they gave the contextual tenses of these four finite clauses full consideration.

Partially reflected: example 2 (pp. 206-7)

ST	لقد اكتشفت أنها لا تعلق صورها وصور عائلتها على الحائط فقط، بل إنها تنشر تاريخها العائلي في كل ركن من أركان بيتها.
Lit. T	<i>I discovered that she does hang her pictures and the pictures of her family on the wall only, but she spreads her family history in every corner of the corners of her home.</i>
TT	<i>I soon discovered that she had not only hung her and her family's pictures on the wall, but also that her family's history was to be found in every corner of her flat.</i>

In this example, three finite verbs are used, namely 'اكتشفت' *'to discover'*, 'تعلق' *'to hang'*, and 'تنشر' *'to spread'*. The morphological tense of the second finite verb 'تعلق' *'to hang'* is present, and its structural tense is present too. However, by the effect of the process of sensing expressed by the verb 'اكتشفت' *'to discover'* occurred in the past, the process of doing expressed by the verb 'تعلق' *'to hang'* is drawn out over a period of time that started in the past (unspecified as the starting point cannot be figured out) and is seen as relevant to another point in the past (specified: the moment of discovering). Having taken into account the contextual tense rather than the morphological tense or structural tense, the translators opted for the past perfect, thereby creating a similar mental image in the minds of their readers. As regards the third finite clause, the translators could not figure out the contextual tense, thus resorting to past simple. By so doing, they failed to create a similar mental image in their readers' minds.

6.2 Plexity

Reflected: example 3 (pp. 44-5)

ST	ضحك الشيخ ضحكة قصيرة حادة ثم قال: "ستخسرين قليلاً ولكنك ستربحين زوجك. أتحبينه؟" غمغمت عزيزة بسخط: "لا أحبه".
Lit. T	<i>The sheikh laughed a short, sharp laugh, then said, "You will lose a little, but you will win your husband. Do you love him?". Aziza murmured in exasperation: "I do not love him".</i>
TT	<i>The Sheikh grinned, and said: "You will lose a little, but you will regain your husband. Do you love him?" Aziza angrily muttered under her breath: "No, I don't".</i>

Here, although the translators managed to reflect the contextual tenses in the first two finite clauses, i.e. ضحك الشيخ ضحكة قصيرة حادة, when opting for *'The Sheikh grinned, and said'*, they failed to create a similar mental image in their readers' minds. To explain, by the effect of the grammatical form ضحكة *'a laughter'*, the act of laughing is characterised by uniplexity, that is, its quantity consists of one element: laughter. This was reflected by the translators when opting for past simple where the three paths (initial, medial, and final) of the act of grinning are reduced to being seen as a point on the timeline. However, the act of laughing ضحك in the behavioural process ضحكة قصيرة وحادة employed by the writer evokes in the mind of the hearer or reader the *sound*-frame and *movement*-frame in addition to the other frames that may be evoked by the act of grinning, that is, to smile broadly, especially in an unrestrained manner and with the mouth open. Had the translators given the frames associated with the act of laughing adequate consideration, they would have suggested a rendering like this: *'The Sheikh let out a short laugh and said...'*

Unreflected: example 4 (pp. 86-7)

ST	عاد من جديد يسترق النظر إليها على يجد شيئاً في ملامحها يضيء ما اعتراه من حيرة وذهول.
Lit. T	<i>He returned looking at her hoping to find something in her features that illuminates what came over him from confusion and astonishment.</i>
TT	<i>Once again he glanced over at her, and noticed something in her features that shed light on what had baffled him.</i>

In the source text, sneaking a look is characterised by multiplexity, that is, the quantity is made up of several elements/looks; therefore, the verb ينظر or يسترق النظر is dawn out over a short period of time – it could be seconds or minutes, no more than this. In the target text, however, by virtue of the grammatical form opted for by the translators, the verb ‘to glance’ is characterised by uniplexity as the emphasis is put on the completion of the act of glancing in the past. By so doing, the act of glancing in the target text is reduced to being seen as a point on the timeline, thereby affecting the degree of extension.

Further, in the original text, as one may observe, a clause of purpose introduced by *عله* is used. Here, it is not asserted that the in-text participant found something in her features; therefore, the scope of intention is greater than the extent of causation (see next section for more details). However, in the target text, the translators imposed different specifications on the scene when opting for the additive connector ‘and’, thereby emphasising the completion of the act of noticing at a specific point in the past. By doing so, they made the extent of causation greater than the scope of intention. Had they given adequate consideration to the scope of intention and extent of causation, they would have opted for something like ‘... an attempt to notice something in her features...’.

6.3 Extent of causation

Reflected: example 5 (pp. 144-5):

ST قالت وهي ترمق سوارًا ذهبيًا في معصمها: ((سأدفع لك ما تريد)).

Lit. T She said while catching a glimpse of a gold bracelet on her wrist: “I’ll pay you what you want”.

TT Staring at the gold bracelet on her wrist, she said: “I’ll pay you what you want”.

In this example, the process of saying is expressed in the middle of the process of sensing expressed by the verb رمق ‘to catch a glimpse’ without any time lapse. By the dint of the grammatical forms and content specifications used in the original text, the extent of causation in these two processes/clauses is greater than the scope of intention as it is asserted that the sayer said something and the senser stared at something; therefore, both of them are part of reality. Having taken into consideration these categories, the translators opted for a process of sensing in the form of a non-finite clause ‘Staring at the gold bracelet on her wrist, she said’ followed by a process of saying in the form of a finite clause ‘she said’ where the extent of causation is greater than the scope of intention, thus reflecting an accurate mental image.

Unreflected: example 6 (pp. 212-3):

ST جريت إلى المطبخ لأناولها شربة ماء طلبتها لأن ريقها جاف، وما إن فعلت حتى جريت إلى الهاتف لأطلب لها طبيبًا من أقرب مستشفى.

Lit. T I ran to the kitchen to give her some water that she requested because her mouth was dry, and as soon as I did, I ran to the phone to ask for a doctor from the nearest hospital.

TT I ran to the kitchen to get her some water, as she complained her mouth was dry. Soon after, I ran to the telephone and called a doctor from the nearest hospital.

In this example, it is not asserted in the original text that the actor in the process of doing expressed by the verb جرى ‘to run’ called the doctor as the process of saying expressed by the non-finite verb طلب ‘to call’ functions as a circumstance answering the question ‘for what purpose did the actor run to the telephone?’. With this in mind, the scope of intention in the non-finite clause لأطلب طبيبًا ‘to call a doctor’ is greater than the extent of causation; therefore, it is part of irreality. However, by virtue of the additive connector ‘and’ employed by the translators, the extent of causation is greater than the scope of intention as it is asserted that the actor/caller called a doctor.

6.4 Degree of extension & state of boundedness

Reflected: example 7 (pp.288-9)

ST	كان الناس يتفرجون على المطاردة وهم يضحكون، وحتى حين طار الشيخ علي وراءهم وهو يسبهم ويلعنهم كانوا لا يزالون يضحكون.
Lit. T	<i>People were watching the chase laughing, and even when Sheikh Ali flew after them reviling and cursing them they were still laughing.</i>
TT	<i>The bystanders were watching the chase, laughing. Even when the sheikh came after all of them, reviling and cursing them, they kept on laughing.</i>

By the effect of the grammatical form used in the original text كانوا يتفرجون، the process of behaving expressed by the verb يتفرج 'to watch' is drawn out over a short period of time in the past. Added to this, it is characterised by unboundedness as neither the starting point nor the endpoint can be identified. These two characteristics were given adequate consideration by the translators when opting for the past continuous, i.e. 'were watching'. In the last part of the text, by the dint of the grammatical form employed in the original text كانوا لا يزالون يضحكون 'they had been still laughing', the emphasis in the process of behaving expressed by the verb ضحك 'to laugh' is placed on the whole period that started in the past and is seen as relevant to another point in the past. With this in mind, the translators opted for 'kept on laughing' in place of the past continuous, thereby reflecting a somehow similar mental image.

Unreflected: example 8 (pp. 44-5)

ST	قال الشيخ سعيد وهو يرمي في وعاء الجمر نثقا من البخور: "سيعود إليك زوجك ولن يتزوج مرة ثانية".
Lit. T	<i>Sheikh Said said while throwing into the coal container bits of incense: "Your Husband will return to you and he will not marry again".</i>
TT	<i>He threw bits of incense into the dish filled with live coal, and said: "Your husband will return to you, and he will not take another wife".</i>

Here, the translators failed to figure out the contextual tenses, thereby producing an inaccurate translation. To explain, in the original text, as one may observe, the process of saying expressed by the verb قال 'to say' occurred in the middle of the process of doing expressed by the verb يرمي 'to throw'. However, in the target text, the process of saying expressed by the verb 'to say' occurred shortly before the process of doing expressed by the verb 'to throw', thus indicating there is a time lapse between the two processes. Added to that, the process of doing expressed by the verb يرمي 'to throw' in the original text is characterised by multiplexity (more than one element/act of throwing) and having some breaks (state of dividedness) in addition to being drawn out over a short period of time (degree of extension). However, in the target text due to the past simple used by the translators, the process of doing lost all these characteristics; it is characterised by uniplexity (one element), without breaks (state of dividedness) and being reduced to being seen as a point on the timeline (degree of extension).

6.5 State of dividedness

Reflected: example 9 (pp. 148-9):

ST	خلع ملابسه ببطء. لما فك أزرار بنطلونه وجد نفسه ينظر فجأة إلى الصورة الموضوعة على تواليت الزينة.
Lit. T	<i>He off his clothes slowly took. When he undid the buttons of his trousers, he found himself looking suddenly at the picture placed on the dressing table.</i>
TT	<i>He slowly took off his clothes. When he undid the buttons of his trousers, he suddenly found himself looking at the picture on the dressing table.</i>

In this example, not only is the process of doing expressed by خلع 'to take off' characterised by multiplexity, that is, the quantity consists of more than one element/piece of clothes, but it is also characterised by being internally discrete, that is, it has breaks and interruptions – the actor removed his pieces of clothes one after another. Similarly, the second process of doing expressed by the verb فك 'to undo' is characterised by multiplexity (more than one element/button) and being internally discrete with breaks and interruptions – the actor undid the buttons one after another. Further, the act of finding himself looking at the picture occurred

at the moment of undoing the last button. This indicates there is no time lapse between the act of undoing his buttons and finding himself looking at the picture. Having identified the characteristics and categories of the processes expressed by the verbs discussed above along with the pace and time lapse, the translators opted for the complex sentence ‘*When he undid the buttons of his trousers, he suddenly found himself looking at the picture on the dressing table*’, thereby reflecting the contextual tenses and creating similar mental images.

Unreflected: example 10 (pp. 48-9)

ST	وأبعد الشيخ سعيد يديه عن عزيزة ومضى يقرأ ويرمي البخور فوق الجمر المتقد في الوعاء النحاسي ثم قال ...
Lit. T	<i>And Sheikh Said took his hands away from Aziza and continued reading and throwing the incense over the burning embers in the copper vessel, then said ...</i>
TT	<i>Sheikh Said took his hands away from Aziza. He continued his reading, added some incense on the burning embers in the dish, and said:</i>

In this example, the process of doing in the third clause expressed by the verb يرمي ‘*to throw*’ is drawn out over a short period of time by virtue of the verb مضى ‘*to continue*’, thus being characterised by both (1) multiplexity, that is, the quantity of the process is made up of more than one element, and (2) having breaks or interruptions; therefore, it is internally discrete. In the target text, however, the act of throwing, by the effect of the past simple employed by the translators, is characterised by (1) uniplexity, that is, its quantity is made up of one element, and (2) having no breaks or interruptions as it is reduced to being seen as a point on the timeline. To reflect a similar mental image, one can suggest a rendering of the following kind ‘*He continued reading and throwing ...*’ where the act of throwing is drawn out over a short period of time in the past, thereby being characterised by having breaks through its process of composition.

6.6 Pace & time lapse

Reflected: example 11 (pp. 260-1)

ST	سمعته ينشق نشقات متتالية سريعة كمن يبحث عن مصدر رائحة ما! أدركت أنه اكتشف رائحة جديدة.
Lit. T	<i>She heard him sniffing repetitive, fast sniffs, as if someone looking for the source of a particular smell. She realized he discovered a new smell.</i>
TT	<i>... she heard him sniffing – fast, repetitive sniffs – like someone trying to ascertain the source of a particular smell. She realized that he had discovered a new smell.</i>

In the original text, the mental process expressed by the verb سمع ‘*to hear*’ and the process of behaving expressed by the verb ينشق ‘*to sniff*’ occurred at the same time shortly before the mental process expressed by the verb ادرك ‘*to realize*’, which occurred shortly after the mental process expressed by the verb اكتشف ‘*to discover*’. Further, the process of behaving expressed by the verb ينشق ‘*to sniff*’ is characterised by (1) multiplexity, that is its quantity is made up of more than one element/sniff, and (2) having short breaks, thus being internally discrete. Being fully aware of the pace of events and time intervals among the actions, the translators selected their grammatical forms and lexical items, ordered the events, and linked them in a way that reflected the contextual tenses, thereby creating a similar mental image in their readers’ minds.

Partially reflected: example 12 (pp. 164-5)

ST	وضع الشاب القطعة النقدية في شقّ الحاكي. كفت رفيقته عن النحيب. باسمها. لاطف شعرها ووجها ثم احتضن يده في يدها.
Lit. T	<i>The young man placed the coin in the slot of the jukebox. His companion stopped wailing. He exchanged smiles with her. He caressed her hair and face, then cupped his hand in her hand.</i>
TT	<i>The young man put a coin in the jukebox. His girlfriend stopped crying and smiled. He caressed her hair and face, and cupped her hand in his.</i>

In this example, five processes are employed. By virtue of the grammatical forms and content specifications used in the first two processes, the emphasis in the second process كَفَّتْ عَنِ النَّحْيِ *'she stopped crying'* is placed on the last portion of the act of crying which started before the act of putting a coin and ended shortly after it. This was reflected in the target text. However, by the effect of the additive connector *'and'* utilised, the pace of events is sped up as there was no time lapse between the act of stopping crying and the act of smiling. Added to this, in the source text the process of behaving expressed by the verb بِاسْمِ *'to exchange smiles'* is characterised by having a dyadic personation type, that is, two participants are actively involved. As such, the interaction between the two participants in this process is construed as bidirectional based on a reciprocal action schema where the flow of energy goes in both directions at the same time. In the target text, however, by the effect of the verb *'to smile'* employed by the translators, the interaction between the two participants is construed as unidirectional based on an asymmetrical action schema where the energy flows in one direction.

7. Conclusion

In this study, the translation of tenses from Arabic, which does not have a grammatical category for 'aspect', to English, which has such a grammatical category is illustrated. The data of the study were qualitatively analysed by focusing on the importance of context in determining the aspectual rather than the temporal reference of the Arabic verbs. Arabic tenses, which are traditionally classified into past versus present or perfect versus imperfect, are classified into three tenses in this study, namely the morphological tense, structural tense, and contextual tense. This study illustrates that in order for the translators to produce an accurate translation and create a similar mental image in the minds of their readers, the contextual tense should be determined prior to activating the mechanism of equivalent search. This indicates that there are two main steps that should be given adequate consideration by translators while translating tenses from Arabic to English. They are (1) determining the contextual tense and (2) activating the mechanism of equivalent search by falling back on one's translation competence that includes several competences, such as linguistic competence, contrastive competence, research competence, textual competence, and the like.

In response to the question raised in this study concerning how the contextual tense is determined, a cognitive model is proposed in this study where certain categories, such as 'point of emphasis', 'state of dividedness', 'state of boundedness', 'degree of extension', 'plexity', 'pace and time lapse', and 'extent of causation' are paid special attention.

From analysing the primary data used in the current study, it has been shown that adhering to the morphological tense or structural tense without figuring out the contextual tense may lead, depending on the grammatical form and content specification used, to inaccurate translations, thus creating different mental images in the minds of the target language readers.

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“Don’t Shop Here”: A Metadiscourse Analysis of Customer Reviews on Social Media

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ARTICLE DATA

Received: 20 January 2022

Accepted: 21 Feb. 2022

Volume: 2

Issue: Winter 2022

DOI: 10.54848/bjtll.v2i1.13

KEYWORDS

Computer-Mediated Discourse (CMD), Metadiscourse, Customer reviews, Social media

ABSTRACT1

“Don’t Shop Here” is the title of a Facebook group that posts authentic customer reviews, written by Egyptians, on different products and services. Since these posts are a form of communication that takes place via electronic devices on the internet, it is considered a Computer-Mediated Discourse (CMD), also known as Computer-Mediated Communication (CMC). From the group title, the consumers’ posts that are published in the group are mostly negative, with a live interaction and comments by the group members, who sometimes include product/service providers among them. This study focuses on consumers’ interpersonal behavior that reveals their attitudes and evaluations. This is believed to be achieved by applying Hyland’s (2005) Metadiscourse Model. The model comprises several analytical tools that include engagement markers, hedges, boosters, attitude markers and self-mention that assist in describing the different relationships between customers and their audience, on the one hand, and customers and product/service providers, on the other hand.

1. Introduction

Online consumer reviews are posts that are written by consumers in reaction to their in-hand experience of various products and services. These reviews are posted via different channels, starting from the product/service websites, online shopping websites like Amazon and Alibaba to specialized websites like TripAdvisor that publishes reviews basically on hotels. Social media channels like Twitter and Facebook are social networks where people publish posts about their personal experiences, opinions in life and many other topics. However, the purpose of social media has evolved over the years. It is being used for different purposes, either business or social ones. One of these purposes is product reviewing that is written by customers. Some Facebook groups are dedicated to customer complaints where Facebook users, who are members of the group, are eligible to write their negative or positive experiences with the different goods and services. One of the very widely known Egyptian Facebook groups that includes over 620 thousand members is “Don’t Shop Here – A list of Untrustworthy Shops in Egypt). The difference between reviews that are written on Facebook and the ones on other channels is the length of the posts, since Facebook does not have limitations on the number of characters used in the posts. In addition, the variety of products and services that are reviewed by the group members is vast and is not confined to a specific industry either locally or internationally. Moreover, the live interaction between the group members on the posted reviews enriches the experience and adds more dimensions to the validity of the

¹ This paper is extracted from the first author’s Ph.D. thesis that is being conducted.

reviews, especially with the existence of some product/service providers as members in the group. The present study sheds light on customer reviews on social media as a form of Computer-Mediated Discourse (CMD) by applying Hyland's (2005) Metadiscourse Model to investigate consumers' attitudes and feelings through their use of the different Metadiscoursal tools in the reviews.

2. Computer-Mediated Discourse (CMD)

With the evolution of technology, communication through computers has developed to become part of almost everyone's life to achieve social, professional or academic objectives with a wide range of platforms and communication channels. Research in CMD goes back to the late 1980's by Murray (1985) and Severinson (1986). However, researching CMD has begun to go rapidly in 1991 with the publication of "Interactive Written Discourse as an Engagement Genre" by Ferrara, Brunner and Whittemore. Herring (2004) uses this term to encompass all kinds of interpersonal communication that is carried out through chat-channels, emails, instant messaging, and discussion boards. Herring and Androutsopoulos (2015) assert that "[T]he study of computer-mediated discourse is a specialization within the broader interdisciplinary study of computer-mediated communication (CMC)." (p. 127) Herring (2001) adopts the term CMD as part of a more broader term of computer-mediated communication CMC to refer to any kind of language use within a computer networking. Crystal (2004) proposes his term of Netspeak to refer to linguistic communication on the internet, where it focuses on the medium. On the other side, he describes electronic discourse as an interactive dialogistic type of computer-mediate discourse. Crystal (2004) considers Netspeak or CMD a language variety that differs based on the different situations where it is used. He proposes six major categories based on computer-communicated situations and the medium of text transmission with its facilitations, limitations and restrictions: **Electronic Mail, Chatgroups, Virtual Worlds, World Wide Web (WWW), Instant Messaging, and Blogging.**

Crystal (2004) adds that there are some linguistic features that govern the CMD classification. These features include the following:

1. **Graphic features** include the text presentation and organization in terms of design of the page, spacing choice, colors... etc. It is a variety that is concerned with written language.
2. **Graphological features** have to do with the writing system of language in how it looks like in terms of bold italics to show emphasis or the use of certain punctuation marks like parentheses to give commentary information.
3. **Grammatical features** refer to the wide range of syntactic and morphological choices that offer the language user with distinctive style that appears in word order and sentence structure.
4. **Lexical features** include the vocabulary and idiomatic choices of a language that are used in a special variety of language to reflect the distinctiveness of that variety.
5. **Discourse features** reflect the whole organization of a text in terms of coherence and relevance as well as the logical organization of ideas and thoughts.

Another approach to classifying CMD is that of Herring (2007) where she points out to the importance of discourse classification since it gives the analyst an opportunity to identify the properties of the text under investigation. She proposes a model of classification based on sets of features or what she calls 'facets'- a term used by library and information system field to describe a method of classification and categorization- which she groups into technological (medium) and social (situation) features. She believes that there are different social and technical aspects of CMD that determine the way it is used among participants. The first group of categories is represented in the technological characteristics of the computer-mediated communication systems.

These factors include “messaging protocols, servers and clients as well as the associated hardware, software and interfaces of users’ computers.” (p. 11)

The second group of factors is rather situational including information about users involved in the communication, their relationship with one another and the purposes and motives for having such communication. In addition to this, the topics of the communication and the language they choose to use to achieve their communicative goals are important social factors, as well. Herring (2007) asserts that these two categories are not limited; they are rather open-ended, where other additional factors and elements can be added to give more insights about CMD.

3. Metadiscourse

The term Metadiscourse refers to a field of language studies that pays much attention to the organization and production of texts. It plays a vital role in realizing persuasive communication through the use of various linguistic elements in texts. Metadiscourse indicates that text production is not a mere task of communication of ideas but rather a social interaction between producers and interlocutors. "Metadiscourse embodies the idea that communication is more than just the exchange of information, goods or services, but also involves the personalities, attitudes and assumptions of those who are communicating" (Hyland, 2005, p. 3) He continues to assert

Metadiscourse is therefore an important link between a text and its context as it points to the expectations readers have for certain forms of interactions and engagement. It highlights the dialogic role of discourse by revealing a writer's understanding of an audience through the ways that he or she addresses readers and their needs. These expectations are social, affective and cognitive, based on participants' beliefs and values, their individual goals and their experiences with similar texts in the past. (p. 13)

Metadiscourse is the art of describing the ways in which readers and writers interact in discourse. It has a major purpose: to show how individuals use language to understand each other and explain themselves in communication. This, in turn, results in clarifying the intended meaning of utterances in discourse.

Metadiscourse views speaking and writing as a social and communicative engagement that helps text producers understand the ways they present their ideas and intentions through their texts. Through the use of different Metadiscourse resources, text producers and interlocutors are able to reach a better understanding of the ‘authorial self-awareness’ and reflect this on the communication. Thus, Hyland (2005) stresses the fact that “Metadiscourse analysis is indicative rather than comprehensive” (p. 58) He pinpoints that it is one way to make propositional content coherent and persuasive to a particular audience where it is employed to “express social relations and establish bonds with others.” (p. 39)

According to Vande Kopple (1985), in Metadiscourse, “we do not add propositional material but help our receivers organize, classify, interpret, evaluate and react to such material. Metadiscourse, therefore, is discourse about discourse or communication about communication.” (p. 83)

Although it is a new approach to language analysis that has gained its popularity in the past two decades, the term “Metadiscourse” is well-rooted in the studies presented by Vande Kopple (1985), Crismore (1989) and Williams (1981).

Hyland (2005) proposes his Metadiscourse Model by defining its principles and resources. He sets forward three principles which he builds his model on. These principles are:

1. that Metadiscourse is distinct from propositional aspects of discourse;
2. that Metadiscourse refers to aspects of the text that embody writer-reader interactions;
3. that Metadiscourse refers only to relations which are internal to the discourse. (p. 159)

Category	Function	Examples
Interactive	Help to guide the reader through the text	Resources
Transitions	express relations between main clauses	in addition; but; thus; and
Frame markers	refer to discourse acts, sequences or stages	finally; to conclude; my purpose is
Endophoric markers	refer to information in other parts of the text	noted above; see Fig; in section 2
Evidentials	refer to information from other texts	according to X; Z states
Code glosses	elaborate propositional meanings	namely; e.g.; such as; in other words
Interactional	Involve the reader in the text	Resources
Hedges	withhold commitment and open dialogues	might; perhaps; possible; about
Boosters	emphasize certainty or close dialogue	in fact; definitely; it is clear that
Attitude markers	express writer's attitude to proposition	unfortunately; I agree; surprisingly
Self mentions	explicit reference to author(s)	I; we; my; me; our
Engagement markers	explicitly build relationship with reader	consider; note; you can see that

Hyland's (2005) Metadiscourse Resources. (p. 49)

The current study focuses on interactional resources of metadiscourse, since they provide insights about the interpersonal relations that exist in the selected data.

4. Methodology

The data of this study encompasses 25 consumer reviews that are posted on an Egyptian public Facebook group: "Don't Shop Here – A list of Untrustworthy Shops in Egypt). The data is selected to cover reviews on different products and services from November 2018 to April 2019 (six months). The 25 reviews vary in length and the collective word number of the whole data is 8129 words. The interactional tools, based on Hyland's model, are detected in the reviews. Then, a qualitative analysis of their use in context is presented to unveil the customers' attitudes and evaluations, as well as persuasive and engaging strategies. In some cases, a quantitative analysis is applied to detect the frequency of occurrence of some tools, which yields interesting results to the current study. The current study aims to answer the following research questions:

1. How are people's different evaluations revealed through social media posts?
2. How can Metadiscourse resources help reveal customers' attitudes and evaluation of topics?

5. Analysis and Discussion

The discourse metarepresentation is demonstrated in customer reviews in many ways that indicate the interpersonal relations between review writers and their audience and review writers and product/service providers. Metarepresentation creates relevance to attitudes, evaluations and stances. It plays an important role in revealing the power relations in discourse, customers' feelings and discourse objectives. This section is divided based on the different communicative purposes that the different metadiscourse tools reveal: Addressitivity and Engagement, Assertion and Doubt, and Expressionability.

5.1 Engagement Markers: Addressitivity

There are different ways in which addressitivity is achieved in reviews; one of them is questions that are addressed to the audience or the product/service providers.

(R:5) 😊 هو ال بيحصل دا طبيعي ولا انا ال مأفور الموضوع

/hwa ?el bjhsʕal ɖa ʕʕabi si wala ?ana ?el m?avwar ?elmawdʕu:ʕ/ 😊

Is what is going on normal? Or I'm overreacting? 😊



In the same way, the customer in this review poses his question at the beginning of the post in reference to a sandwich photo that he attaches to the post. He uses the question together with the photo in order to express his astonishment about what he gets when he orders the sandwich. The photo is a collage of three pictures; one for the sandwich he ordered, another for the sandwich in the ad and the final is for the receipt, as a form of evidence. He ends his question by a laughing emoji. This semiotic tool at the end of the question and at the beginning of the review reflects the customer's high spirits in this negative situation, in addition to a sense of sarcasm of what he gets in comparison to the original ad for the sandwich. In fact, the customer's question, together with the photo, is validating more than engaging to the audience, which is presented in a sarcastic sense with the mention of the product provider, Zack's in this case. In spite of the fact that the customer's question has no manifest answer that is articulated in the post, the logical sense that is revealed at the pictorial level represents the answer he intends to convey to create a sense of alignment and shared perspective with the readers. Thus, the interpretation of the question has two basic levels: the first is the relevant utterance interpretation that is posed in the use of the question with the emoji. This utterance interpretation relies on a reference assignment procedure from the part of the audience, on one hand. On the other hand, it reveals the customer's intended meaning in urging his audience to draw a comparison between the photo and the real sandwich, which is considered as the contextual implication of the utterance itself. The second level of interpretation is related to the function of the question as an engaging for of addressivity where the customer takes the part of one of the participants in the conversation that he assumes with the audience. This form of conversation leaves the floor to the audience to decide the validity of the review.

انا بجد بجد عايزة اعرف تطبيق زي Otlob بجد اخذ حقى منه ازاى (R:16)

/ʔana bigad bigad ʕajza ʔaʕraf tat ʕbi:q zaj Otlob bigad ʔaxod ʔaʔi: minu ʔizaj/

I really really need to know how to take my right from Otlob application?

Another review that begins with a question is a complaint about Otlob application, a food delivery application. In this question, the customer puts forward her question in the form of an inquiry before even starting to describe her problem with the service provider. The question at the beginning of the review has mainly two functions: the first function is engaging the audience in her problem which plays an encouraging role for the audience to proceed in reading the review. The other function of the question is the proposed assumption about the review that is made manifest in the question itself. The customer presupposes that the problem is with the application and that she needs to get back her lost rights by addressing her question to the audience at the beginning of the review

The question in this case is an assumption of an imagined conversation with the audience with an expectation of getting answers. The customer puts herself on the first participant role and expects the audience to play the second participant role, in an attempt to engage them in the problem she has with the application.

Coffeeshop Company

(R: 4) احترموا الناس شوية

/ʔiħtirmu: ʔilna:s fwaja/

Coffeeshop Company

Have some respect to people.

The customer uses the imperative form to address the proposition to the products' providers. This form of address indicates two points: the first is the customer's awareness of the power of social media that her/his message will reach the target audience in this case. The second point is the customer's attitude and feelings towards the providers. In both excerpts, the customers use the verbs with the second-person pronouns "احترموا الناس" to show his furiousness and disappointment from the service they receive. Thus, the source of power for this proposition comes from the direct addressivity through the use of the direct imperative to the service provider.

5.2 Hedges and Boosters: Assertion and Doubt

In order to validate the truthfulness of the propositions they present in their reviews; customers tend to use lexical choices that indicate their confidence or doubt in their reviews. These devices include hedges and boosters that are used in texts to represent the customers' stance towards the propositions of the reviews. In validating their reviews, customers use boosters as a source of assertion to the truthfulness of their experience. Hence, they gain the audience' support to their claims. They are also used to suppress alternative ideas or claims and offer commitment to the proposed thoughts. On the other side, hedges are used to mitigate the tone of the text and to pose a weak validation of the proposition. Thus, it is the use of hedges and boosters in online reviews that guides the readers to believe what customers want them to believe and doubt what they want them to doubt. They take the readers to the customer's side in an attempt to gain support and seek validation. In the analysis of hedges and boosters, it is believed that they have different functions in discourse to express the following: commitment and certainty; and detachment and doubt.

• Assertion (Boosters)

Boosters are used to indicate confidence in the truthfulness of the proposition.

روحنا للهانم في الاتيليه بتاعها في مصر الجديدة الساعة ٤ بالظبط. ماكانتش موجودة (R: 9) !!!!

/ruhna lilhanim fi: ʔilʔatili: bitaʕha fi: masr ʔilgidi:da ʔilsa:ʕa 4 bilðʕbtʕ ma:kanitʕ mawgu:da/

We went to the lady in her atelier in Heliopolis at 4:00 sharp. She was not there!!!

In this excerpt, the customer uses the adverbial "بالظبط" to express precision and commitment to the time that the designer indicates in their appointment. This booster supports his claim about the designer's disrespect to her customers, which is the core complaint of the review. The booster here in this context indicates the customer's commitment in the situation while implicating the opposite about the designer. This creates relevance to the customer's intended meaning of how he decides to present himself in the review against the designer.

Boosters are not always used to show the customer's own commitment or confidence. Sometimes, they are used to reflect on the impression they get from the product/service providers.

و قالولنا لازم يتم الكشف عليها من مهندس تاني (R: 2)

/wʔalu:lna lazim jitim ʔilkaff ʕali:ha min muhandis ta:ni:/

They told us that it must be examined by another engineer again.

In this extract, the customer uses a booster to show commitment that the car agency imposes on the customer. The use of the modal auxiliary "لازم" indicates the dictation of action that the customer feels, especially with the use of the adverbial "تاني",

which explains that it is not the first time that the car gets examined. The customer basically complains about the sense of refractoriness that he receives from the agency. His use of this combination of modal auxiliary and adverbial explains it. The implications that are presented in this extract echo the customer's latent feelings and evaluation of the situation and to that commitment.

Negation boosters are also used mostly in combination with advice.

ويا تدفع يا تسيب العربية مرمية كدة لا تتحرك تماما ! لا انصح احد ان هو يشتري VW تماما (R: 3)

/wja: tidfaʃ ja: tisi:b ?ilʃarabja marmja kida la: tataharak tama:man! la: ?ansah ?ahad ?in hwa jiftiri: vi: dabilju: tama:man/

It's either you pay, or you leave the car thrown away like this, not moving at all! I don't advise anyone to buy a VW at all.

In this excerpt, the customer uses the adverbial "تماما" as a precision booster to indicate the total break-down her car gets, in the first sentence. However, in the second part of the excerpt, she uses it as a marker of negation to strengthen her advice to the readers for not to purchase the same car, which builds solidarity with the readers and adds a persuasion sense to her claim. Moreover, negation boosters are mostly used in combination with advice in the reviews to strengthen the proposition of advice that is offered in the posts.

Another type of booster assists in expressing affirmation and assertion. The use of such boosters indicates the customer's confidence in the truthfulness of the propositions she demonstrates in discourse.

المشكلة التانيه و هي انهم بقوا بيتأخروا بالتلت ساعه و اكثر و طبعا انت لازم تقف فى الشارع مستنى (R: 1)

/?ilmuʃkela ?ilta:nja wa hja ?inuhum ba?uw bjit?axaru: biltilt sa:ʃa wa ?aktar wa tʃabʃan la:zim tu?afʃi: ?ilʃariʃ mistani:/

The second problem is that they are being late for 20 minutes and more. And of course you have to stand in the street waiting.

قلتله انا دايمًا بركب من هنا بقالى اكثر من سنه (R: 1)

/?ulteluh ?ana da:jman barkab min hina ba?ali: ?aktar min sanah/

I told him I always ride from here for more than a year.

حطولى 100 جنيه فى المحفظه و قالولى لو تحبى تستخدميمهم . انا فعليا هعتذر عن استخدامهم (R: 1)

/hatʃu:li: 100 gini:h fi: ?ilmaħfaðʃah wa ?a:lu:li: law tiħibi: tistaxdimi:hum ?ana fiʃlijan haʃtazir ʃan ?istixdamhum/

They put a 100 EGP in the wallet and told me if I wish to use them. I will substantially apologize about for using them.

In this review, the customer commits herself to the truthfulness of the propositions that she is presenting in the review using emphatics "طبعًا، دايمًا، فعليًا". The reviewer anticipates the presence of the audience in her post by addressing them using the second-person pronoun "طبعًا انت لازم تقف فى الشارع مستنى", which entails her presumption of having the audience to her side of the situation. The use of this particular booster with this direct form of addressivity not only engages the reader in the problem but is also a means to gain their support since the same situation can happen to them. The second booster from this review "دايمًا" is an amplifier that indicates the customer's trust in what she is presenting in the review based on her past experience with the same bus service. This is achieved through combining the aforementioned amplifier with the use of the perfect tense in "دايمًا بركب من هنا بقالى اكثر من سنه". The final booster in the above excerpts is the emphatic "فعليًا", which anticipates the customer's future behavior regarding the incident.

• Doubt

Customers employ hedges in various ways to leave an impression of vagueness in their reviews about the situation being narrated. Some of these hedges are intended to show doubt in the truthfulness of propositions and create this assumption to share it with the audience who read the posts.

المدام لقيت المنظر دة فى كيس شوربة خضار جيفركس والمفروض انها شركة محترمة (R: 12)

/ʔilmada:m laʔit ʔilmanðʕar dah fi: ki:s fu:rbaʔ xuda:r givriks wilmafru:dʕ ʔinaha: ʕirkah muħtaramah/

My wife found this in a Givrex veggies soup pack, and this is supposedly a respectful company

(R: 17) فتقوم الشركة الي المفروض ان هي حاجة كبيرة وحاجة عالمية ماتحترمش العميل بناعها وتديله كوبايات بيضه ساده مالهاش لوجو

/fatʔu:m ʔilʕirkah ʔili: ʔilmafru:dʕ ʔin hja ħaga kibi:rah wa ħaga ʕa:lamiyah ma:taħtarimf ʔilʕami:l bita:ʕha: wa tidi:luh ku:baja:t bi:tʕah sa:dah ma:lha:f lugu/

Then the supposedly big and global company doesn't respect its customer and give him white plain cups with no logo.

In two different situations, two customers use the lexical device “supposedly” to express lack of confidence in the truthfulness of the propositions in which it appears. In (R: 12) and (R: 17), both customers implement the sense of doubt in the company's reputation by the use of “المفروض” preceding the proposition that presents a well-known fact about both companies. This use of hedges is an attempt to change the audience's opinions about the service provider to the opposite. This contradiction is achieved by adding the lexical device that is used as a hedge to the agreed upon proposition. In addition, the customer deliberately inserts the hedge “المفروض” to discredit the action that the service company claims to have been taken by him. Moreover, reference assignment is a relevance strategy to reach a full interpretation of what the customer intends to convey. This is apparent in the use of the demonstrative pronoun “ده” to refer to a picture attached to the post. In the other excerpt, reference assignment is required to fulfill what the customer intends by the word “الشركة”.

(R: 1) الكلام كان حلو و لطيف اتمنى يتحقق و نشوف خدمة سويفل راجعه زى الاول

/ʔilkala:m ka:n ħiluw wa latʕi:fʔatamana: jithaʔaʔ wa nifu:f xidmit swivil ra:gʕah zaj ʔilʔawal ta:ni:/

The talk was sweet and nice. I wish it gets accomplished and we see SWVL service again line before

واحننا بناكل ده حصل

(R: 10) واتمنى اكون وضحت كل حاجة

/wiħna: bina:kul dah ħasal/

/watmana: ʔaku:n wadʕaħt kul ħa:g/

This happened while we were eating

I hope I made everything clear

Another form of mitigation using hedges is the mitigation of expectations. In (R: 1) and (R: 10), customers use the verb “أتمنى” to mitigate their expectations; in (R: 1) from the service provider and in (R: 10) from the audience. In the first excerpt, the customer describes the promises she receives from SWVL's customer service which she follows by her wishes to see their good service back again. In the second excerpt, the customer addresses the audience by expressing his wish that he fulfills their expectations in clarifying the whole situations to ensure that no misunderstanding takes place. In both cases, the use of the verb “أتمنى” functions as a compensation to the missing parts of the posts. In addition, the use of this kind of hedge implies a sense of uncertainty that the customer holds for the situation or the audience s/he addresses.

Expressions of possibility are manipulated in various ways in customer reviews. The following excerpts represent how customers use such hedges on behalf of the service providers they encounter situations with.

(R: 14) اخر عذر قالهولى الاستاذ سيد ان تلاجة الساندوتشات فيها ستارة علشان اشمس بس يمكن انهارة تكون نسيناها و منزلنهاش اسفة لكل الاعذار الخايبية

/ʔa:xir ʕuðr ʔa:lħuli: ʔilʔusta:ð sajid ʔin talagit ʔilsa:ndwitfa:t fi:ha sita:rah ʕalafa:n ʔilʕams bas jimkin ʔilnaha:rdah niku:n nisi:na:ha: wa manazilnaha:f ʔasfah likul ʔilʔaʕzaða:r ʔilxa:jbah/

The final excuse that Mr. Sayed said to me is that the sandwiches fridge has a blackout curtain to prevent the sun but “maybe today we forgot it and didn’t put it” I’m sorry for all useless excuses

(R: 24) ويعدين لما ردوا قالو ان الضمان سنة واحدة ودة ممكن يحصل وان دي مش مسئوليتنا

/wubaʕdi:n lama: radu: ʔa:lu: ʔin ʔildʕama:n sanah wa:ħdah widah mumkin jiħsʕal wiʔin di: mish masʔulijitna:/

And then, when they replied, they said that the guarantee is only one year and this can happen. And “this is not our responsibility”

In the first excerpt, the customer quote what the agent in this case communicates. In the first quote in (R: 4), the agent uses the hedge “احتمال” to mitigate his commitment to the proposition. The customer echoes the agent’s wording to show the latter’s lack of confidence. In the other excerpt, the customer describes how the agent mitigates the mistake that causes the whole problem by using “يمكن” along with the verb “تسببها” to reduce the effect of the mistake. However, in the excerpt from (R: 24), the customer quotes the provider’s reply to the complaint in which the latter uses the hedge “ممكن” to minimize the problem size and the damage that the customer describes while at the same time justifies what happens to the customer’s product, TV in this case.

Hedges		Boosters	
Modal Auxiliary (e.g. يمكن)	4	Universal Pronouns (e.g. أي حد، محدش)	18
Adjectival/nominal adjectives (e.g. ممكن، عادي)	26	Amplifiers (e.g. الحقيقة)	9
Approximates of degree and quantity (e.g. تقريبا، المفروض)	13	Emphatics (e.g. طبعا، فعلا، برضه)	94
Lexical Verbs (e.g. أتمنى، اعتقد)	3		
Compound Hedges (e.g. لعل وعسى)	1		
Total	47	Total	121

Table 1.

The results in Table 1. indicate a higher frequency of the use of boosters in customer reviews than that of the hedges. This reflects the degree of assertion that customers tend to convey in their posts to maintain credibility of the information they share with their audience about their experiences with the different products and services. In their use of hedges, the highest frequency of hedges type is that of approximation. This type of hedge is used in the context of describing the service providers’ attitudes, reputation, and the way they are marketed. This reveals the sense of hesitation that the customers intend to reveal about the companies. On the other side, the use of boosters is intrinsic since the highest frequency of boosters is seen in the use of emphatics, which indicates the assertive and affirmative tone that customers intend to convey to their audience. Universal pronouns are always present in the reviews in a negated form, either to warn others from going with similar experiences or to void out any positive behavior by the providers. All in all, the number of boosters outweighs the number of hedges in the data which reflects the customers’ assertion and confidence in the information that they provide. It also functions as a persuasive technique by which the customers gain the audience’s confidence in the truthfulness of the reviews’ propositional meaning, seeking to offer validity of their content and invalidate the providers’ claims.

5.3 Attitude Markers: Expressionability

The expressionability level that customers choose to employ in their reviews depends on the amount of emotions that they decide to translate into words inside the review. This is obvious in customers’ use of attitude markers. Having the data in hand as a group of customer complaints, the expressed emotions and attitudes are mostly negative varying from anger, frustration, and

regret. Having the data in hand as a group of customer complaints, the expressed emotions and attitudes are mostly negative varying from anger, frustration, and regret. Agreement is only expressed in the quoted narrative dialogue between the customers and the product/service agents during the experience itself. Thus, they are presented as an evidential of the customer's positive attitude during the experience and the no-conflict attitude from their side.

- **Agreement**

In some parts of the complaints, customers add some attitude markers that express agreement to the service provider. This appears at the beginning of the complaints to show how the service starts off. In addition, they show agreement to some of the providers' mistakes to show indicate their tolerant and cooperative attitude in the problem.

الموضوع بقي كأنك راكب اتوبيس نقل عام و قديم كمان
و قلت مش مشكله برضه اهن من النقل العام (R: 1)

/pilmawsʕu:ʕ baʔa: kaʔinak ra:kib ʔutu:bi:s naʔl ʕa:m wiʔadi:m kama:n/
/wiʔult mif muhim bardʕuh ʔahwan min ʔilnaʔl ʔilʕa:m/

It became like riding an old and public transportation bus. I said 'no problem', still it (SWVL bus) is better than public transportation.

In this review, the customer expresses her stance towards the beginning of the deterioration of the bus service. She uses the negated form "مش مشكلة" that indicates her incomplete satisfaction with the service. However, she justifies her agreement with adding the comparative form "أهن" in comparing SWVL bus service to another one, that she would never use.

مفيش مشكلة حولناها و قامت ادتلنا معاد يوم السبت الساعة ١ الظهر. (R: 9)

/mafi:f muʕkilah hawilna:ha: wa ʔamit ʔiditlina: maʕa:d ju:m ʔilsabt ʔilʕa:ʕah 1 ʕilðʕuhr/

No problem, we transferred it (money amount) and she gave us an appointment on Saturday at 1:00 p.m

Similarly, the reviewer expresses his agreement using the same negated lexical choice "مفيش مشكلة". The customer uses it to show how he has fulfilled all the fashion designer's instructions. Thus, his expression of agreement is not articulated in the post to express his actual sense of "agreement" through that discourse marker; it is rather to indicate his compliance with the place's rules.

- **Shock and Surprise**

Feelings of surprise and shock are directly expressed in the reviews by using various lexical items. They vary from the use of nouns, verbs and adverbials that express such feelings.

ومسكنا الطريق عشان نرجع سوهاج واتفاجننا أن النفذه قاعده زي ما هي (R: 2)

/wimisikna: ʔiltʕari:ʔ ʕalafa:n nirgaʕ su:ha:g witfagiʔna: ʔin ʔilnaʕdʕah ʔa:ʕdah zaji ma: hija/

We started the way to go back to Sohag and we were surprised that the car is still shaking.

In (R: 2), the customer uses the verb "اتفاجننا" to describe the unexpected performance of his car after getting it fixed by the agency. Using the collective object pronoun with the verb "اتفاجىء+نا" to demonstrate that the problem with the car has been expected by him and the people accompanying him to be solved by the agency. This implies their confidence in the car agency that has been shaken by the surprise they encounter on the way back.

- **Advice and Warning**

One more attitude that customers employ in their reviews is the advice attitude. In doing so, they directly address their audience to make them feel the significance of the post in exposing an experience that others can avoid.

(R: 3) VW عايزة احذر الناس كلها من عربيات

/ʔana: ʕa:ʒzah ʕaħaðar ʔilna:s kulaha: min ʕarabija:t VW/

I want to warn everyone from VW cars

انصحكوا ما تتعاملوش معاها (R: 9)

/ʔansʕaħku: ma: titʕa:mlu:f maʕa:ha:/

I advise you not to deal with it.

In (R: 3), the customer uses the highest level of advice, using the verb “احذر” to offer his audience with a warning from buying VW cars. In (R: 9), the customer uses the stative form of advice “advise” followed by the direct address form “you” in “انصحكم” in an attempt to convey his feelings to the audience and at the same time engaging them in the post. Meanwhile, the customer inserts the negation form in the main action verb of the sentence “متعاملوش”, which stresses the meaning of the advice.

- **Regret**

One prevailing attitude that is found in the reviews is that of regret. Customers induce their negative feelings towards the experiences that they encounter in the posts through lexical choices such as “unfortunately” that is used in the three excerpts below.

للاسف كان عندي شاشة ٤٢ بوصة عا برضه وفجأة عطلت ووديتها المركز برضه

انا للاسف معرفتش اخذ حقى بس هنصح كل الناس انها ميبتنصبش عليها زيى (R: 13)

/ilʔasaf ka:n ʕandi: ʕa:ʕah 42 bu:sʕah LG bardʕuh wifagʔah ʕitʕlit wiwaditha: ʕilmarkaz bardʕuh/

I unfortunately couldn't get back my right, but I'll advise all people that they do not get exposed to fraud like me

Unfortunately, I also had a 42 inches LG monitor and it disrupted suddenly and I also sent it to the center

In the two excerpts from (R: 13), the customer uses the adverbial “للاسف” to express his regret; once for purchasing the product itself, and the other time for not being to take back his right. In both cases, the customer expresses his regret towards actions that are substantially related to his decision and ability. Latently, he puts the blame on himself and regrets it. Consequently, in the second extract, he offers advice to the audience so as not to commit the same mistake as his.

5.4 Self/Other-mention

The use of pronouns in customer reviews indicates how customers demonstrate their presence in the reviews and how they choose to position service providers in the situations that they narrate.

Self-mention		Other-mention
(I, me, my)	(we, us, our)	(they, them, their)
190	191	139
Total: 381		Total: 139

Table 2.

Table 2. shows the difference in use of personal pronouns in the reviews. Self-mention singular pronouns that refer to the customers themselves in addition to the plural first-person pronouns that refer sometimes to the customers and the people accompanying them in the situation and some other times to the customers and their audience exceed the number of other-

mention third-person pronouns in the reviews. However, the context in which the self-mention pronouns are used is mostly on the right-defense side, while the other-mention pronouns are always on the attacked side of the arguments.

(R: 18) الأستاذة هبة من قسم الشكاوي كلمتني وقالتلي ان المفروض ان انا ماضي على عقد على شروط العرض

/ʔilʔusta:ħah hibah min qism ʔilfaka:wi: kalimitni: wiʔwa:liti: ʔin ʔilmafru:dʃ ʔin ʔana: ma:dʃi: ʃala ʃaʔd ʃala: furu:ʃ
ʔilʃardʃ/

Ms. Heba, from the customer complaints department called me and told me that supposedly I signed a contract of the offer's conditions.

(R: 19) وبما ان بنتي في الفريق وكنا بنستعد لبطولة الجمهورية, فكان عندنا تمرين يوم الجمعة الساعة 9 الصبح

/wibima: ʔin binti: fi: ʔilfari:ʔ wikuna: binastaʃid libuʃu:lit ʔilgumhu:rajah faka:n ʃandina: tamri:n ju:m ʔilgumʔah ʔilsaʃah 9
ʔilsʃubħ/

Since my daughter is in the team and we were getting ready for the national competition, we had a training on Friday, 9 a.m.

(R: 21) انا مش بحب اشترى اون لاين و المحل قدامي سيولنا حاجه نشترىها

/ʔana: miʃ bahib ʔaʃtiri: ʔunla:jn wilmahil ʔuda:mi: si:bu:lina: ħagah niʃtiri:ħa:/

I don't like to buy online while I can buy from the store. Leave use something we can buy

In the three excerpts, the customers exploit personal pronouns in different ways. In (R: 18) excerpt, the customer uses the first-person pronoun “أنا” together with the hedge “المفروض” to stress out that what Vodafone’s agent claims about the contract signature that the customer has not done. Since the customer echoes the agent’s propositional message about his signature, he uses the assertive “I” pronoun to show that claim. In (R: 19), the customer is the mother of an athlete, who encounters a misbehaving action and negative attitude by the club where her daughter is trained. She uses the plural personal pronoun “we, كنا” to refer to herself and her daughter as one side of the problem. The collective “ن” in the verb “نتدرب” in the excerpt substantially refers to the girl, not the mother. However, the customer considers herself as one party while putting the academy on the other side. In (R: 21), the customer uses the plural object pronoun “us, نا” in “سيولنا” in addressing online sellers. Although her complaint is mainly a concern of hers only, she uses the plural first-person pronoun in an attempt to put the audience on her side of the problem against those online sellers. These three examples of using personal pronouns in online reviews demonstrate the variety in meaning they offer in the texts.

6. Conclusion

The current study sheds light on how customers’ feelings and attitudes are revealed in the analysis through the application of a metadiscourse model that offers insights on the interpersonal functions in the posts, which answers the first question of the current study. People use evaluative language in their posts on social media. The second question is answered by detecting the interpersonal functions that are characterized through several strategies, including the use of addressitivity (engagement) markers, expressionability (attitude) markers, assertion and doubt (hedges and boosters) and self/other- mention (pronouns). The incorporation of the interactional metadiscourse tools into customer reviews is believed to be an expressive strategy that is employed by customers to unleash their evaluations, attitudes and feelings in their reviews. Hence, an analysis of such tools provides an insightful view of both the customer reviews, as a genre, and the Metadiscourse model as an analytical tool.

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Online Appendices:

<https://drive.google.com/file/d/1YBIH9Qj-SU1pNfXMSW46QqdQsQAMsVbl/view?usp=sharing>

**The Border Lines between Media and Cross-Cultural Communication, the Journalist as a
Global Communicator: A Background Research**

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ARTICLE DATA

Received: 08 Feb. 2022
Accepted: 11 March 2022
Volume: 2
Issue: Winter 2022
DOI: 10.54848/bjtll.v2i1.21

KEYWORDS

media studies, translation
studies, media content,
international communication

ABSTRACT

This paper aims to explore the boundaries between Media Studies on the one hand and Translation Studies on the other hand. It highlights the contact areas between these two disciplines and sheds light on the findings and insights of both fields, thus informing researchers in their quest to develop journalism teaching curricula and training courses. A foreign desk editor (FDE) needs to cross borders forward and backward between cultures depending on translation from one culture to another. However, a journalist usually faces many linguistic and cultural problems to achieve this task. Thus, the paper can be viewed as an attempt to bridge the gap between theory and practice in teaching journalists international communication and domesticating world news stories for a local audience.

1. Introduction

The current paper draws on Media Studies and Translation Studies, probing the boundaries and contact areas between these two disciplines. Media and translation are heavily dependent on language-fueled human interaction. The translation process is mainly concerned with equivalence between the source text (ST) and the target text (TT), while media is primarily concerned with achieving readability and reaching more readerships. In its broad meaning, readability refers to printed and broadcast discourse. Crossing borders between translation and media forward and backward between cultures, FDEs need to be well-educated and well-versed readers.

Some scholars figured out the borderlines of the newly-born discipline - i.e., Translation Studies - at the very end of the 20th Century. In his well-known book *Introducing Translation Studies* (2001), Jeremy Munday developed a roadmap for the theories in the field, writing: "By its nature it [Translation Studies] is multilingual and also interdisciplinary, encompassing languages, linguistics, communication studies, philosophy and a range of types of cultural studies" (2). Cristina García de Toro (2007) also outlined a roadmap for the field "since its birth as an autonomous discipline, in the second half of the 20th Century, the most significant approaches on the research landscape are the following:

1. Theories of equivalence and comparisons between languages;
2. Functionalist theories;
3. Discursive approaches;
4. Polysystem theory, descriptive studies, norms;
5. Cultural studies;
6. Philosophical and hermeneutic approaches;

7. Corpus studies and the cognitive approaches; and
8. Integrating and interdisciplinary approaches". (9)

The inter-disciplines mentioned above, both applied and pure, are tagged under the term “Translation Studies”. Susan Bassnett (1980) reveals that ‘Translation Studies’ was first coined in 1978 by Andre Lefevere, who proposed that it should be adopted for the discipline that focuses on “the problems raised by the production and description of translations”.

One decade earlier, in the late 1960s, the term “Media Studies” appeared to refer to the interdisciplinary fields that intersect with most of the topics under the umbrella term “Translation Studies”. Given the significant increase in intercultural communication, both “Translation Studies” and “Media Studies” have expanded enormously and developed along parallel tracks, integrating insights and findings from linguistics.

2. Areas of Contact:

The media research framework focuses on three main areas: content, exposure, and effects (Valkenburg et al., 2016). Focusing on language and image, the core media ‘content’ has different categories with language as the communication medium. Media Studies tackle the language of this content in terms of usage and style. Chris Weedon et al. (1980) identifies Media Studies as “the principal area in which questions relating to the organization of language, authorship and subjectivity are encountered, and where theoretical attempts have been made to move away from transparent readings of texts, using aspects of the semiological theory” (207).

Most Media Studies have explored the nature of media discourse and the ever-changing media language and how it changes people's views. Examples include Jean Aitchison and Diana M. Lewis (2003), Fred Fedler et al. (2005), Jeff Lewis (2005), Donald Matheson (2005), Anna Mackane (2013), and Ekaterina Balabanova (2007).

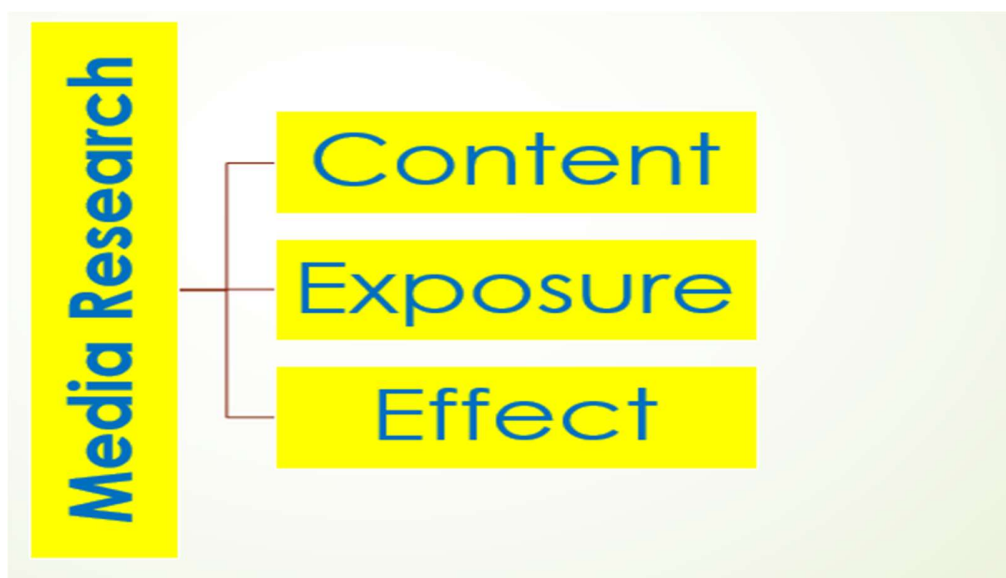


Figure 1. Main areas of research in Media Studies

The contact area between Media Studies and Translation Studies is their work on language usage and style. Translation Studies explore the linguistic shifts that occur during the translation from one language to another, in addition to translation addition and

translation omission. There has been a significant interest in the insights exchanged between the two realms by the end of the 20th Century.

Besides, each realm has very productive areas that help editors in their quest to domesticate foreign content for a local audience in a globalized world. In Holme's map of Translation Studies (see figure 1), two important disciplines serve the editor in their work: text-type restricted translation studies and translator training translation studies. Both fields can represent a rich source for training journalists and scholars in communication studies. (text-type restricted) elaborate

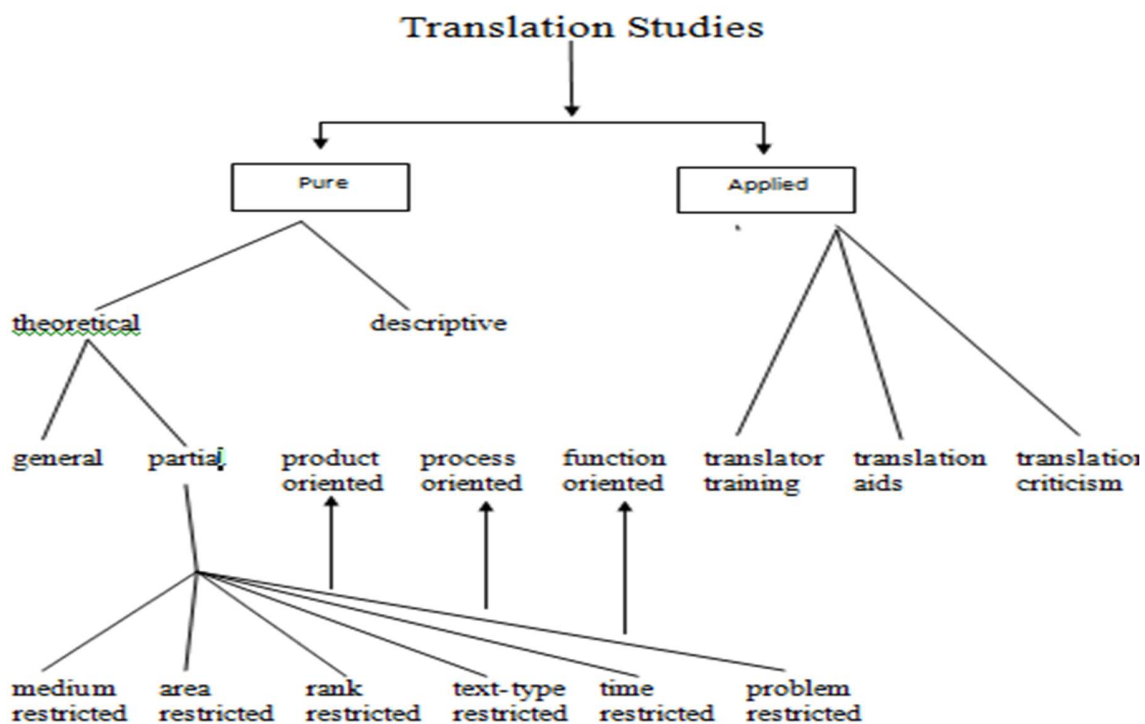


Figure 2. Holme's map of Translation Studies

Mona Baker (1998) reveals that “in the 1970s, and particularly during the 1980s, translation scholars began to draw more heavily on theoretical frameworks and methodologies borrowed from other disciplines” (279). Communication Studies were one of them. Although Translation Studies and Media Studies intersect in methodology (through adopting content analysis, discourse analysis, and contrastive analysis as analysis tools), a problem arises regarding a significant shortage of studies that attempt to explore the common ground between the two fields. Despite the existence of a large and rapidly-expanding body of research on Media and Translation Studies, each discipline proceeds separately, even though each domain admits the centrality of language usage.

Bielsa & Bassnett (2009) admit both the connectedness between Translation Studies and Media Studies on the one hand and the lack of studies in that concern on the other hand. Interestingly enough, they consider the new language and the new writing process as a concept of composing, which is a real challenge for the foreign desk editors who endeavor to simplify and domesticate the ‘foreign’.

Not starting the writing from scratch is a challenge for FDEs. Instead, they start from an original text, usually composed in English, using translated texts to produce their final report. Translation has been introducing novel linguistic patterns on the syntactic and lexical levels to the main course of Arabic. In his canonical book, M. M. Enani (2003) asserts that translation has been the main factor in introducing significant changes to the lexicon and structure of Arabic.

As mentioned above, the so-called "translationese" is a variety of language affected by the Western line of thought not only in terms of transliteration of technical terms or borrowed words and expressions, but the methods of thinking embodied in the linguistic structures as well. The translation has brought ways of thinking and expression that were not known before in classical Arabic. The most striking feature is the tendency to use abstract nouns, as well as complex and dual structures, in addition to the use of cautious, less decisive and nonjudgmental expressions. (207-208, translation is mine.)

The requirement to localize or domesticate the 'foreign' for a local target group is a significant link between Media Studies and Translation Studies. Moreover, the increasing growth of globalization enhances the interconnectedness between both fields. Bassnett and Bielsa (2009) highlight:

Information that passes between cultures through news agencies is not only 'translated' in the interlingual sense, it is reshaped, edited, synthesized and transformed for the consumption of a new set of readers. It would seem that in the global media world, the notion of translation is challenged and the boundaries of what we might term translation have been recast. (2)

3. Media Text and Textology

Text production is 'one crew show' in media. It can be described in foreign desk departments in Arabic media corporations as a complicated, multi-step process that ranges from news item selection to translation and from reviewing to editing. It also includes sub-processes.

Editors may receive different translations for reports on the same story at a foreign desk. For example, the journalistic tackling of a story, such as Panama Leaks¹, is taken from different foreign news agencies and websites. The fact that some news items may be translated by the Arabic section of a given news agency and others by the Arabic news outlet that publishes the story means that the translation process followed different styles.

A translator deals with different writing styles in the media context in line with the news source and the report author. News texts can be classified under a specific text type. Before elaborating on this point, a question remains: What is text? With the rise of text linguistics, renowned scholars, including Halliday and Hasan (1976, 1989), defined the term differently. They said a text is a semantic unit of communication in use, including grammatical relations critical to the textuality of the text irrespective of the sentence as the linguistic unit of analysis.

In reaction to the pitfalls of the sentence-based grammar, the formula used to decipher some linguistic phenomena such as word order, some linguists (Dressler 1972, Schmidt 1973, Halliday & Hasan 1976, Katharina Reiss 1981) shifted their focus to the text, rather than the word or sentence, as the unit of the linguistic analysis. This paved the way for the advent of text linguistics as a branch of applied linguistics in the 1960s. A decade later, James Holmes (1975) remarks that 'Translation Studies' refer to "a collective and inclusive designation for all research activities taking the phenomena of translating and translation as their basis or focus" (176). Several translation scholars (Baker 1992, Vinay & Darbelent 1995, Basil & Mason 1997, Julian House 1997,

¹ Panama Leaks refers to a famous leak of more than 10 million legal and financial exposing offshore corruption and international crime.

2015) utilized the insights and findings of text linguistics by tackling the text as the translation equivalence base and developing translation quality assessments.

Having introduced a technical definition for 'text', text types could also be explored. Reiss (1971) denotes that text type is an essential factor for determining an assessment approach for translation quality. Knowing the purpose and objectives of the text, a FDE usually opts for a corresponding approach in translation. Text has four types: narrative, expository, descriptive and argumentative. Riess (1977/89: 108-9) introduced the four types with their essential characteristics as follows:

1. Informative text is mainly concerned with conveying plain facts, information and knowledge; the text author uses logical or referential language dimension.
2. Expressive text is characterized by 'creative composition', and the text compiler or sender uses aesthetic tools.
3. Operative text aims to appeal to or persuade the text reader, or 'receiver', to act in a specific way by a dialogic form of language use since the text addresses the reader directly using the pronoun 'you'.
4. Audio-medial texts, like audiovisual and spoken materials (such as films and advertisements).

Like the steps used by Bühler in his tripartite classification of the linguistic sign, Reiss introduced the above text types adopting a function-oriented approach, stressing the importance of determining the text type during the translating process. The table below tells the functional characteristics of text type corresponding to the translation method.

Text type	Informative	Expressive	Operative
Language function	Informative (representing objects and facts)	Expressive (expressing sender's attitude)	Appellative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should	Transmit referential content	Transmit aesthetic form	Elicit desire response
Translation method	'plain prose' explication as required	'identifying' method, adopt perspective of ST author	'Adaptive', equivalent effect

Table 1. Functional characteristics of text types and links to translation methods (adapted from Reiss 1971 (as qtd in Munday, 2001: 74))

In light of the above table, a news text falls under the informative category. The British National Corpus classifies news texts as 'written-to-be-spoken'. This is also the case in Media Arabic. As a journalist, I confirm that journalists in various media outlets are always advised and trained in writing short, clear, simple sentences to engage the audience, especially regarding the writing for radio. Julia House (2015) distinguishes between different spoken and written modes combinations. See figure 3.

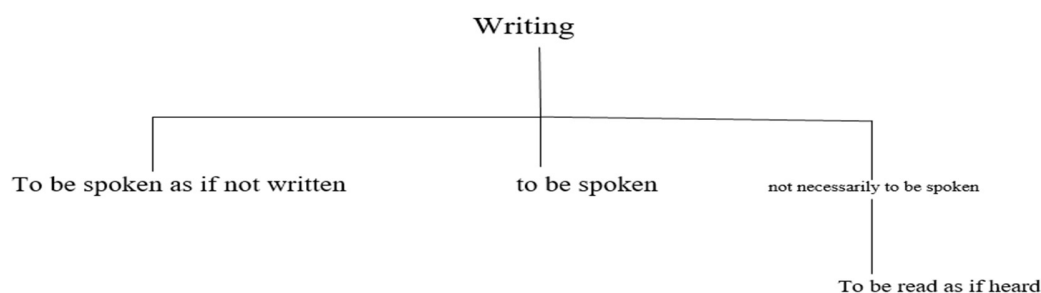


Figure 3. Different types of writing (Adapted from Gregory 1967, qtd in Julia House 2015)

Paltridge (1996) uses the two mutually corresponding terms 'genre' and 'text type' to examine texts' rhetorical levels. He considers news items as 'genre', i.e. a 'recount' text type:

Genre	Text Type
Recipe	Procedure
Personal letter	Anecdote
Advertisement	Description
Police report	Description
Student essay	Exposition
Formal letter	Exposition
Format letter	Problem-solution
News item	Recount
Health brochure	Procedure
Student assignment	Recount
Biology textbook	Report
Film review	Review

Table 2. Paltridge's Examples of Genres and "Text Types" (based on Hammond, Burns, Joyce, Brosnan, & Gerot, 1992)

Describing text types as kinds of texts characterized by typical specific attributes for certain functions, de Beaugrand and Dressler (1981) state that a text has to meet seven standards to achieve textuality, i.e. to be considered a text: acceptability, coherence, cohesion, informativity, intentionality, intertextuality and situationality. De Beaugrand and Dressler assert that breaching one of these standards can be tolerated provided that the continuity of communication is not interrupted.

The act of communication is the cornerstone and a critical feature of a text. Ibn Geni (1986) defines language as "a set of sounds (i.e. media) by which each community use for communicating their needs". Given that Mass Media is a means of communication, the main characteristics of news text are: it is written to be delivered; it is informative; and it should use neutral lexicon. Defining the text type is essential to select the translation method and the stylistic features the translator should follow.

The FDE's role must be tackled from the perspective of media and its purposes, i.e. keeping people informed of international affairs. The editor determines the news stories to be translated according to their editorial judgment governed by the editorial policy of their media organization and the global trend. In that context, BBC is known for its neutrality; however, Aneta Podkalicka (2007) quotes a BBC journalist as revealing that "BBC claims to be impartial but is funded by the foreign office so to some extent, maybe not the content, but where the content is directed is a part of political interest of the UK"(133). Thus, an institutional mind selects topics of coverage to represent the institutional voice, which is mainstreamed by the editorial policy, maintained by the editorial staff, and well received by the audience.

The current paper endeavors to suggest solutions to these problems by analyzing the translator/editor's role and the issues they face. Given that the media text's main objective is to keep the audience informed of what is happening locally and internationally, the translator's role cannot be viewed from outside the goal of the text purpose. The translator here plays the role of a facilitator who facilitates the conveyance of the foreign text to make it comprehensible to the receiver. Venuti (2000) explains a translator's role:

The pragmatic translator does not simply analyze the linguistic and cultural features of the foreign text, but reverbilizes them according to the values of a different language and culture, often applying what House calls a "filter" to aid the receptor's comprehension of the differences. (122)

A translator in a media context reverbilizes the text functions according to the TT culture to ease the reception process for the target reader. In this respect, the translation/editing process encompasses another process for rewriting the TT. Editors often add backgrounds to news items to keep the reader aware of the schemata. Bassnett & Bielssa (2009) state: "The news translator has been presented above as a re-creator, a writer. It is clear that the kind of intervention demanded by news translation on the original text modifies the traditional role in relation to both the author and the original text"(64).

Once again, drawing on my experience as a journalist and on those whom I worked with in some Cairo-based news agencies and broadcasters, no clear-cut distinction can be identified between the task of the translator and that of the editor. In news corporates, the duties of job titles like a producer or broadcast journalist in the Arab World include, among other things, the selection and translation of news items from English into Arabic. BBC Arabic Online journalists, for example, basically translate news items from English into Arabic. Moreover, journalists working for the BBC Monitoring, part of the BBC World Service, select, produce and translate news items from Arabic into English as well as write up stories based on the material available in Arabic media. It is worth mentioning here that a 'translator' has been described as a 'journalist' or 'producer'. In news agencies, the case is different. For example, there are independent departments for translators and other departments for editors at Xinhua and Reuters regional offices in Cairo. These agencies hire personnel under the job title of a 'translator'.

Bassnett & Bielssa (2009), however, assure that Reuters and Agence de France-Press (AFP) do not hire translators. But this is the case in Latin America. They remark that the translation work is fully integrated with the news production process. This means that news translation is the responsibility of journalists who may not be 'trained qualified' translators. Bassnett & Bielssa (2009) quote AFP's chief of the Spanish desk stating that:

I don't want to use the word translator, because none of the journalists working for us are translators: they are editors. By necessity they must rework ... choose any word you like: rework, edit, modify. The one I prefer is to edit. There are no translators working

here. We select journalists and not translators, journalist who must at least know two languages in addition to Spanish and journalists who have previous experience, if possible in various media, agencies, radio, newspapers. (81)

Piotr Kuhiwczak and Karin Littau (2007) emphasize the same view, pointing out that journalists mediate between politicians on the one hand and the public on the other while playing the role of a translator:

The mass media play an important role in disseminating politics and in mediating between politicians and the public, and translation is highly relevant in this context as well. In the media, however, political discourse in translation appears mostly in 'fragmented' form, with the translations often done by journalists themselves. (145)

In the light of this argument regarding the translator's task in the media context, the news translation process cannot be regarded as a one-man show. Instead, it is a crew show. It is a process that needs to be reclassified as an act of communication that involves many other processes of editing, rewriting and adding backgrounds and contexts. The editorial staff does all this as one team, a job that entails the fact that the translator in this respect has become a collective entity.

4. Stylistic Features of Translated Media Text

Reviewing a translated text produced by FDEs in Arabic media outlets shows that world news stories represent a dual challenge to foreign desk departments in newspapers and news agencies where editors have to move across culture and language boundaries. Bassnett and Bielsa (2009) point out that "the question of global information flows is linked to the ways in which the media constructs news stories, and the transfer of those stories often involves moving not only across space but also across language and cultural boundaries" (2).

Media language has to be reader-friendly - that is, the media message should be directed to the mainstream audience. The rise of social networking sites pushed media to use a more straightforward language, thus engaging more audiences and achieving outreach. Audience engagement is a crucial objective for any news website. Therefore, it is typical for a newspaper's style guide to be audience-oriented. Herbert J. Gans (in Stuart Alan (ed.) 2010) remarks that one way to enlarge news outlet audience is to reconsider the news language to make it more straightforward and understandable to attract more audience. Moreover, the infomedia and the revolution of web 2.0 technologies² which introduced social networks, particularly Twitter, have pushed media to benefit from the findings of linguistics to facilitate journalists best practices for tweeting concise tweets for their headlines.

Rendering newly-coined and fixed expressions from English into Arabic, and their related vague meanings, which appeared through translation in the Arabic media language, is a problem facing FDEs. These challenges, hectic work pressure, cause hasty translation and allow some false friends into the stream of Arabic. These false friends distract the reader and negatively affect the native Arabic writer.

The role of a FDE is to check and review the TT to guarantee that the text is free from false friends or meaningless structures. The language must be processed quickly as the FDE does not have enough time to search for an equivalent in the classical corpus. Bielsa and Bassnett suggest that:

² Web 2.0 Technologies is a term that refers to the interactive participation on the web created by wikis, blogs, podcasting and social networking (definition is mine.). It can be summarized in Tim Berners-Lee's words 'not just to browse, but to create'.

Initially, the quality of translation can be assessed without having recourse to the original on two different levels: on the one hand, with regard to the appropriate use of the journalistic style (conciseness and correctness of headlines and lead, inverted pyramid structure) and with reference to a coherent and clear, concise and logical narration of the events; on the other hand, at the level of language and syntax, translations must not be too literal, must use a natural language that can be understood in the whole region and are also checked for false friends and incorrect expressions. (88)

The above quotation highlights the issue of refraining from resorting to the ST. However, the TT may include plenty of enigmata lexically and semantically. This is because the translator may follow the syntactic structure of the ST without conveying the more profound meaning.

The implications of specific phrases and expressions introduced by media need to be highlighted by linguistic tools and mechanisms to locate the effects of heterogeneous socio-cultural conditions. Linguistic analysis should be supported by the methodologies used in cultural studies and discourse analysis. Hence, there is no clear-cut distinction between linguistics on the one hand and cultural studies and discourse analysis on the other hand; the current research is crossing lines between these disciplines.

Jacque Derrida (quoted in Jeff Lewis, 2005) argues that it is impossible to trace the “troubled birth” of meaning. Further, Derrida, the deconstruction philosopher, claims that meaning cannot be owned (Lewis, 2005). Since each reading of a text is a new reading, i.e. it comes up with new meanings, we have an endless supply of meanings. Lewis comments on meaning in the light of modernism as follows:

It is important to note that culture moves in multiple directions: toward and against stability. The formation of meaning and culture necessarily implies its own de-formation or *deconstruction*, as Jacques Derrida calls it. Institutions seek over time to stabilize and fix signifiers to specific signifieds, creating the conditions for durable meaning. (10)

The above quote reiterates the frequently quoted statement “the media never rest”. The new advancements in each level and every realm create new concepts and lexical items. Media men act as a bridge between the productive cultures and their cultures, thus placing a lot of challenges on editors.

5. Research Problem: Challenges of Domesticating World News Stories

Every day there is something novel, and the media has to inform and educate its audiences, using their language of communication. This poses a burden on the journalist to localize the global for the local audience. Here lies the problem to inform about the novel searching for the lexical items that may visualize these new ideas, concepts, and objects. This is a two-fold problem since there is no much research-informed curricula for training journalists on translating and editing world news stories. They do their tasks following the style guide and conventional wisdom in their press institutions. The big question raised by this research is: how can we bridge the gap between theory and practice and develop more insightful curricula for training on journalistic translation?

While it is well known for its rich vocab, the journalist does not easily find lexical equivalents at hand. The journalist often resorts to coining new lexemes, thus crowding MSA with jargon. But this jargon causes a problem; it is neither akin to classical

nor MSA. On the contrary, they refer the reader to a precise meaning peculiar to the foreign language when the translation's goal, theoretically and practically speaking, is to substitute for the original foreign text. The translator does not attempt to detach the target text (TT) from the source text (ST). Instead, the translator follows the source terminology, leading to mercurial vocabulary and new discourse. This is a twofold problem in the case of translating into Arabic due to the duality of Arabic (i.e. MSA and classical Arabic). Enani (2000) remarks that:

Many writers now mix their MSA with references, however vaguely understood, even misunderstood, to such an archaic culture. If the reader or the writer happens to be a translator, such miscomprehension may bring in boundless semantic distortions. (6)

This 'semantic distortion' creates many shades of meaning and different connotations, leading to a state of uncertainty and vagueness. Hatim and Mason (1990) highlight the problem of changeable connotations of the word:

Thus, a given sign may now be viewed not simply as the association of a word and a concept but as a self-renewing phenomenon which gradually establishes itself within the collective subconscious in a given culture. The case history of signs such as "militant", which, incidentally, may be translated into non-European languages as "valiant" or "extremist" depends on one's semiotic perspective (113).

A good case in point is the bulk of terms that emerge with every new trend in IT. For example, cryptocurrency and blockchain technologies introduced many terms and concepts that do not need Arabic equivalents. Still, they need first to be understood by the FDE. The problem worsens when it comes to social concepts and norms deeply rooted in the Arabic culture but introduced in a new linguistic form that blocks its reception in society. A typical case is the 'institution of marriage', rendered as [مؤسسة الزواج] (ElSherif, 2016). The technique adopted here is a calque method that misleads the Arabic reader. According to *The American Heritage Dictionary*, 'institution' in such a context refers to "A custom, practice, relationship, or behavioral pattern of importance in the life of a community or society".

Accordingly, from the first glimpse, the cultural equivalent could be [سنة الزواج]. On the other hand, 'organization of marriage' is a suggested version for the lexeme [مؤسسة الزواج]. Dictionary making in the Arab World is almost absent, which means that dictionaries will not help in that concern. The Arabic reader has to seek meaning by resorting to the English version, and the translation will lose its *raison d'être*. Ashtiany (1993) highlights that "in order to align its vocabulary and phraseology with those of the world press, Media Arabic coins numerous neologisms on a day-to-day basis. Many are too recent to have their way into dictionaries, and many are ephemeral" (54).

6. Conclusion

Attention should be paid to FDE training materials which must be guided by interdisciplinary research. A further academic contribution in the interdisciplinary area between Media Studies and Translation Studies should be boosted. This area till now is untarget realm and represents a fertile promising domain for academic studies.

More complete and accurate documentation of the translation/editing process at news agencies will facilitate introducing well-informed research that has an insider's view. Moreover, working closely on the translation process taking place at news agency may bridge the gap between the theory and practice.

More research should be conducted on the connectedness between media studies and translation studies, focusing on the marked features of the media content with the purpose of eliciting principles and rules of media translation and editing. The final objective of these works and research is to remark that translation curricula should include techniques for tackling world news stories. Press releases of international organizations representing the institutional voice are also an up-and-coming field for investigation. This field represents the connectedness between media and the composition dynamics.

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The Characterization of Andrew Undershaft in Bernard Shaw's Major Barbara: A Cognitive Stylistic Approach

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ARTICLE DATA

Received: 10 January 2022
Accepted: 28 Feb. 2022
Volume: 2
Issue: Winter 2022
DOI: 10.54848/bjtll.v2i1.17

KEYWORDS

stylistics, characterization,
cognitive approach, Major
Barbara, Bernard Shaw,
impression formation

ABSTRACT

Characterization is a compelling way that enables authors to express their views and convey their messages indirectly through the characters they create as well as the way they create them. This paper presents a stylistic analysis of the characterization of Andrew Undershaft in Bernard Shaw's Major Barbara from a cognitive approach. The study attempts to examine how Shaw voices his view about morality, religion, and power, and the conflict that might arise among these if one has to choose one over the other(s), as represented by the main character, Andrew Undershaft, a wealthy manufacturer of weapons, who symbolizes the power emanating from the possession of both money and arms, and the titular Barbara, who symbolizes the religious power represented in a religious organization, the Salvation Army. The aim of the study is to show how Bernard Shaw's characterization of the protagonist succeeds in voicing his own opinions as to true morality. The study also aims to examine how the reader's impression is gradually formed about the character in question. The theoretical framework for the study is based on Culpeper's cognitive model of characterization in play texts, and employs the tools of categorization, impression formation, the explicit cues of self-presentation and other-presentation, the implicit cues of a character's company and setting, the authorial cue of stage directions, and the speech act theory. The study concludes that through his vivid portrayal of the protagonist and the reader's gradually formed impression about him, Shaw adroitly succeeds in conveying his vision.¹

1. Introduction

When it comes to conveying an authorial message through a piece of literature, characterization emerges as a key, handy instrument at the author's disposal. Be it a play text, a novel, or a short story, the way in which characters are portrayed serves a crucial function in using them as a medium to deliver the intended message(s). For that reason, characters in general, and protagonists in particular are often considered to be reflecting their creators' visions and voicing their opinions. How successful authors manage to express their views before the readership through their fictional characters is, to a great extent, decided upon

¹ This study is part of an unpublished MA dissertation.

the reader's impression about those characters and understanding of the implied meanings articulated through the propositions expressed by and the dialogues exchanged between the characters in a fictional world.

This does not suggest, however, that readers have no role to play, for "the role of the reader is that of an interpreter, not a mere passive recipient" (Black, 2006, p. 2). Such 'interpretation', as Black puts it, "involves an important contribution from the reader, who brings along background knowledge and processes for inferring meaning" (Short, 1996, p. xi). Consequently, the interpretation of a text differs from one reader to another, partly because readers exert a cognitive effort with varying degrees, and partly based on the extent to which their background knowledge relates to the text at hand. In fact, it is hardly imaginable that one would read a work of literature without 'interpreting' the characters one reads about and even interacts with at times, for "whilst fictional characters have a passive existence in texts or in people's minds, it is only in the interaction between texts and minds that they attain actual existence" (Culpeper & McIntyre, 2010, p. 176).

Studying the readers' interaction with literary texts, a process that entails using their mental resources and working their minds throughout the reading process; interpreting what they read and forming impressions, falls within the scope of cognitive stylistics, a sub-branch of stylistics that is concerned with cognition and the mind. The term 'cognitive', Freeman (2014) notes, refers conventionally to the conceptual process of human mind, which is based on distinguishing between what is true and what is not, and thinking rationally of things. Yet, with the prominence of cognitive science and cognitive psychology, "conceptual reasoning itself can be seen to be both motivated and affected by processes and phenomena that include bodily sensations, emotions, feelings, memory, attention, imagery, metaphor, and analogous thinking" (p. 313). The major concern of cognitive stylistics, Jeffries (2010) remarks, is formulating hypotheses on what happens when we read and how this affects our interpretations about the texts we read. She continues to point out that cognitive stylistics "has drawn considerable influence from work in areas such as cognitive science generally, psychology, computing and artificial intelligence" (p. 126).

In this vein, the present study adopts Culpeper's cognitive model of characterization (2001, 2002) in order to analyze the characterization of Andrew Undershaft, the central character in Bernard Shaw's *Major Barbara*. Culpeper introduces "a cognitive linguistic model of characterisation that can be applied in the analysis of a diverse range of characters" (2002, p. 252). He adopts an approach towards characterization that is middle ground between two extreme approaches, the humanizing approach, whose upholders argue that characters represent or imitate real people, or more radically that characters are in fact real people, and the dehumanizing approach, whose advocates believe, in stark contrast to the humanists, that characters only "have a purely textual existence". Culpeper's proposed model intermingles these two opposing views, for on the one hand, one has to "admit that characters result from our interpretations of texts", and "on the other hand, the extreme humanizing view that characters are actually real people, is, of course, naïve" (pp. 255-256).

In the same vein, "[c]haracterization essentially involves the manifestation of inner states, desires, motives, intentions, beliefs, through action, including speech acts" (Downes, 1988, p. 226). It follows then that the analysis of a character's speech acts can be a useful mechanism in probing that character. Therefore, the current study also employs Austin's speech act theory in analysing the protagonist's speech acts, particularly those of self-presentation.

2. Questions of the Study

This study attempts to answer the following questions:

1. How is Andrew Undershaft delineated in Shaw's *Major Barbara*?
2. What is the Shavian vision embodied by this delineation?
3. How do the power relations make such vision prominent?

3. Theoretical Background

3.1 Culpeper's Model of Characterization

The crux of Culpeper's model (2001, 2002) is the argument that "characters arise as a result of a complex interaction between the incoming textual information on the one hand and the contents of our heads on the other" (2002, p. 251), which therefore requires a characterization analysis that considers both cognitive and textual aspects. The model is concerned with how impressions about fictional characters are formed in the mind of the reader and focuses specifically on characters in drama, as "play characters are not typically filtered through narrators" (2002, p. 252), and is built on van Dijk and Kintsch's (1983) cognitive model that can be used in studying social interaction, drawing on a number of theories from pragmatics, cognitive psychology, social psychology, and stylistics. Culpeper observes that in order to understand anything in the world, one employs two sources of information: the external "stimuli", i.e., raw text, and "prior knowledge", both of which are employed to arrive at an interpretation.

The reader in van Dijk and Kintsch's (1983) model is an 'active comprehender', who is able to use mental resources with varying degrees at different levels of representation, which, according to the model, are three: the surface or verbatim representation, text representation and situation model. The surface representation is a reflection of the surface structure of the text; the text representation is the propositional content of the text. The situation model is the level where the new information retrieved from the other two levels is integrated with one's own old information obtained from memory.

In Culpeper's model, comprehension is a twofold process that combines top-down processes and bottom-up processes. The former is stimulated by prior knowledge, and the latter by textual elements. Comprehension is cyclic; what one sees influences what one knows and the other way round. The entire comprehension process is governed by the Control System, which "regulates the level of processing required and the degree of coherence, according to (in particular) the goals of the reader" (Culpeper, 2002, p. 270).

3.1.1 Prior Knowledge

When reading for character, the reader activates a subset of prior knowledge in the long-term memory that contains information relevant to the understanding of character. The reader then assigns the character into a certain class/category that possesses certain attributes, based on both what the text provides as to the character (e.g., what the character says) and the information already in the reader's mind.

3.1.1.1 Schema Theory

The most notable theory on the activation of prior knowledge is schema theory. As readers read and interpret a text, they bring along their own schemata, but because these schemata "may not be identical with those of other people, this is one of the ways in which we can see that both shared meaning and different meanings might be extractable from the same text" (Short, 1996, p. 231). Schemata are generally presumed to be extracted or triggered by the experiences we undergo, which are episodes of the episodic memory. Stockwell (2002) notes that "one of the key factors in the appeal of schema theory is that it sees these knowledge structures as dynamic and experientially developing" (p. 79). The importance of schema theory as to characterization is that "[f]irst impressions of characters are guided by schemata, which, once activated, offer a scaffolding for incoming character information" (Culpeper, 2002, p. 262).

3.1.1.2 Categorization and Prototypes

Once a certain schema is activated in one's mind about a character, one attempts to place the character into a proper class or category. Classification is an act that one performs almost on a daily basis. The mental process of classification "is commonly

called **categorization**, and its product are the **cognitive categories**, e.g. the colour categories RED, YELLOW, GREEN and BLUE, etc.” (Ungerer & Schmid, 2006, p. 8, emphasis in original). The best examples of categories “are typically referred to as the **prototypes** or **prototypical members** of the category” (Croft & Cruse, 2004, p. 77, emphasis in original).

Categorization of people and characters, in particular, is sensitive to context and function, and the context itself is not stable and thus needs also to be interpreted. The classical model of categorization suggests that it is possible to define categories in terms of a group of necessary and sufficient features, but it has many flaws, which prompted proposing new theories, notable among which is prototype theory that by and large concerns single categories or simple hierarchies of categories, and the process invoked when applying category or concept labels to the phenomena one experiences.

With respect to categorization of characters, Culpeper (2001) holds that people often see others as members in social groups, rather than individuals. These groups presumably form the basis for the cognitive categories perceived to have structures similar to prototypes. He suggests three main groupings, based on the information that constitutes these groups: personal categories, which include information about people’s traits; preferences; interests, etc., social role categories, which include knowledge about the social functions of people, such as kinship roles; occupational roles; and relational roles, and group membership categories, which include knowledge about social groups, such as class, age, sex, religion, etc.

3.1.1.3 Attribution Theories

Placing a person/ character into a certain group prompts one to “make inferences about that person or character”, and arrive at the reason why that character behaves in a certain way. Whether in real life or in fiction, “the causes of a person’s actions have to be inferred from observable behaviours, including conversational behaviour” (Culpeper, 2001, p. 115), a process referred to in social psychology as “attribution”. Culpeper refers to two classical theories in the literature: the **correspondent inference** theory and the **covariation** theory. The basis of the correspondent inference theory is attempting to identify the circumstances that help draw inferences based on a degree of correspondence between an individual’s behavior and their disposition, hence the name. As one makes a correspondent inference, one can transfer one’s description of a person’s behavior to their description of that person’s disposition. Thus, an aggressive behavior, for example, is arising out of an aggressive disposition. There are key factors to consider when making a correspondent inference as to the observed person: intentionality, absence of external pressures, causal ambiguity, and unusual behaviors that do not fit the expectancies of the perceiver.

Along similar lines, Kelley’s Covariation theory, Culpeper (2001, pp. 126-28) explains, is based on deciding whether the cause of a person’s behavior is located in the person or in the environment. This results in three possible attributions: a *person* attribution, a *stimulus* attribution or a *circumstance* attribution. The ‘covariation’ of cause and effect, according to the theory, helps us determine where to make the attribution. Variation can be assessed through three basic dimensions: *distinctiveness*, *consistency* and *consensus*. Distinctiveness is to what extent the target person reacts distinctively to different stimuli. Consistency is to what extent the target person reacts to the same stimulus in the same way at different times and in different situations. Consensus is to what extent other persons react similarly to this stimulus. Hence, reacting with low distinctiveness, high consistency and low consensus means that the attribution is a person attribution, and this is the attribution type relevant to characterization.

3.1.2 Textual Cues

The second part of character comprehension is the bottom-up processes, which rely on using the new information gained from a text through the textual cues. Culpeper (2001, pp. 167-231) divides textual cues into three types: explicit cues, implicit cues and authorial cues. Explicit cues are those where we can find characters presenting themselves or presenting others explicitly by making statements about themselves (i.e., self-presentation) or about other characters (other-presentation). It should be noted one

needs to be cautious about the credibility of the presenting characters and the validity of what they present, as we tend to take what others say at face value and underestimate the contextual factors.

Implicit cues are those cues in which we need to infer character information from linguistic behavior. There are many examples of implicit cues, including lexis, social markers (e.g., terms of address), accent and dialect, visual features (e.g., facial expression), appearance features, and character company and setting. Authorial cues are those in which information about a character is given directly by the author, which includes stage directions in plays or narrative descriptions in novels. Authorial cues are described as ‘authorial’, since characters have no power of choice over them, and are rather more closely associated with the author.

3.2 The Speech Act Theory

Austin’s (1962) Speech Act (SA) theory suggests that our interactions are not mere words uttered and accompanied by sounds but acts being performed through utterances and driven by an illocutionary force, which could be one of asking, commanding, naming etc. Austin’s theory was based on the ‘performative hypothesis’, i.e., utterances that perform actions and contain performative verbs. The interpretation of an SA depends mainly on the context. Therefore, the change of the circumstances in which an utterance is made affects the communicative meaning intended by the speaker and its recognition by the hearer. SAs are understood in three senses: the locutionary act (the act of saying something), the illocutionary act (the act performed by saying something, such as ordering, threatening etc.), and the perlocutionary act (the consequential effects of the illocution on the hearer). The current study adopts Searle’s (1969, 1979) classification of SAs into: assertives, directives, commissives, expressives, and declarations in analyzing Undershaft’s SAs.

4. Literature Review

Studying the dialogical relationship between author and character, Abou El Hassan (1999) makes a comparative study of five of Shaw’s plays and five by Tawfik Al-Hakim. Through the analysis of the selected plays of the two playwrights in comparison to each other, the study attempts to conclude whether a character’s behavior always expresses the writer’s intention. He writes that “[t]he character should be himself. Although he is motivated by the author’s intention, what should appear on the scene is the character not the author” (p. 12). For *Major Barbara*, the object of the study, however, is not Undershaft, but Barbara. The researcher analyzes Barbara’s character to see if her conversion from the Army cause to her father’s is plausible. According to him, Barbara’s speeches tinged her character with the imprint of a preacher, through her utterances, eloquent speeches, and lengthy turns. What Abou El Hassan holds is that the character is not necessarily a voice of its creator, and in the case of *Major Barbara*, Undershaft does not necessarily echo the Shavian moral values.

Berg (1998) states that Shaw’s plays are generally dominated by the ‘triangle’ structure, which allows the Nobel laureate to introduce his views in a manner that is both entertaining and educational. Baker (2011) espouses this account, noting that “[o]ne of Shaw’s favorite devices is a triad of characters representing a range of approaches to a particular ethical or social problem” (p. 92). For *Major Barbara*, Barbara Undershaft, Adolphus Cusins, and Andrew Undershaft constitute the three sides of this triangle. Further, it is Undershaft, not the eponymous Barbara, who emerges as the central character of the play, and has attracted the attention of most critics, being a representation and a symbol of the Shavian vision and philosophy. Baker also comments that the play has several digressions and extraneous details, but remains coherent nevertheless, and that the purpose of the play is ‘to show us the path to heaven’, which might not be visible to idealist eyes. The play, he illustrates, means to show ‘the spiritual and moral contest between father and daughter’, each of whom symbolizes an ideological camp. Yet, Baker argues that what appears as a father-daughter conflict is not real, for they are two obverses of the same coin; he writes that:

they are ... two manifestations of the same spirit. The apparent conflict between the two is a misunderstanding, the result of Barbara's youth and inexperience. In this parable, Barbara stands for religion, spirit, and morality; her father for matter, wealth, and destructive power. (Baker, 2011, p. 101)

The real conflict in *Major Barbara*, Baker (2011) continues to contend, is not between Barbara and Andrew Undershaft, but between realism and idealism.

Major Barbara is the subject of a linguistic study by Abdul Qadir and Jum'a (2018), in which they employ Grice's Cooperative Principle (CP) to examine how humor is effected in the play through analyzing the instances where the CP maxims are not observed in all the humorous conversations, identifying the forms of humor, and specifying the maxims broken with the aim of creating a humorous effect. The study adopts a quantitative methodology based on calculating the number of instances where any CP maxim is non-observed, and selecting the type of humor created accordingly. A qualitative analysis is also conducted in order to "view how the humorous conversations break the basic rules [that] should be obeyed in frank conversations" (p. 48).

The statistical findings of the study show that the total number of non-observance instances is 229, distributed differently throughout the play between major and minor characters. Moreover, all the four CP maxims are non-observed, and all forms of the non-observance (flouting, violating, opting-out, infringing and suspending) are in use. Nevertheless, the maxim of Quantity is the most non-observed maxim (104 instances), and the maxim of Manner is the second non-observed one (86 instances), whereas the Quality maxim is the least non-observed, due to reasons related to the snobbery of some of the Undershafts. In terms of humor, Abdul Qadir and Jum'a note that all forms of humor are at work in the play with varying proportions. For example, wit is the most prevailing form representing 56.768%, followed by irony, satire and lastly pun. They remark that besides using all forms of humor, "[b]oth intentional and unintentional humour are found in the play throughout the analysis of data" (p. 56). Moreover, employing the Gricean principle in the analysis provides a new interpretation of the play, and breaking the CP maxims in the play is one of the mechanisms employed to create humor.

5. The Characterization of Andrew Undershaft

5.1 Initial Observations

One of Shaw's most controversial characters, Andrew Undershaft emerges on the whole as a powerful character, whose power comes as a product of the dangerous nature of his profession as a manufacturer and merchant of arms, who, along with his partner Lazarus "positively have Europe under their thumbs" (1907/2003, p. 76). Undershaft's unparalleled power is epitomized not only by defeating Barbara in the bargain they make, which ends with her converting to his cause, but through his success in reaching all the goals he strives for throughout the play. However, Undershaft's power is not the problem; it is the controversy surrounding his (im)morality'. For the most part, a maker of weapons, Undershaft is seen as a man of no morals in the eyes of almost all the other characters, which is generally consistent with the category-based schema about armorers, given that they make a living basically through a *métier* linked to death and destruction. Indeed, Undershaft's self-presentation does not help alter this schema, if not firming it up. However, Undershaft's revealing of the motivation for taking that perilous course near the end of the play relatively changes this schema, edging it towards a more personal category schema.

It is important to note that while the play was published and performed almost a century and a quarter ago, the issues it raises (as to morality, the role of religious organizations, and/or poverty as a societal issue) remain generally valid for today's audience and readership, though the details may change. Undershaft is an arm maker, and it does not make a real difference whether an arm maker is making a medieval spear, a twentieth century grenade, or a ballistic missile. After all, it is not about the type of weapon used in war, but the consequences that that weapon brings about. Undershaft represents the power and wealth gained

from war, Barbara represents religion, the Salvation Army represents religious organizations or charities, and Cusins represents idealism. All of these are established facts that might have changed in details but continue to exist as part of any age. Hence, the study attempts to analyze the impression formed about Undershaft from both the present-day reader's perspective and the reader's perspective at Shaw's time.

5.2 First Impression and Initial Categorization

5.2.1 Characterization Through Other Presentation

Explicit cues in *Major Barbara*, particularly the other presentation, give the first glimpses about Andrew Undershaft, and whether reliable or not, readers have to take, though with caution, the information given about him through others, so that they could form an initial impression. The first scene of the play witnesses a conversation between Lady Britomart and Stephen, which makes a major contribution to providing the reader with basic pieces of information about the central character, though sifted through how Undershaft's estranged wife, son, and almost everyone else look at him. When Undershaft is referred to for the first time, Stephen stops speaking and cannot make an explicit reference to his father:

STEPHEN [troubled] I have thought sometimes that perhaps I ought; but really, mother, I know so little about them; and what I do know is so painful—it is so impossible to mention some things to you—[he stops, ashamed].

LADY BRITOMART. I suppose you mean your father. (p.72)

By 'things', Stephen means his father, an allusion which Lady Britomart grasps and articulates in the next turn. Stephen's inability to make a direct reference to his father raises a question about why a mere explicit reference stirs that obvious hesitance. Moreover, the use of 'ashamed' coupled with the aforementioned implicit reference and followed by Stephen's 'almost inaudible' response to his mother signifies that the father-son relationship is a strained one. From this dialogue, one learns a number of basic facts about the character. First, none of the family mentions Undershaft, as shown by Lady Britomart's declaration: "We can't go on all our lives not mentioning him". Furthermore, the reader knows that Lady Britomart was married to Undershaft and shares with him three children: Stephen, Sarah and Barbara. Barbara is engaged to Adolphus Cusins, an impecunious Greek professor, and Sarah to Charles Lomax, who is expected to inherit a large fortune but not soon. The reader also learns that Barbara is a member in the Salvation Army, an act that does not seem favorable to Lady Britomart, who did not expect or agree with this from her most promising child.

Additional bits and pieces about Undershaft are revealed, including the reason why Lady Britomart mentioned him in the first place, that is, asking him to provide for Barbara and Sarah after their marriage. Most significantly, the reader knows that Lady Britomart and Undershaft have been separated for years, and that his role in his family is limited to providing for the family all those years, a fact that comes as a shock to Stephen. The shocking impact itself indicates that Stephen is averse to be supported by his father, another sign of a troubled relationship. In response, Lady Britomart explains that her own father could only secure them a high status, but it is absurd for him to provide for the children of a man 'rolling in money', who "must be fabulously wealthy, because there is always a war going on somewhere" (1907/2003, p. 75). Attributing the reason behind his wealth to wars never stopping somewhere or another in the world instantly eggs on the reader to establish a link between war and the man's wealth, particularly that 'war' often brings to one's mind such schematic elements as death, devastation, displacement and many other sinister thoughts. Stephen's response lets the reader know that Undershaft, whose his name and weapons frequently make headlines in nearly every newspaper, is notorious for making arms, and there seems to be a publicly shared view that he is a 'death dealer', along with his partner, Lazarus. Stephen's indignation against his father's business is reflected in his complaining from being always subject to fawning of others only because of his father's wealth, which he created by selling cannons, and

shows a high consensus on Undershaft's image as a powerful man who is deferred, rather than respected, by many. Here, one can assign Undershaft into the social category of 'an arm merchant and manufacturer'.

The first allusion to Undershaft's power is when Lady Britomart asserts that his power is not only limited to his business, but extends to other domains, and is even exercised over statesmen and prominent figures, none of whom dared to challenge him.

LADY BRITOMART. ...Do you think Bismarck or Gladstone or Disraeli could have openly defied every social and moral obligation all their lives as your father has? They simply wouldn't have dared. I asked Gladstone to take it up. I asked The Times to take it up. I asked the Lord Chamberlain to take it up. But it was just like asking them to declare war on the Sultan. They WOULDN'T. They said they couldn't touch him. I believe they were afraid. (p.77)

Another critical piece of information is revealed; Undershaft is born out of wedlock, yet this is not why he and Lady Britomart separated, for she admits that this was known to her. They took different paths because of their 'moral' disagreement: "[Y]ou know the Undershaft motto: Unashamed. Everybody knew" (1907/2003, p. 77). Using 'unashamed' as a motto provides a significant trait about Undershaft's character; he is a man who has no regrets whatsoever about his acts. It is little wonder then that he puts the tradition of his ancestors, namely, leaving the foundry to a foundling rather than his own son, before anything else, though such a tradition may be unreasonable and unfavorable to Stephen, something that Lady Britomart could not accept.

Lady Britomart reinforces the impression she has already created about Undershaft's power, as she recounts a confrontation between Undershaft and her father, where Undershaft compared the Undershaft establishment to the Roman Empire and the Undershafts to the Antonines. This is an interesting analogy indicating that Undershaft is overconfident in his and his ancestors' power and capacity. Lady Britomart discloses another side of Undershaft's character, which is his cleverness and irrefutability when it comes to wickedness, and awkwardness and sullenness when it comes to sensibility and decency. He is an immoral man, as she puts it, who does not feel ashamed by owning so and by practicing immorality openly, but he is attractive, though partly. Lady Britomart is averse to saying so directly, and for that reason, she opts to put it as "I did not dislike him myself" instead of "I liked him myself".

The exchange between Lady Britomart and Stephen can help the reader arrive at a set of schematic elements and place Undershaft into certain categories that sum up the first impression gained about him. Furthermore, judging by Lady Britomart's age, who is described in the stage directions as a woman of fifty or so, one can guess that Undershaft is also fifty- or sixty-something. As to his goals, Undershaft's goal, as could be understood from Lady Britomart, is to disinherit his own son and bequeath the firm to a foundling in observance of his ancestors' tradition. This initial impression is refined with Undershaft's self-presentation and the author's cues (i.e., stage directions).

5.2.2 Stage Directions and Self-Presenting Acts

Major Barbara is an obvious example that Bernard Shaw's plays "contain such lengthy opening stage directions that they begin to look distinctly novel-like" (Culpeper, 2001, p. 231). The stage directions in the play give a vivid description of Undershaft when he appears on stage, which completes the missing information about his physical appearance and some of his character traits. Undershaft's first appearance when he comes to visit the family in response to Lady Britomart's invitation is preceded with the following description:

Andrew is, on the surface, a stoutish, easygoing elderly man, with kindly patient manners, and an engaging simplicity of character. But he has a watchful, deliberate, waiting, listening face, and formidable reserves of power, both bodily and mental, in his capacious chest and long head. His gentleness is partly that of a strong

man who has learnt by experience that his natural grip hurts ordinary people unless he handles them very carefully, and partly the mellowness of age and success. He is also a little shy in his present very delicate situation. (p.92)

The authorial description is particularly important, as the first impression was obtained from other characters, whose portrayal might or might not be credible enough. Undershaft is described as stoutish, which suggests social power. His easy-going nature, kindly patient manners and the engaging simplicity of character may partly account for his attractiveness, referred to before by Lady Britomart, and might also be attributed to his capacity for attention to others, as embodied by the “watchful, deliberate, waiting, listening face”. Undershaft’s power, referred to before, is now asserted by the authorial cue stating explicitly that the man possesses “formidable reserves of power, both bodily and mental” and a “natural grip that hurts”.

Undershaft is not generally shy; one cannot add this to his character traits, but he is shy amid the current circumstances. Why his current situation is ‘very delicate’ is presumably understood, given that no contact has been made between him and his children for years, something that becomes quite clear when Undershaft does not remember the exact number of his children or cannot recognize his own son in the three young men before him, causing a state of confusion that only ends when Cusins explains to him the identity of everyone in the room. Explaining the difficulty of his situation, Undershaft admits that for his family, he is a stranger: “My difficulty is that if I play the part of a father, I shall produce the effect of an intrusive stranger; and if I play the part of a discreet stranger, I may appear a callous father” (1907/2003, p. 95). Hence, he is relieved when Lady Britomart asks him to act naturally, to which he responds by asking “what can I do for you all?”, a direct question indicating that he has no time to waste or that he was not in the first place interested in coming if it were not for Lady Britomart’s invitation.

Undershaft’s self-presentation can be looked into through his SAs. The play is replete with self-presenting acts, notably assertives. For example, when Lady Britomart reprimands Barbara for an unladylike behavior, Undershaft assures her that: “I am not a gentleman; and I was never educated”. Therefore, though the authorial cues describe him as a ‘gentle’ man, according to his own reference to himself, he is not a ‘gentleman’. This also places him in the ‘uneducated’ group. A few turns later, Undershaft declares that “I am particularly fond of music”, which adds another quality to the classification of interests. The meaning of Undershaft’s motto ‘unashamed’ manifests itself when he tells them frankly that he used to earn pennies and shillings in his youth by dancing in the streets; he is a self-made man who led a hard life. The fact that he is now the man who has Europe under his thumb demonstrates that he also possesses gritty determination.

Lomax regards the cannon business as an act that defies religion, and an act only committed by people who are ‘downright immoral’. Lomax is therefore hinting that Undershaft is immoral, which, along with Barbara’s reference to him within the same conversation as a sinner, nearly synonymous with immoral in this context, makes up a relatively high consensus on his immorality. In fact, Undershaft does not seem to exert any effort to refute the dominant idea about him, self-presenting as a ‘manufacturer of mutilation and murder’. Boasting that his foundry succeeded in making a gun, which used to kill only thirteen, capable of taking the lives of twenty-seven, i.e., double the number, Undershaft is setting another goal: business prosperity. Furthermore, many of Undershaft’s remarkably lengthy propositions are comprised of a succession of SAs in a single proposition, constituting what Short (1996) refers to as an ‘overarching macro speech act’. To exemplify, when Undershaft responds to Lomax’s attempt at finding an excuse for his aforementioned bragging, his response includes 9 direct acts that make up one macro SA, analyzed as below:

UNDERSHAFT. Not at all. The more destructive war becomes the more fascinating we find it. No, Mr Lomax, I am obliged to you for making the usual excuse for my trade; but I am not ashamed of it. I am not one of those men who keep their morals and their business in watertight compartments. All the spare money my trade rivals spend on hospitals,

cathedrals and other receptacles for conscience money, I devote to experiments and researches in improved methods of destroying life and property. I have always done so; and I always shall. Therefore your Christmas card moralities of peace on earth and goodwill among men are of no use to me. Your Christianity, which enjoins you to resist not evil, and to turn the other cheek, would make me a bankrupt. My morality—my religion—must have a place for cannons and torpedoes in it. (pp.99-100)

Table 1

Example 1 of Undershaft’s Self-presenting SAs

Locution	Illocutionary Act	Classification
The more destructive war becomes the more fascinating we find it.	Expressing belief	Assertive
I am obliged to you for making the usual excuse for my trade;	Thanking	Expressive
I am not ashamed of it.	Stating/declaring	Assertive
I am not one of those men...in watertight compartments.	Self-presenting	Assertive
All the spare money...destroying life and property.	Stating/declaring	Assertive
I have always done so; and I always shall.	Pledging	Commissive
your Christmas card...of no use to me.	Stating/declaring	Assertive
Your Christianity...make me a bankrupt.	Stating/declaring	Assertive
My morality...torpedoes in it.	Declaring	Assertive

With 9 individual acts comprising one macro SA, Undershaft is presenting himself as one who practices what he preaches, be it moral or immoral. The propositional content of this declaration makes it plain that he is quite candid about his doctrine, prioritizing business over religion and war over peace, as is made clear by his reference to the biblical saying ‘turn the other cheek’, which urges people to follow a nonviolent course.

Undershaft shows interest in the Salvation Army the instant he knows that Barbara is a Major there. His direct assertive of “I am rather interested in the Salvation Army” marks the first indication of this interest, and is emphasized by a directive act of asking: “May I ask have you ever saved a maker of cannons?” Together, the assertive statement and the directive question might lead the reader to think that Undershaft considers joining the Army, but soon this proves wrong when the instrumental event that sets the play in motion and sets a new goal for Undershaft unfolds. It is the deal that he makes with Barbara by promising to go visit her in the Army if she will visit him in his foundry afterwards, with each of them confident in drawing the other into his/her camp. The sword sign marking the way to the Undershafts’ foundry is the perfect example of his philosophy, whilst the directive act of ‘directing’ Barbara to “ask anybody in Europe” about Perivale St Andrews signifies his over-confidence in his capacity and the limits of his power.

At this point of the play, some of Undershaft’s traits remain dubious, including, but not limited to, his claimed immorality, despite his reference to himself as a “manufacturer of mutilation and murder”. Barbara, who speaks on behalf of an acclaimed religious organization, the Salvation Army, challenged her father to convert him, and he challenged her to do the same. Thus, the party who succeeds in winning the battle of ideologies, that is to say, manages to reach his/her goal, will prove that the entity he or she represents is the more powerful. As such, based on both other-presentation and self-presentation of Undershaft, his schematic elements can be summed up as follows:

Table 2*First Impression and Initial Categorization of Undershaft*

	Habit	Clever and unanswerable when defending wickedness, awkward and sullen when it comes to sensibility and decency
	Interests	Music
Personal	Goal	<ul style="list-style-type: none"> • Grow the business • Pick up a foundling to inherit the firm • Convert Barbara into his cause
	Trait	Candid, unashamed, fabulously wealthy, powerful, above the law, overconfident, immoral, very attractive, gentle, patient, easy-going, self-made, successful businessman, practical
Social Role	Kinship	Father of Barbara, Stephen, and Sarah
	Occupational	Arm merchant and manufacturer
Group membership	Age	Fifty or sixty-something
	Sex	Male
	Salient features	Stoutish, with watchful, listening face

5.3 Buying the Salvation Army**5.3.1 Explicit Cues: Self-presentation**

At this point, the father-daughter relationship between Undershaft and Barbara is still beginning to take form. Having hardly known him, Barbara surmises that he is a secularist, and introduces him as such to one of the Army converts, Mr. Shirley, so that they could “comfort one another”, but Undershaft’s response shows that Barbara’s guess is wrong: “A Secularist! Not the least in the world: on the contrary, a confirmed mystic” (1907/2003, p. 128). This places Undershaft in the group of the “mystic” in terms of beliefs. Moreover, when asked directly about his religion, he gives a relatively vague answer, i.e., ‘a millionaire’: “My religion? Well, my dear, I am a Millionaire. That is my religion.” “Millionaire” is not the word one expects to be the answer to a question about someone’s religion, but the fact that Undershaft uses it to describe his religion highlights the importance of money to him.

The tête-à-tête between Undershaft and Cusins is another instrumental exchange. This is because Cusins, who represents the third side of the triangular structure, could be seen as a match for Undershaft. Unlike Barbara, who looks at him as a soul that needs saving, Cusins’s power lies in his ability to reason. More importantly, both men share the same goal, namely, winning Barbara, though their means might not be the same. Consequently, each participant uses his own linguistic as well as paralinguistic means to overpower the other, giving way to more aspects of Undershaft’s character to be disclosed before the reader through his self-presenting propositions. At the beginning of conversation, Cusins asks Undershaft if he has “any religion”, and Undershaft’s answer is not what Cusins expects:

UNDERSHAFT. Only that there are two things necessary to Salvation.

CUSINS [disappointed, but polite] Ah, the Church Catechism. Charles Lomax also belongs to the Established Church.

UNDERSHAFT. The two things are—

CUSINS. Baptism and—

UNDERSHAFT. No. Money and gunpowder.

Cusins's 'category-based expectancy', in the Correspondent Inference theory terms, is that Undershaft would say something like "Catholic", for example, though the use of 'any' suggests that Cusins has certain 'target-based' expectancy about Undershaft, which is the possibility of belonging to no religion at all. Hence, the word "Salvation" in Undershaft's answer activates certain schematic elements in relation to the Catholic faith. It follows then that what occurs to Cusins (and the reader) is that he refers to the sacraments of initiation, according to the Church of England catechism. Accordingly, Cusins mentions "Baptism" and is on the verge of saying "Communion" when Undershaft interrupts him. Wealth is Undershaft's gospel; it is little wonder then that the 'sacraments' of such gospel are money and gunpowder. When asked whether "honor, justice, truth, love, mercy" have any place in his religion, Undershaft describes them as "the luxuries of a rich, strong, and safe life", and declares that if he would have to choose between them and money and power, he would choose the latter.

Undershaft is a businessman and has no time to waste in much ado, so he gets straight to the point and asks Cusins about the income he and Barbara will live on after their marriage, and whether Cusins considers himself a good match for Barbara. When Cusins's reply evinces that he would do whatever is necessary to marry Barbara, it becomes certain that winning Barbara is a goal they both share. The fact that Cusins and Undershaft are 'allies' is confirmed by Undershaft's reference to himself and Cusins using "we" in more than one instance: "we can win Barbara", "we have to win her", and "we are neither of us Methodists." As their conversation progresses, Cusins reveals further aspects of Barbara's character, admitting that she is "quite original in her religion". This direct assertive of declaration makes Undershaft expand his goal, so that it becomes not only limited to winning his daughter, but also making her a preacher of his own gospel, especially that Barbara, presented as a preacher, can serve his goals by means of her remarkable preaching skills. Undershaft's expansion of goal is made clear by the two commissive acts of resolving in his response:

UNDERSHAFT [in towering excitement] It is the Undershaft inheritance. I shall hand on my torch to my daughter.

She shall make my converts and preach my gospel.

In their long conversation, Cusins fiercely defends the Army, though he would not go so far as to become a Salvationist himself. Undershaft, on the other hand, states his belief that "all religious organizations exist by selling themselves to the rich", and that the Salvation Army is no exception, for "it draws their [the poor's] teeth". More significantly, he thinks that he can buy the Army, and by this, he will be able to win Barbara. Seeking to achieve the goal, Undershaft transforms any an example of the Army's virtues provided by Cusins into a 'weapon' that can ultimately be used to his business benefit. The following excerpt from their dialogue portrays Undershaft not only as a man of business, or even a purely pragmatic man, but as Cusins subsequently addresses him a 'Machiavellian':

UNDERSHAFT. Oh yes I do. It draws their teeth: that is enough for me—as a man of business—

CUSINS. Nonsense! It makes them sober—

UNDERSHAFT. I prefer sober workmen. The profits are larger.

CUSINS. —honest—

UNDERSHAFT. Honest workmen are the most economical.

CUSINS. —attached to their homes—

UNDERSHAFT. So much the better: they will put up with anything sooner than change their shop.

CUSINS. —happy—

UNDERSHAFT. An invaluable safeguard against revolution.

CUSINS. —unselfish—

UNDERSHAFT. Indifferent to their own interests, which suits me exactly.

CUSINS. —with their thoughts on heavenly things—

UNDERSHAFT [rising] And not on Trade Unionism nor Socialism. Excellent.

CUSINS [revolted] You really are an infernal old rascal.

The excerpt above is an obvious marker of Undershaft's power. Talk, Herman (1995) notes, "may be a source of pleasure in drama, but it can also be a form of power" (p. 111). Speakers who "have the most turns, have the longest turns, initiate conversational changes, control what is talked about and who talks when, and interrupt others" (Short, 1996, pp. 206-207) are considered conversationally powerful. In addition to his unmistakably long turns throughout the play, which might arguably be attributed to his being the central character, interruptions in this dialogue are certainly an act of exercising conversational power over the other participant. That Cusins is overpowered is realized by calling Undershaft "an infernal old rascal", a bold on-record face-threatening act in pragmatics terms.

Cusins, who could not stand up to Undershaft's argumentation, expresses a view that is akin, though not identical, to Lady Britomart's: "clever and unanswerable when he was defending nonsense and wickedness: always awkward and sullen when he had to behave sensibly and decently" (1907/2003, p. 81). Despite their different characters, Lady Britomart, Cusins and Stephen all agree that Undershaft is an immoral man. With the fact that Undershaft's replies and beliefs are overall 'indistinct' in different contexts, but have 'consistently' the same influence, wit and power to convince, with low consensus on how others may react to the same stimuli in other situations, one might say that Undershaft is a man who, at least, places business, money and power above morals.

5.3.2 Authorial Cues: Stage Directions

Buying the army could be deemed a sub-goal, which, if achieved, will certainly help Undershaft reach the principal one. The opportunity comes to him when he meets Mrs. Baines, an Army Commissioner, who earlier expressed wish to see him. The conversation between Mrs. Baines and Undershaft evinces his high sense of irony and exceptional rhetorical ability, already demonstrated through the dialogue with Cusins, particularly when Mrs. Baines declares that the Army shelters would not be open before the poor if it were not for Lord Saxmundham's promise to donate five thousand pounds in case additional five were given by other gentlemen to make it up to ten thousand. Knowing that the Army is saved by a distiller, Barbara is completely shocked. Undershaft in turn enumerates Saxmundham's 'noble' deeds, which have earned him a number of titles until no more titles remained in store for him, which urged Undershaft to suggest that Saxmundham's generous offer to help the Army is 'to save his soul'. In other words, the man is literally 'buying his salvation'. Mrs. Baines prompts Undershaft to follow Saxmundham's example and donate the remaining sum, which offers Undershaft the opportunity he has been waiting for to prove Barbara that the Army 'draws the poor's teeth', and so reach his goal.

Undershaft's pretension that he donates the money only in response to Mrs. Baines's emotional appeal to save his soul is shown to be a mere charade by the stage directions, which describe the gallantry of the act as "sardonic". To consummate the act, Undershaft pretends to sign a cheque of donation, but tears it, as though he changed his mind. This, in combination with the "relentless" speech he makes, addressing Mrs. Baines (and Barbara), serves to ensure the achievement of his (sub)goal:

UNDERSHAFT [tearing out the cheque and pocketing the book as he rises and goes past Cusins to Mrs Baines] I also, Mrs Baines, may claim a little disinterestedness. Think of my business! think of the widows and orphans! the men and lads torn to pieces with shrapnel and poisoned with lyddite [Mrs Baines shrinks; but he goes on remorselessly]! the oceans of blood, not one drop of which is shed in a really just cause! the ravaged crops! the peaceful peasants forced, women and men, to till their fields under the fire of opposing armies on pain of starvation! the bad blood of the fierce

little cowards at home who egg on others to fight for the gratification of their national vanity! All this makes money for me: I am never richer, never busier than when the papers are full of it. Well, it is your work to preach peace on earth and goodwill to men. [Mrs Baines’s face lights up again]. Every convert you make is a vote against war. [Her lips move in prayer]. Yet I give you this money to help you to hasten my own commercial ruin. [He gives her the cheque].

(1907/2003, p. 160)

The stage directions in this instance demonstrate to what extent Undershaft’s character is powerful, his rhetoric ability is unrivaled, and his sense of irony is sharp, reinforcing the initial authorial description of the protagonist’s “natural grip”. Effortlessly, Undershaft manages to pull the Army’s strings by producing the effect he wants; when “Mrs Baines’s face lights up again”, he gives her the cheque. As such, he has won over Barbara, making her eventually realize the sort of delusion under which she has been. It follows then that Barbara refuses to join the Army’s march and “begins taking off the silver S brooch from her collar”, and then pins the Army’s badge on her father’s collar, a symbolic gesture of her silent confession of defeat and of her father’s ultimate victory. Undershaft’s delight to have achieved his goal is embodied by saying, addressing Cusins: “My ducats and my daughter!”, whilst Barbara’s defeat is culminated when she says: “Drunkenness and Murder! My God: why hast thou forsaken me?”

5.4 Undershaft as a Leader

The professional aspect of Undershaft’s character is only shown through his self-presentation after his second appearance before the family. Cusins previously referred to Undershaft as ‘Prince of Darkness’, or the devil. This reference, in addition to the other characters’ presentation of him as well as his own presentation of himself as a man of no morals are all likely to create a target-based expectancy that he is a haughty manager, who keeps issuing orders and always expects to be obeyed by his subordinates. Barbara articulates this expectancy in this turn:

BARBARA. I have always thought of it as a sort of pit where lost creatures with blackened faces stirred up smoky fires and were driven and tormented by my father? Is it like that, dad?

In response, Undershaft is ‘scandalized’, as shown in the stage directions, asserting that this completely contradicts the reality, and that it is “a spotlessly clean and beautiful hillside town”. Cusins, on the other hand, is not surprised; in fact, he expects the town to contain a chapel, undoubtedly to preach the owner’s gospel. What might come as a surprise is that it contains two chapels and an (secular) Ethical Society. Cusins’s target-expectancy stems from his deep understanding of Undershaft’s ‘Machiavellianism’ that should have impact upon all his acts. Undershaft’s *modus operandi* of running the business is explained in a set of consecutive SAs that create one macro self-presenting SA:

Table 3

Example 2 of Undershaft’s Self-presenting SAs

Locution	Illocutionary Act	Classification
Of course they all rebel against me, theoretically.	Acknowledging	Assertive
Practically, every man of them keeps the man just below him in his place.	Explaining	Assertive
I never meddle with them.	Self-presenting	Assertive
I never bully them.	Self-presenting	Assertive
I say that certain things are to be done; but I don’t order anybody to do them.	Self-presenting	Assertive
I don’t say, mind you, that there is no ordering about and snubbing and even bullying.	Self-presenting	Assertive
The men snub the boys and order them about	Describing	Assertive

the carmen snub the sweepers	Describing	Assertive
the artisans snub the unskilled laborers	Describing	Assertive
the foremen drive and bully both the laborers and artisans	Describing	Assertive
the assistant engineers find fault with the foremen	Describing	Assertive
the chief engineers drop on the assistants	Describing	Assertive
the departmental managers worry the chiefs	Describing	Assertive
the clerks have tall hats and hymnbooks and keep up the social tone by refusing to associate on equal terms with anybody.	Describing	Assertive
The result is a colossal profit, which comes to me.	Explaining	Assertive

Contrary to Barbara's (and possibly the reader's) expectations, Undershaft is not a controlling leader, but one who establishes rapport with his subordinates by ensuring that the social differences among them are ascertained through their wages, and by letting the workers manage their duties on their own, allowing every one of them to exercise power over his subordinates without trying to interfere. Undershaft's skills are not limited to his phenomenal success and enormous wealth, but they also include remarkable leadership abilities, given that he can control the workers without even giving them any orders and by preserving the harmony between him and them. Accordingly, one can add "successful leader" to his character traits, and update the list of his schematic elements as follows²:

Table 4

Updated Schematic Elements of Undershaft's Character

	Habit	Heavily ironic and sardonic, with unparalleled rhetorical ability
	Interests	Music
Personal	Goal	<ul style="list-style-type: none"> • Make Barbara preach his gospel instead of the Army's • Grow the business • Make profits and retain power at any expense • Choose a foundling as an heir to the foundry
	Trait	Candid, unashamed, fabulously wealthy, powerful, above the law, overconfident, immoral, very attractive, gentle, patient, easy-going, self-made, successful businessman, Machiavellian, successful leader and employer
Social Role	Kinship	Father of Barbara, Stephen, and Sarah
	Occupational	Arm merchant and manufacturer
Group membership	Age	Fifty or sixty-something
	Sex	Male
	Salient features	Stoutish, with watchful, listening face
	Religion/Belief	A confirmed mystic

² Newly-added or updated elements are printed in bold.

5.5 Implicit Cues: Company and Setting

The significance of a character's company and setting is exemplified by the authorial description of Perivale St Andrews, the headquarters of Undershaft's 'empire', when compared to the depiction of the Army's premises in Act II. The clear differences between the two settings illustrate the Shavian view of both entities and of what they both symbolize. Shaw's depiction of Undershaft's town appears as somewhat a Utopian community, which comes as a contradiction to whatever perception one might have about the place where war and death are created. Thus, in lieu of the "old place" and "old warehouse", at which the Salvation Army is located, what the family finds when they go to visit the foundry is "an almost smokeless town of white walls, roofs of narrow green slates or red tiles, tall trees, domes, campaniles, and slender chimney shafts" (1907/2003, p. 192). "Beautifully situated and beautiful in itself", the town bewilders the entire family members, all of whom list one or two of its charming qualities, such as the libraries, ballroom, banqueting chamber, the Insurance Fund and the Pension Fund.

Among the setting examples that highlight the differences between the Army and Perivale St Andrews are the scanty bread and treacle meal given to the Army converts, compared with the "cake and jam and cream" given to Undershaft's family for three pennies only. Interestingly, Lady Britomart's poor opinion about her former husband as well as his (im)morality does not keep her from wondering at his well-built, well-managed and well-organized business.

Probably, it is at this point in the play when one starts to question Lady Britomart's credibility as to presenting Undershaft as immoral, with herself turning a blind eye to that immorality, having seen its fruits:

LADY BRITOMART. It is not. Your ridiculous cannons and that noisy banging foundry may be the Undershaft inheritance; but all that plate and linen, all that furniture and those houses and orchards and gardens belong to us. They belong to *me*: they are not a man's business. I won't give them up. (p.199)

Although Lady Britomart stated that she and Undershaft separated because of their 'moral disagreement', she did not find anything wrong or objectionable with inviting him to play a greater (financial) role in the family, and it is through her that the reader obtained the first impression about Undershaft as an immoral, wicked man. Now her credibility needs reconsideration after the proposition above, which contains two remarkable direct SAs: the assertive "they belong to *me*" and the commissive "I won't give them up".

5.6 Achieving Last Goals

Set upon following the Undershafts' tradition, Undershaft is looking for a foundling to be the heir of the foundry. Cusins comes to the rescue, confessing that his parents' marriage is not deemed legal within England. Undershaft, who admitted previously that he could not find an eligible candidate to be the heir, agrees to have Cusins as the new Undershaft, which enables him to achieve one of his pursued goals, but places Cusins in a moral dilemma. Being now the new Undershaft, Cusins cannot shut eyes to, to say the least, the problematic nature of the arms business. Lady Britomart suggests what she believes to be a simple solution—selling cannons to friends and denying them foes, but Undershaft rejects this, requiring Cusins to sell arms to whoever offers an honest price for them.

Like Cusins, Barbara is in a difficult situation. She thought that belonging to the Army made her in "the power of God", but when Undershaft succeeded in buying the Army, she has become skeptic about her beliefs. Like her father, Barbara practices what she preaches, and as such, she cannot preach his gospel, which will leave one of Undershaft's much sought-after goals unachieved. In response, Undershaft explains that he kept her from falling into poverty by saving her from what he refers to as the 'seven cardinal sins': food, clothing, firing, rent, taxes, respectability and children, arguing that "[i]t is cheap work converting

starving men with a Bible in one hand and a slice of bread in the other” (1907/2003, p. 214), a point he made clear when he showed her that he could buy the Army. For Undershaft, poverty is a ‘crime’, if not “the worst of crimes”, and the root cause of all the society blights. He has shown in more than one instance that he disdains poverty, and already stated in his conversation with Cusins that he places money and power before anything else, but only at this point the causal ambiguity as to the motivation behind this is lifted:

UNDERSHAFT [his energetic tone dropping into one of bitter and brooding remembrance] I was an east ender. I moralized and starved until one day I swore that I would be a fullfed free man at all costs—that nothing should stop me except a bullet, neither reason nor morals nor the lives of other men. I said “Thou shalt starve ere I starve”; and with that word I became free and great. I was a dangerous man until I had my will: now I am a useful, beneficent, kindly person. That is the history of most self-made millionaires, I fancy. When it is the history of every Englishman we shall have an England worth living in.

The propositional content of the turn above gives another example of the macro SAs the play abounds in. Overall, this is an SA of recounting which reveals the driving force that has shaped Undershaft’s character and views. Within the macro SA, there is a group of ‘micro speech acts’, mostly assertives, which in their totality, provide a critical piece of information that removes the ‘causal ambiguity’ and completes the ‘textbase’ for the reader. Probably the commissive “Thou shalt starve ere I starve” is the most significant, for it defines the watershed moment when Undershaft decides which path to choose. The stage directions that illustrate how the protagonist’s “energetic tone” drops into a bitter one as he evokes the unpleasant memories make it clear why Undershaft would be bound by nothing “except a bullet”. Lady Britomart, Stephen, and even Barbara’s opinions as to morality are all formed as such, as none of them experienced poverty the way in which their ‘family provider’ did.

By settling the heir issue, negotiating the price with Cusins, and succeeding to draw Barbara into his camp, Undershaft ultimately achieved all his goals and won not only his battle with Barbara, but with the entire family, including its *mater familias*, Lady Britomart. Now that Undershaft achieved his interim goals, which are naming an heir who must also be a foundling and making Barbara carry the torch of his gospel, and based on the cognitive analysis of the play, slight changes can be made to the schematic elements extracted thus far, with only Undershaft’s lifetime objectives remaining to pursue:

Table 5

Last Impression of Undershaft’s Character

	Habit	Heavily ironic and sardonic, with unparalleled rhetoric abilities
	Interests	Music
Personal	Goal	<ul style="list-style-type: none"> • Grow the business • Avert poverty and maintain power at any expense
	Trait	Candid, unashamed, fabulously wealthy, powerful, above the law, overconfident, debatably immoral, very attractive, gentle, patient, easy-going, self-made, successful businessman, Machiavellian, successful leader and employer, disdains poverty

Social Role	Kinship	Father of Barbara, Stephen, and Sarah
	Occupational	Arm merchant and manufacturer
Group membership	Age	Fifty or sixty-something
	Sex	Male
	Salient features	Stoutish, with watchful, listening face
	Religion/Belief	A confirmed mystic

6. Findings

Aside from the traditional view of immorality (i.e., Lady Britomart's), Undershaft is also immoral from the moralist's perspective. For Cusins, Undershaft is 'Machiavellian', 'Prince of Darkness' and so on. But Cusins himself was not only overpowered by Undershaft, he eventually yielded to him, accepting to be part of his empire and to conform with the Undershafts' laws and principles. Furthermore, the initial consensual agreement on Undershaft's immorality has ultimately turned into rather approbation of his accomplishment. Additionally, when the reader understands that Undershaft's dogged determination to avert poverty at any cost is driven by tasting its bitter taste, the reader is likely to sympathize with him, particularly that any reader will most likely share the sentiment with him. Looking at Undershaft in light of that last piece of information and the others' altered attitude towards him is rather edging him towards the moral category. Yet, morality is relative; what one person deems moral could be immoral to another, and that is why the impressions formed about the character are conflicting.

Another important point to consider is that most of the arguments that Undershaft presents are valid, and not only within the historical context of the play, but in any historical context. For example, he argues that poverty is a crime, whose impact upon society is worse than any other crime, and while one would not necessarily refer to poverty as a crime, the gist of the argument is generally accepted. What might be disputable however is Undershaft's prompting to "kill them [poverty and slavery]." Are the poor to be killed because "they poison us morally and physically"? This is a serious flaw in the argument. Another argument is that religious organizations work towards cajoling the poor into satisfying with their status quo by appealing to their religious sense, which is also valid to some extent, and he proved this point through the exchange with Mrs. Baines. It does not, however, mean that this is necessarily the general rule.

It is true that being an arm maker does not contradict with any moral standards, but to "give arms to all men who offer an honest price for them, without respect of persons or principles ... all nationalities, all faiths, all follies, all causes and all crimes" *does* (1907/2003, p. 207). In one of his early references to himself, Undershaft self-presented as "a manufacturer of mutilation and murder", a direct plain statement that sums up the atrocities of war, of which he is obviously aware and to which he is a major contributor, and not to achieve a noble end, but to stave off poverty by fair means or foul. This in a way means that Undershaft remains a 'death dealer' and leads directly to the flagrant contradiction in choosing a death dealer to talk sense and lecture on morality, and presenting the place where war is made as a Garden of Eden.

This contradiction manifests itself in the majority of Undershaft's SAs. "My morality—my religion—must have a place for cannons and torpedoes in it" is to name but a few (1907/2003, p. 100). This juxtaposition of war making with morality and/or religion is no less unconventional than the character himself, and it certainly bears on the plausibility of the arguments he offers, the power of the messages he conveys, and above all the moral vision he is meant to provide. Looking back at all of Undershaft's exchanges with the others, one would find that he managed to prove his point in every exchange primarily through the exercise of power rather than proving them wrong.

7. Conclusion

This study aimed to analyze how Shaw presents his moral vision in *Major Barbara* through the depiction of its main character, Andrew Undershaft, and how the power relations make such vision prominent. In order to answer the research questions, a cognitive analysis was made using Culpeper's characterization model and Austin's Speech Act theory. Understanding how the reader's impression is gradually formed depended on the illustrative authorial cues, including the stage directions and the character company and setting, the others' presentation of Undershaft, and Undershaft's self-presentation. The protagonist's propositions, particularly those that state his different philosophies and views, provide a great deal of the textbase for the readers, helping them form a final impression.

The analysis shows that through the characterization of Undershaft, Shaw propounds that (many) religious organizations principally work towards taming the poor and luring them into the satisfaction with their current conditions, rather than revolting against or trying to change these conditions. Another major argument that Shaw puts forward and puts into words through Undershaft's propositions is that poverty is not a mere society problem but a crime that can only be counteracted by eradicating it entirely. The arguments which Undershaft puts forward are partly plausible and partly controversial, hence the controversy about the character himself. Shaw addresses this difficulty adroitly by presenting the protagonist as an unmistakably powerful character. Accordingly, there is a plethora of markers of power in the play, operating at all linguistic levels, as embodied by Undershaft's ability to achieve all the goals he sets and pursues, counter the arguments of all the other characters, gain victory in the symbolic contest between him and Barbara, and eventually alter the others' view about him.

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Synonymy in Arabic: Illusion and Reality¹

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ARTICLE DATA

Received: 22 January 2022

Accepted: 26 Feb. 2022

Volume: 2

Issue: Winter 2022

DOI: 10.54848/bjtll.v2i1.23

KEYWORDS

synonymy, natural languages,
Arabic, ancient and modern
linguists, occurrence

ABSTRACT

This paper investigates the phenomenon of synonymy in natural languages, with a special reference to Arabic. In addition, it explicates the views of both ancient and modern linguists and philologists concerning such a phenomenon. Some of them, like Fakhr Al-Dīn Al-Razī (d. 478/1085), Al-Zajjāj (d. 310/922) and Al-Fayrūzabādī (d. 817/1415), argue for the existence of synonymy, and others, like Abū Helāl Al-‘Askarī (d. 395/1005), Ahmad ibn Faris (d. 395/1004) and Al-Tha’ālebī (d. 429/1038), reject the existence of synonymy. Obviously, the phenomenon of synonymy divided linguists and scholars into two groups, namely proponents, who defended synonymy and argued for its occurrence in languages, in general, on one hand, and opponents, who denied its existence in general, and in the Holy Qur’ān in particular, like Al-Khattabī (d. 388/988) and Bint Al-Shāti? (d. 1419/1998), on the other hand.

0. Introduction

1. Definition of Synonymy

Synonymy means that two or more lexical items can be interchangeably used without affecting the intended meaning of the text in which they occur. In other words, it can be defined as “symmetric hyponymy” (Palmer, 1996: 88). It is a kind of semantic relation in which two lexical items are synonymous if they have the same meaning.

Webster's New Dictionary of Synonyms defines the concept of synonym at length, as follows:

A synonym, in this dictionary, will always mean one of two or more words in the English language, which have the same or very nearly the same essential meaning.... Synonyms, therefore, are only such words as may be defined wholly, or almost wholly, in the same terms. Usually, they are distinguished from one another by an added implication or connotation, or they may differ in their idiomatic use or in their application.

In *WordNet-Online Dictionary*, synonymy is defined as follows: “The semantic relation that holds between two words that can (in a given context) express the same meaning.” In other words, two words are synonymous if, they are mutually interchangeable in a particular context.

¹ This paper is excerpted, with some slight modifications, from an MA thesis entitled *The Rendering of a Selected Sample of Synonyms in Three Major Translations of the Glorious Qur’an: A Semantic Approach* (2008), under the supervision of the late Professor Muhammad Yahya and Prof. Khaled Tawfiq, Cairo University. In 2011, this thesis was published under the title of *Synonymy in the Glorious Qur’an: Problems Explored & Strategies Adopted*, by VDM Verlag, Germany.

Given the abovementioned definition, it thus appears that synonymous words are not completely similar, but, on the contrary, they have “the same or nearly the same essential meaning” (*Webster's New Dictionary*). Thus, whether they are similar or nearly similar, they differ in “connotation, application, or idiomatic use” (ibid.).

Thus, it can be argued that full synonymy is rare, if not impossible, because it is difficult to encounter words with identical definition. In this regard, Palmer (1996) believes that “there are no total synonyms” and “no two words have exactly the same meaning” (91).

The ancient Arab linguist, Fakhr Al-Dīn Al-Razī (d. 478/1085), defines synonymy as “single words indicating one thing with one meaning” (Al-Suyūfī, *Al-Muzhir* 1: 403).

In other words, synonymy means sameness of meaning and difference in form. For example, the ancient Arab linguist, Al-Fayrūzabādī (d. 817/1415), in his well-known Arabic book entitled *Al-Rawḍ Al-Maslūf Fī Ma Lahū Ismān Ila Ulūf*, tackles the issue of synonymy. He further says: “Honey has eighty substantives, such as العسل, الضرب, الضربة, الضريب, الشؤب, الذؤب, الحميت, الحميت, الأزي, الإذواب, etc.” (ibid., 1: 407).

2. The Phenomenon of Synonymy

The issue of synonymy is a controversial and problematic one; it appears to have obsessed the minds of the ancient and modern linguists; some of them defended and argued for the existence of synonymy whereas others rejected it.

'A'ishah 'Abdel-Rahmān (2004), known as Bint Al-Shāṭi', expresses her opinion regarding this issue; she emphasizes that many scholars dealt with the phenomenon of synonymy a long time ago, and it still occupies the minds of other modern linguists at the present time. In this regard, she says:

Many years ago, the issue of synonymy obsessed the (minds) of the Arab linguists, who divided over it. In this regard, the Holy Qur'ān gives a sound judgment regarding whatever they differed on as It guides (the reader) towards the proper meaning of the (right) word that cannot be replaced by another alleged synonym.¹
(209) (Translation is mine)

Also, 'Abdel-'Āl Salem (2001) believes that all linguists define the phenomenon of synonymy as difference in phonological forms but sameness in meaning (58). It thus appears that synonymy is defined as two lexical items that have similar meanings but significantly differ in the morphological features of the two words (ibid 60).

Moreover, Salem (2001: 16-17) believes that the phenomenon of synonymy vividly imposes itself for some certain reasons, as follows:

- 1- The different languages and dialects of the Arabs; for example, some of them name السكين (knife) as سكين and the other name it as المدية.
- 2- People did not attribute all that they had conveyed in their daily communication to their tribes; for example, they used to mention some and neglect the others. Thus, difference in dialects was one of the most crucial reasons that led to the emergence of such a phenomenon.
- 3- Some ancient linguists attribute the existence of synonymy in language to the following reason:

One of two tribes opts for one of two substantives that have the same meaning, and the other tribe independently, the other one, and then the two (words) become commonly used... as languages are idiomatic.²

(Al-Suyūṭī, *Al-Muzhir* 1: 405-06) (Translation is mine)

- 4- The plenty of lexis is a proof of the liveliness of the Arabic language. Sometimes one may prefer one of two words or expressions to the other that is difficult to articulate. Moreover, (daily) communication depends upon choosing easy words. Thus, the freedom of choice results from multiple words that have an identical meaning.
- 5- Some ancient scholars believe that synonymy has some characteristics, such as "the multiple ways or methods by which one can express whatever s/he likes; (as a result of such multiplicity), one may forget one of two (synonymous) words or avoid articulating difficult words" (Al-Suyūṭī, *Al-Muzhir* 1: 406).

Regarding the richness of synonyms, Palmer (1996) mentions the reason why English abounds in them; he focuses on two reasons, as follows:

- 1- Its vocabulary came from two different sources, i.e. Anglo-Saxon on the one hand and French, Latin and Greek on the other.
- 2- Interaction between languages and communication between people led to the emergence of new words; for example, the following pairs seem to be semantically related such as 'brotherly' and 'fraternal', 'buy' and 'purchase', 'world' and 'universe', 'kingly', 'royal' and 'regal', etc.

Kingly	Royal	Regal
↓	↓	↓
Anglo-Saxon	French	Latin

(Palmer 88-89)

3. Kinds of Sameness

According to Roy Harris (1973: 11), there are four kinds of sameness, as follows:

- 1- The pairs (two synonymous words or expressions) may appear in the same position, e.g. 'It is the same **chair**'.
- 2- The pairs may be a repetition of previous actions, e.g. 'It is the same dance **step**'.
- 3- The pairs may be two or more coexistent copies of one thing, e.g. 'It is the same **newspaper**'.
- 4- Two continuous things are the same in a given respect, e.g. 'He has the same **eye** as his father'.

4. Types of Synonymy

According to linguists, there are various kinds of synonymy. Some of them, like O. Ducháčěk (1964: 14-17), divide synonyms into three kinds, as follows:

- 1- 'Perfect synonyms'
- 2- 'Approximate synonyms'
- 3- 'Words semantically related'

Other scholars, like Abraham and Kiefer (1966), divide synonymy into two kinds, as follows:

- 'full'
- 'less-than-full'

Antar Sulhī (2003) defines 'perfect' or 'full' synonyms as "words that share exactly the same meaning, [but they] do not exist, or if they do, they are exceedingly rare" (14).

In this regard, Ahmad Mukhtār 'Umar (2001: 227-28) denies the existence of full synonymy. He rather absolutely rejects the occurrence of synonymy. According to him, there are no two interchangeable expressions in all contexts, but, on the contrary, there are some slight differences between them, namely semantically, stylistically and psychologically. In addition, his argument is based upon the fact that full synonymy does not exist since there are no two items that can be looked at as one item, or on one linguistic level, or during one period of time, or among the people of one tribe (ibid.).

There is also another type of synonymy, i.e. absolute synonymy, which does not exist in language, according to T. Vasudevan (1996). This type means that two items have the same meaning and can be mutually used in all contexts without limits.

Another type of synonymy is called near-synonymy. According to Taylor (2003), near-synonyms are "words which are similar in meaning, which tend not to be contrastive, but which are distributed differently" (1).

Similarly, Al-Khattabī (d. 388/988: 26), an ancient Arab linguist, argues for the existence of words that are similar in meaning, but he blames those people who believe that words, such as العلم/المعرفة/الحمد, الشكر/الحمد, and البخل/الشح, are functionally equal.

On the other hand, Al-Keya, believes that semantically related words are divided into متواردة (polysemous) words and مترادفة (synonymous) words. As for the former, he defines it as "one substantive that has various names." For example, الخمر (wine) is called عُقَار, صَهْبَاء and قَهْوَة, and السبع (wild beast of prey) is called أُسْد, لَيْث and صَبْرُغَام. As for the latter, he defines it as "two words of similar meanings that are interchangeably used" (Al-Suyūfī 1: 406-07).

5. Controversy over Synonymy

To begin with, it is argued that synonymy is "a very puzzling phenomenon" (Taylor, *Near Synonyms* 1). In the past, it divided many scholars into two groups; one group argued for the existence of synonymy whereas the other argued against it. In this regard, discussing polysemy, that is, multiplicity of meaning, is not as problematic and controversial as synonymy because the majority of linguists unanimously admit the existence of polysemy, except for the ancient Arab linguist, Ibn Durstūwayh (d. 347/958) and some modernist scholars. According to Sulhī (2003), "In polysemy, a single phonological form is associated with two or more distinct semantic values. (But) in synonymy, a single meaning is symbolized by two or more distinct phonological forms" (14).

As for the phenomenon of synonymy at hand, it has aroused and caused great controversy and severe argument amongst scholars, namely ancient and modern. Furthermore, it became very difficult to compromise opinions and/or to settle their disputes (Salem 9). Thus, some light needs to be shed upon the views of both those who defend the existence of synonymy and those who reject it in language.

Some of the ancient scholars, like Al-Fayrūzabādī (d. 817/1415), the famous ancient Arab linguist and the author of *Al-Qamūs Al-Muhīt*, (the ocean dictionary) admitted the existence of synonymous words. On the other hand, other ancient linguists, such

as Abū Maṣṣūr Al-Tha'alebī (d. 429/1038), who wrote a famous book entitled *Fiqh Al-Lughah Wa Asrar Al-'Arabeyah* (philology and the secrets of Arabic), and Abū Helāl Al-'Askarī (d. 395/1005), the author of one of the most popular books in Arabic entitled *Al-Furūq Al-Lughaweyah* (linguistic differences), reject the existence of synonymy. In their books, they distinguish between alleged synonyms, such as الحمد/الشكر، الفؤاد/القلب، السر/النجوى، الصفح/العفو/المغفرة etc. In addition, they emphasize that the words mentioned in their books are not synonymous, but they are approximate synonyms, and there are some shared shades of meaning among them.

For example, in *Mufradāt Alfadh Al-Qur'ān Al-Karīm* (lexis of the Glorious Qur'ān), Al-Aṣfahanī (d. 502/1108) differentiates between ريب and شك. He defines them, as follows:

- فالريب: أن تتوهم بالشيء أمرا ما، فينكشف عما تتوهمه، قال تعالى: ﴿يا أيها الناس إن كنتم في ريب من البعث﴾ [الحج/5]، ﴿وإن كنتم في ريب مما نزلنا على عبدنا﴾ [البقرة/23]، تنبيهها أن لا ريب فيه، وقوله: ﴿ريب المنون﴾ [الطور/30]، سماه ريبا لا أنه مشكك في كونه، بل من حيث تشكك في وقت حصوله، فالإنسان أبدا في ريب المنون من جهة وقته، لا من جهة كونه. (579)

- الشك: اعتدال النقيضين عند الإنسان وتساويهما، وذلك قد يكون لوجود أمارتين متساويتين عند النقيضين، أو لعدم الأمانة فيهما، والشك ربما كان في الشيء هل هو موجود أو غير موجود؟ وربما كان في جنسه، من أي جنس هو؟ وربما كان في بعض صفاته، وربما كان في الغرض الذي لأجله أوجد. والشك: ضرب من الجهل، وهو أخص منه؛ لأن الجهل قد يكون عدم العلم بالنقيضين رأسا، فكل شك جهل، وليس كل جهل شك، قال الله تعالى: ﴿وإنهم لفي شك منه مريب﴾ [هود/110]. (749)

In Arabic, this distinction between الريب and الشك may not exist in ordinary dictionaries, except the specialized and large ones, such as *Al-Furūq Al-Lughaweyah* (linguistic differences) by Al-'Askarī (d. 395/1005), *Fiqh Al-Lughah* (philology and the secrets of Arabic) by Al-Tha'alebī (d. 429/1038).

In English, such a distinction between the two words is not very clear. For example, in *Merriam-Webster*, the word *doubt*, the equivalent of الشك, is defined as follows: "Uncertainty of belief or opinion: the subjective state of being uncertain of the truth of a statement or the reality of an event as a result of incomplete knowledge or evidence." But the word *suspicion*, the equivalent of الريب, is defined as follows: "The act or an instance of suspecting: imagination or apprehension of something wrong or hurtful without proof or on slight evidence; the mental uneasiness aroused in one who suspects."

Obviously, the dictionary meaning in Arabic is more comprehensive and inclusive than that in English. Thus, according to some linguists, such as Al-'Askarī (d. 395/1005), some alleged synonyms are not synonymous, but, in fact, they have some subtle nuances of meaning in common.

5.1 Advocates of the Existence of Synonymy

The advocates of synonymy are numerous, both ancient and modern, among them are Al-'Aṣma'ī (d. 216/831), Sibawayeh (d. 180/796), Fakhr Al-Dīn Al-Razī (d. 478/1085), Al-Zajjāj (d. 310/922), Ibrahīm Anīs (1965), Ullmann (1962), Brodda and Kargren (1969), Schneidmesser (1980), Vasudevan (1996).

For example, Muḥammad ibn Saleh Al-Shaye' (1993) lists the reasons behind the occurrence of synonymy in Arabic, as follows:

- 1) Arabic language abounds in its plentiful vocabulary that is derived from the same stem.
- 2) As a result of the widespread and common use of adjectives, they became as popular as nouns, e.g. سيف (substantive) and حسام (attribute), meaning 'sword'.
- 3) The different dialects of the Arab tribes and clans, e.g. المديّة and سكنين, meaning 'knife'.

- 4) Foreign and borrowed words that entered the Arabic language, e.g. النرجس and العهبر that stand for 'daffodils'.
- 5) The metaphorical use of words, or what we call in Arabic المجاز *Al-Majaz*, e.g. لغة and لسان stand for 'language'.
- 6) Different pronunciation of the same words according to different dialects, e.g. زرع and رزح, meaning 'to plant or to drop'.

In this regard, Ahmad ibn Faris (d. 395/1004) narrates a simple short story that shows the existence of synonymy in Arabic language; he says:

One day, a man from the tribe of Banu Kelab or Banu 'Amer ibn Sa'sa'ah went to the Yemeni king called Zee Jaden on the roof. On seeing him, the king ordered that man, saying: "ثب" (sit down). The man said: "Surely, I'll do." Then, he jumped down from the roof and died. The king wondered, saying: "What's wrong?" People said: "Oh, Majesty! According to the people of Nazar, 'الوثب' means jumping downward." Thus, the king astonishingly said: "Indeed, our Arabic differs from theirs."³ (Al-Saleh 300) (Translation is mine)

Here, the message or the theme of the previous story is very clear; it shows that the Arabs differ among themselves; each tribe has its own language and dialect that distinguishes it from other tribes. For example, the man misunderstands the speech of the king, although they speak the same language, i.e. Arabic, but each one of them has his own vocabulary. In other words, the word "ثب", according to the king's dialect, means "to sit down", but, according to the man's dialect, it means "to jump."

In consequence, it is commonly known that «مَنْ دَخَلَ ظَفَارَ حَمْرٍ، أَي تَكَلَّمَ بِلَهْجَةِ حَمِيرٍ» (he who enters the village of *Dhafar* will speak the language of the people of *Hemyar*). Similarly, in English, it is known that "when you are in Rome do as Romans do." That is to say, when you leave your country and move into another one, you should acquire the customs and traditions of the new destination.

Here, Schneidmesser (1980) indirectly supports the issue of synonymy. He defends the existence of synonymy in natural languages because he believes that synonymous words result from "the different dialects and the different regions where each word is commonly used" (Sulhī 17). For example, he says that 'purse', 'billfold', 'wallet', 'pocketbook', and 'handbag' are synonymous in American English.

Similarly, there are many famous linguists, who argue for the existence of synonymy and defend it in English. For example, Ullmann (1962:153) mentions the reasons why we use synonymy, as follows:

- 1) People like to hear good words in succession and it causes a flow of synonyms.
- 2) Poets use synonyms motivated by the exigencies of metre.
- 3) A collection of synonyms could produce a contrast effect either serious or humorous.
- 4) Synonymy is used to correct one's use of words when one wishes to replace a word by a more appropriate one.
- 5) When a poet tries to formulate his thoughts and ideas, he may put in his text all the various synonyms that come to his mind.

Sulhī (2003) comments on the previous list; he criticizes Ullmann's view because he believes that Ullmann's use of synonyms is "generally for stylistic purposes rather than for a real need" (16). According to Sulhī, only the fourth reason in the previous list "can represent a level of real need for the use of synonymy other than a stylistic one" (ibid.).

Furthermore, Vasudevan (1996:69) defends the existence of synonymy. He lists the other stylistic values for the use of synonymy; for example, he says that a synonym may:

- 1) approximate most to the meaning,
- 2) add to the beauty of meaning,
- 3) carry figurative beauty along with it,
- 4) contribute to a new lease of excellence,
- 5) hint at a meaning almost not plausible to be imagined about the object under description,
- 6) contain figurative elements conducive to beauty.

5.2 Evidence for the Existence of Synonymy

The advocates of the existence of synonymy, including some of the Arab scholars, provide some evidence to prove and support their view (Salem 12-13), as follows:

- 1- They believe that if every word has a sense (meaning) that differs from that of another word, it will be impossible to replace words. For example, we say that "لا ريب فيه" means "لا شك فيه". Thus, if the meaning of "الريب" differs from the meaning of "الشك", we cannot describe them as synonymous words and then they are noninterchangeable. It is also known that the two phrases have the same meaning, since they are mutually used.
- 2- Arabic poetry abounds in synonyms. It is argued that different words having the same meaning in a given context appear in poetry for the sake of emphasis, variety of expressions and hyperbole. For example, the Arab poet, Al-Ḥafīʿah says:

ألا حَبْدًا هَنْدُ وَأَرْضٌ بِهَا هَنْدُ ... وَهَنْدٌ أَتَى مِنْ دُونِهَا النَّأْيُ وَالْبَعْدُ

Here, "النأي" and "البعء" are synonymous because both of them mean isolation (Ibn Faris 115).

- 3- It is also argued that Arabic prose is rich in synonymy; some prominent narrators, like Al-'Aṣma'ī, abundantly mentioned various examples. For example, in prose, it is narrated that Prophet Muḥammad (peace be upon him) told Abū Hurayrah to bring him "السكين" (the knife). Then, Abū Hurayrah turned right and left three times and said: "Do you want 'المدية' (the knife)?" The Prophet (pbuh) replied: "Yes." Abū Hurayrah said: "Do you call it 'سكين'?" By Allah! I had never heard it until today"⁴ (Translation is mine).

5.3 Advocates of the Non-Existence of Synonymy

On the contrary, some ancient Arab linguists, like Abū Helāl Al-'Askarī, Ibn Faris (d. 395/1004), Ibn Al-'Arabī (1964), and Al-Zamakhsharī (d. 538/1143), deny the existence of synonymy in natural languages in general and in the Glorious Qur'ān in particular.

Another advocate of the non-existence of synonymy in natural languages is B. De Jonge (1993), a modern linguist, who assures that "it is illegal and even undesirable to suppose that synonymy could exist, since this existence would imply an unnecessary and uneconomical expansion of the set of units" (523). He rejects the concept of synonymy and calls for finding out the differences between seemingly related expressions. In addition, he insists on finding the *raison d'être* for "their difference of meaning" (ibid.).

Taylor (1954) also describes the concept of synonymy as dogmatic, mythical and untenable. He denies the existence of synonymy for three reasons:

- 1- It would be impossible to explain to anyone what synonymy is, because any attempt at clarifying it would presuppose his capacity to recognize it.
- 2- It is impossible ever to explicate the notion of the sameness of something else, itself in need of a criterion, and,
- 3- It is impossible, owing to the peculiar nature of understanding, to give any criterion either for sameness or for difference of meaning.

In addition, Ibn Faris (d. 395/1004: 114) denies the existence of synonymy and argues against it. He provides evidence to prove that such a phenomenon does not exist in the Arabic language. According to him, synonymy is nothing but a false assumption because people do not differentiate between substantives, such as السيف, and attributes, such as المهند and الحسام. To explain, we can say that السيف is the only substantive and the rest are only attributes (adjectives) that differ from one another.

Similarly, Muḥammad Al-Mubarak (1964) emphasizes that synonymy looks like a plague because each word has its own meaning. So, he rejects the occurrence of synonyms despite the defense of the other trend, i.e. the advocates of the existence of synonymy. Al-Mubarak also believes that there are nuances or shades of meaning between alleged synonyms. Obviously, he adopts the same opinion of Ibn Faris (d. 395/1004) and others, who call for denying such a phenomenon. According to him, such false assumptions affected the process of thinking itself and then led to the disappearance of minute differences between semantically related words that are falsely called synonyms; as a result, these alleged synonyms are commonly used in that sense. In addition, according to him, these words lost their original meanings, and thus we feel caught between reality and illusion. He attributes such mental uneasiness or confusion to the absence of the distinguishing characteristics and essential differences between words, resulting in adopting repetitive formula and fixed words.

In a consequence, Al-Mubarak supports the view of those who reject the existence of synonymy in natural languages, especially those who looked for the differences between words and differentiated between them semantically and linguistically. According to him, among them are Abū Helal Al-'Askārī (d. 395/1005), who wrote a famous book entitled *Al-Furūq Al-Lughaweyah* (linguistic differences), Ibn Qutaybah (d. 276/889), in his well-known book entitled *Adab Al-Kātib* (letters of the writer), and Al-Tha'alebī (d. 429/1038), in his distinguished dictionary entitled *Fiqh Al-Lughah Wa Aṣrār Al-'Arabeyah* (philology and the secrets of Arabic) (318-19).

Furthermore, Al-Shaye' (1993) argues against the occurrence of synonymy; he justifies his point of view, as follows:

- 1- If we have two similar expressions, then it is natural that one of them will be commonly used more than the other.
- 2- It is preferable in natural languages to economize in sending and receiving messages, but synonymy maximizes.
- 3- It is easy for one's memory to store one expression (that is) related to one object instead of two.
- 4- Synonymous words are not substantives but attributes instead.

Similarly, 'Abdel-Raḥmān (2004) rejects the occurrence of synonymy, especially in the Glorious Qur'ān. She believes that each word, if not each letter, cannot be replaced or interchanged by other words (or letters) because each one is used in the right place.

In this regard, Al-Khattabī (d. 388/988) says that if each word is replaced by another one, either the meaning will change and then ambiguity will take place, or its beauty will diminish and the rhetoric will disappear (26).

Salem believes that the proponents of the non-existence of synonymy have their own evidence. According to him, they do not deny the richness of any language, especially Arabic, but they look at synonymous words as words that are different in meaning. Additionally, he assures that only a talented and a competent scholar is able to notice minute differences between alleged synonyms (17).

5.4 Evidence for the Non-Existence of Synonymy

The advocates of the non-existence of synonymy in natural languages look at synonymous words as alleged synonyms; their belief is strongly based on the following evidence:

- 1- What we call synonyms are just attributes and not substantives. According to Ibn Faris (d. 395/1004), "A substantive is just one, e.g. السيف (sword), and the other ones are only attributes that differ from each other" (114-16). Additionally he says that the following verbs, i.e. مضى / ذهب / انطلق / قعد / جلس and رقد / نام / هجع are not synonymous because the meaning of قعد differs from that of جلس. As for the meaning of the former, we say, for example, "So-and-so قام and then قعد", but as for the meaning of the latter, we say: "So-and-so was مضطجع and then جلس." So القعود results from القيام and الجلوس, from الاضطجاع (ibid).
- 2- They disagree that the meaning of "لا ريب فيه" is similar to that of "لا شك فيه"; they believe that the meanings of the two expressions are not synonymous because each one of them has a special meaning that does not exist in the other. (Salem 14)

Additionally, they deny repetition and tautology in Arabic. For instance, they narrate a tale on the authority of Ibn Al-Anbarī showing the adequacy of Arabic. It is narrated that Al-kendy, the famous philosopher, went to Abū Al-'Abbas and said: "There is redundancy in Arabic." Abū Al-'Abbas inquired: "In which situation did you notice that?" The man answered: "I noticeably found the Arabs practice it; for example, they say: "عبد الله قائم, عبد الله قائم, إنَّ عبد الله لقائم and إنَّ عبد الله لقائم". Thus there is redundancy, though the meaning is similar." Then Abū Al-'Abbas commented: "The meanings are different due to the difference in words. To justify, their first statement, i.e. عبد الله قائم, refers to the action of standing, and their second statement, i.e. إنَّ عبد الله قائم, is an answer to a question whereas their final statement, i.e. إنَّ عبد الله لقائم, is a reply to whomever denies that عبد الله is standing"⁵ (Al-Jurjanī 218-19).

Consequently, the repetition of words, especially in Arabic, does not necessarily imply the same meaning. On the surface level, they seem to be redundant or repetitive, but, on the deeper one, they denote a certain kind of meaning. In addition, the previous dialogue shows the ignorance of the inquirer as he lacks the faculty for grasping the Arabic rhetoric.

To conclude, Sulhī (2003:22) justifies the views of both the supporters and the opposers of the existence of synonymy. For example, he says:

- 1- Linguists who reject synonymy only reject absolute synonymy, and most of them agree to partial-synonymy (expressions that share some, but not all, of the shades of meaning); some of them even find in synonymy a rich stylistic value.
- 2- Linguists who defend synonymy tend to have a contemporary functional look rather than a historical analytical view of the differences between synonyms.

In addition, Sulhī sums up the criteria for synonymy, as follows:

- 1- The criterion for synonymy is the interchangeability in certain contexts and not in all contexts, in other words no free substitution.
- 2- Another criterion is readers' and hearers' reaction to the use of the linguistic expression in certain contexts. (ibid)

6. Conditions for Synonymy

The advocates of the existence of synonymy in natural languages do not arbitrarily defend it. In other words, they do not argue for the absolute occurrence of synonyms, but they admit their conditional occurrence. To explain, they put some certain conditions for the occurrence of synonymy. For instance, Al-Razī (d. 478/1085) did not oppose or reject the occurrence of synonymy, especially in the presence of some conditions, i.e. to know the difference between a substantive and its definition, and a substantive and its attribute. For example, there is a difference between السكين, as a substantive, and its definition, as a tool used for cutting materials. Similarly, there is a difference between السيف, as a substantive, and its attributes, as الصارم, الحسام and المهند.

In this regard, Anīs (1965) mentions some certain conditions that are necessary for the occurrence of synonymy in accordance with the views of the modern linguists, as follows:

- 1- The two synonymous words should have full sameness of meaning, at least, in the mind of the majority of those who live in the same environment.
- 2- The two synonymous words should be united by the linguistic environment, that is to say, they should belong to one dialect or a harmonious group of dialects.
- 3- The two synonymous words should be united by a period of time as the modernists look at synonyms at a particular era.
- 4- One of the two synonymous words should not be a result of phonemic development of the other (Anīs 179-80).⁶ For example, the word ألقع is conventionally developed to be ألدغ, and الزواج, to be الجواز.

Lyons (1995:61) also admits the occurrence of full synonyms if they satisfy some certain criteria. He defines two expressions as full synonyms if the following conditions are met:

- "All their meanings are identical".
- They are "synonymous in all contexts".
- They are "semantically equivalent in all dimensions of meaning."

In addition to the above-mentioned conditions, other conditions will be discussed in detail, as follows:

1- Interchangeability

It means that the two synonymous words can be mutually used. In other words, they should be interchangeable, otherwise they are not synonymous. In this regard, Gertrude Ezorsky (1959) puts a special emphasis on the importance of interchangeability criterion for determining synonymy. She says: "Two expressions are synonymous in a language (L) if, and only if, they may be interchanged in each sentence in L without altering the truth value of that sentence" (536-38).

2- Truth Conditions

It means that the interpretation of the two expressions depends on their truth conditions. In other words, if the two expressions have different truth conditions, they give different interpretation. For instance, the two words, i.e. الخوف and الخشية, seem to be synonymous, but, in fact, they are not, because الخشية, which is derived from the Arabic clause "شجرة خشية" (a hard or dried tree), is more comprehensive and more powerful than الخوف. Another difference between them is that الخشية results from the power and grandeur of the person you fear, even if you are strong, but الخوف means the frailty of the fear, even if the person or thing you fear is more simple (Salem: 40).

3- Identical Interpretation

It means that the two synonymous expressions should have identical interpretation, otherwise they cannot be interchangeable. For example, according to Abū Ishāq Al-Nahwī, there is no difference between the verbs ختم and طبع (Salem 113). Some exegetes believe that the two verbs are semantically identical because they are similarly mentioned in the Glorious Qurʾān, as follows:

(خَتَمَ اللَّهُ عَلَى قُلُوبِهِمْ وَعَلَى سَمْعِهِمْ وَعَلَى أَبْصَارِهِمْ غِشَاوَةً وَلَهُمْ عَذَابٌ عَظِيمٌ) (البقرة/ 17)
 (أُولَئِكَ الَّذِينَ طَبَعَ اللَّهُ عَلَى قُلُوبِهِمْ وَسَمْعِهِمْ وَأَبْصَارِهِمْ وَأُولَئِكَ هُمُ الْغَافِلُونَ) (النحل/ 108)

According to Harris (1973), the appropriate interpretation of words is "determined [first] by features of the communication situation known to participants in that situation" (125) and second by the features of the linguistic context. As for the features of the communication situation, the story of the Yemeni King, Zee Jaden, mentioned earlier, is a good example of inappropriate interpretation of the word ثب. The two participants of that situation misunderstand each other because the King, on saying ثب, means 'to sit down', but the addressee, the man from the tribe of Banu Kelab, misunderstands the command of the King on jumping from the roof downward. According to the people of Nazār, an ancient Arab tribe, 'الوثب' means jumping downward." That is why, the King astonishingly said: "Indeed, our Arabic differs from theirs" (Al-Saleh 300).

As for the features of the linguistic context, Harris (1973) gives some examples of the word 'paper' to show that its appropriate interpretation depends upon the complement of the sentence. For instance, he says that the word *paper* may mean either of two meanings, i.e. newspaper or essay.

Ex: Professor Jones is reading his *paper*

/ \
 essay newspaper

According to Harris (1973), the professor may be engaged in one of two activities, namely "(i) addressing a learned society, or (ii) catching up on the day's news" (124). Here, the interpretation of *paper* is not clear because it may be interpreted as either *newspaper* or *essay*. But such an uncertainty does not arise if "the rest of the sentence makes the appropriate interpretation clear" (ibid). Below he gives some examples of such cases, as follows:

The *paper* ceased publication → newspaper

The *paper* was on the mating habits of the giraffe → essay

4- Co-extensiveness

It means that if two expressions are commonly extensive and comprehensive, we may count them as context-bound synonyms. On the contrary, if such a condition changes, the two expressions are no longer synonymous. For example, القراءة and التلاوة seem to be synonymous and interchangeable, but there are some shades of meaning between them. They differ from each other, namely

pragmatically and contextually. As for the differences between them, the word تلاوة means, according to Al-Aṣfahanī, “the ability to understand the meaning of the verses while reciting them.” For example, it reads:

﴿الَّذِينَ آتَيْنَاهُمُ الْكِتَابَ يَتْلُونَهُ حَقَّ تِلَاوَتِهِ أُولَئِكَ يُؤْمِنُونَ بِهِ وَمَنْ يَكْفُرْ بِهِ فَأُولَئِكَ هُمُ الْخَاسِرُونَ﴾ (البقرة / 121)

According to Al-Jalālayn, famous exegetes, *حق التلاوة* means “the true reciting of the (Holy) Book as It is revealed.” But Shehab Al-Dīn Al-Qaṣṭalānī (d. 923/1517) adds the following: “تلاوة القرآن حق تلاوته” means “Reciting (the verses of the Holy Qurʾān) correctly, understanding their meanings and following their teachings” (327).

According to Al-ʿAskarī (d. 395/1005), *التلاوة* means reciting more than two words but *القراءة* means reading one word only. In addition, Al-Aṣfahanī adds another dichotomy between them; he believes that *التلاوة* is more specific than *القراءة* and every *تلاوة* is *قراءة* but not vice versa.

5- Semantic Equivalence

It means that the formal meaning of two expressions agrees with the contextual one, namely "in various formal relations into which a form enters" (Catford 11) and "in relevant situational features with which it is related" (ibid 12). For example, *حلف* and *أقسم* are two synonymous verbs in Arabic, meaning "to swear." They are mentioned in the following verses:

﴿وَأَقْسَمُوا بِاللَّهِ جَهْدَ أَيْمَانِهِمْ لَمَّا جَاءَتْهُمْ آيَةٌ لِّيُؤْمِنُوا بِهَا﴾ (الأنعام / 109)

﴿وَلِيُخْلِفَنَّ إِنَّ أَرَدْنَا إِلَّا الْحُسْنَى وَاللَّهُ يَشْهَدُ إِنَّهُمْ لَكَاذِبُونَ﴾ (التوبة / 107)

According to the prominent philologist Ibn Mandhūr (d. 711/1311), in *Lisān Al-ʿArab Lexicon*, “الحلف and الحلف” means “القسَمَ”. This means that the two verbs are linguistically identical. Thus, the two verbs satisfy such a criterion in that sense.

6- Investigating the Opposites

Some linguists believe that investigating the opposites is very essential to determine whether the two expressions are synonymous or not. In addition, this criterion is considered one of the most distinguishing features of synonyms. For example, it is allegedly thought that *قعد* and *جلس* are synonymous, but, in fact, they are not. If you investigate their opposites, you will find that they are different from each other. As for the former, its opposite is *قام* while the opposite of the latter is *اضطجع* (Ibn Faris 114-16). These differences cannot be realized by an ordinary reader, but by a specialist or by a linguist. Thus, investigating the opposites leads to determining the truth conditions of alleged synonyms.

7- Differentiate between Synonyms

Here, W. E. Collinson (1939: 61-62) lists nine possible differentiae by which he distinguishes between alleged synonyms, as follows:

- 1- One term is more general and inclusive in its applicability, another is more specific and exclusive, e.g. *refuse/reject*. Cf. *seaman/sailor, ending/inflexion, go on foot/march*.
- 2- One term is more intense than another, e.g. *repudiate/reject*. Cf. *immense/great, towering/tall*.
- 3- One term is highly charged with emotion than another, e.g. *repudiate* or *reject/decline*. Cf. *looming/emerging, louring/threatening*.
- 4- One term may imply moral approbation or censure where another is neutral, e.g. *thrifty/economical, eavesdrop/listen*.

- 5- One term is more "professional" than another; e.g. *calcium chloride/chloride of lime/bleaching powder; decease/death; domicile/house; to ordain a priest, institute or induct a vicar, consecrate or instal a bishop/appoint a professor.*
- 6- One term belongs more to the written language; it is more literary than another, e.g. *passing/death*. The literary language includes further distinctions like the poetical and the archaic.
- 7- One term is more colloquial than another, e.g. *turn down/refuse*. The spoken language, too, includes further distinctions like the familiar, slangy and vulgar.
- 8- One term is more local or dialectal than another, e.g. Scots *flesher/butcher, to feu/ to let*.
- 9- One term belongs to child-talk, is used by children or in talking to children, e.g. *daddy, dad, papa/father* (in which different social levels are discernible), *teeny/tiny*, etc.⁷

According to Palmer (1996:89), there are at least five ways to differentiate between possible synonyms, as follows:

- 1- Some sets of synonyms belong to different dialects of the language. For instance, the term 'fall' is used in the United States and in some Western countries of Britain where others would use 'autumn'.
- 2- Some sets of synonyms differ rather in degrees of formality, e.g. 'gentleman', 'man' and 'chap', 'pass away', 'die', and 'pop off'.
- 3- Some words may be said to differ only in their emotive and evaluative meanings, but the remainder of their meaning, i.e. their 'cognitive' meaning, remains the same, e.g. 'politician' and 'statesman', 'hide' and 'conceal', 'liberty' and 'freedom'. The function of such words in language is, of course, to influence attitudes. There are far more subtle ways than saying something is good or bad. Words may have different emotive meanings in different societies. For example, the word 'liberal' is a 'good' word in Great Britain, but it is a 'bad' word in the United States. Nevertheless, it is a mistake to attempt to separate such emotive or evaluative meaning from the 'basic' 'cognitive' meaning of words.
- 4- Some words are collocationally restricted, i.e. they occur only in conjunction with other words. For example, 'rancid' occurs with either *bacon* or *butter*, *addled* with *eggs* or *brains*. This does not seem to be a matter of their meaning, but of the company they keep. It could, perhaps, be argued that these are true synonyms, but they occur in different environments.
- 5- It is obviously the case that many words are close in meaning, or that their meanings overlap. There is, that is to say, a loose sense of synonymy. This is the kind of synonymy that is exploited by the dictionary-marker. For *mature* (adj.), for instance, possible synonyms are *adult*, *ripe*, *perfect* and *due*. For *govern* we may suggest *direct*, *control*, *determine*, *require*. If we look for the synonyms for each of these words themselves, we shall have a further set for each and shall, of course, get further and further away from the meaning of the original word.⁸

Notes

¹ The original reads:

«من قديم شغلت قضية الترادف علماء العربية. واختلفت مذاهبهم فيها. والبيان القرآني يجب أن يكون له القول الفصل فيما اختلفوا فيه، حين يهدي إلى سر الكلمة لا تقوم مقامها كلمة سواها من الألفاظ المقول بترادفها». (209)

² The original reads:

«تضع إحدى القبيلتين أحد الاسمين، والأخرى الاسم الآخر للمسمى الواحد، من غير أن تشعر إحداهما بالأخرى، ثم يشتهر الوضعان .. وهذا مبني على كون اللغات اصطلاحية». (المزهر: 405/1، 406)

³ The original reads:

«وتكاد تجمع كتب الأدب على رواية قصة تعتبر حجة دامغة على صحة ما نميل إليه، فقد خرج رجل من بني كلاب أو من بني عامر بن صعصعة إلى «ذي جدن» من ملوك اليمن فاطَّلَعَ إلى سطح والملك عليه فلما رآه الملك قال له: ثب، يريد «اقعد»، فقال الرجل: ليعلم الملك أنني سامع مطيع، ثم وثب من السطح ودقَّت عنقه، فقال الملك: ما شأنه؟ فقالوا له: أبيت اللعن، إنَّ الوَثْبَ في كلام نزار: الطَّمْرُ، «أي الوثب إلى أسفل»، فقال الملك: ليست عربيتنا كعربيتهم، «مَنْ دَخَلَ ظَفَارَ حَمْرٍ، أي تكلم بلهجة حمير». (دراسات في فقه اللغة: 300)

⁴ Salem (2001: 13) comments:

«ينكر الدكتور أنيس هذا الحديث لأنه لا يتفق مع المنطق لأن السكين وردت في سورة يوسف وهي مكبية والقصة ظهرت وقائعها في المدينة لأن أبا هريرة أسلم في الثانية للهجرة، ولا تتصور أن رجلا متصلا بالقرآن كابي هريرة وراويته من رواة الحديث يجهل معنى السكين».

⁵ The original reads:

«روي عن ابن الأنباري أنه قال: ركب الكِنْدِيُّ المتفلسف إلى أبي العباس وقال له: إني لأجد في كلام العرب حشواً، فقال له أبو العباس: في أي موضع وجدت ذلك؟
فقال: أجد العرب يقولون: عبد الله قائم، ثم يقولون: إنَّ عبد الله قائم، ثم يقولون: إنَّ عبد الله لقائم، فالألفاظ متكررة والمعنى واحد.
فقال أبو العباس: بل المعاني مختلفة لاختلاف الألفاظ، فقولهم: عبد الله قائم إخبار عن قيامه.
وقولهم: إنَّ عبد الله قائم جواب عن سؤال سائل.
وقولهم: إنَّ عبد الله لقائم جواب عن إنكار منكر قيامه.
فقد تكررت الألفاظ لتكرار المعاني، قال: فما أحرار المتفلسف جواباً، (ويعلق عبد القاهر الجرجاني قائلاً): إذا كان الكِنْدِيُّ يذهب هذا عليه حتى يركب فيه ركوب مُسْتَنَفِّهِمْ أو معترض، فما ظنك بالعامَّة، ومن هو في عداد العامَّة ممن لا يخطر شبه هذا بباله» (دلائل الإعجاز: 218، 219).

⁶ The original reads:

- 1- الاتفاق في المعنى بين الكلمتين اتفاقاً تاماً على الأقل في ذهن الكثرة الغالبة لأفراد البيئة الواحدة.
- 2- الاتحاد في البيئة اللغوية؛ أي أن تكون الكلمتان تنتميان إلى لهجة واحدة، أو مجموعة منسجمة من اللهجات.
- 3- الاتحاد في العصر، فالمحدثون حين ينظرون إلى المترادفات ينظرون إليها في عهد خاص، وزمن معين.
- 4- ألا يكون أحد اللفظين نتيجة تطور صوتي للفظ الآخر. (179 - 180)

⁷ Collinson 1939, pp. 61-62. The analysis is based on that given by Devoto in the article 'Sinonomia' in the *Enciclopedia Italiana*, vol. xxxi, p. 857. (Cf. Baldinger 1970 II, 5)

⁸ I have basically concentrated on the most important points in Palmer's discussion about the five ways by which possible synonyms differ.

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ISSN: 2754-5601 (Online)

ISSN: 2754-5598 (Print)

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