



# 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. 3, No. 1, Winter 2023

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*British Journal of Translation, Linguistics and Literature (BJTLL)* is a double-blind peer-reviewed quarterly, bilingual, open-access journal that aims to boost and promote the studies of Translation, Linguistics, and Literature from a diverse in scope of scholarly perspectives, reflecting different approaches and distinctiveness of these fields of scholarship. We seek excellence in our selected subjects across our journal, so articles are thoroughly being examined and checked prior to publication. *BJTLL* publishes articles both in English and Arabic, to bridge the gap between Arabic and English cultures, and between Arabic and Western scholarship. Thus, the catchphrase tagline of *BJTLL* 'One People, One Nation' represents our ultimate vision. *BJTLL* is mainly dedicated to the publication of original papers, on Translation, Linguistics, and Literature in two languages, i.e. English and Arabic. Our rigorous scholarship and publications are discoverable and available in print and online to the widest range of readership worldwide access-free.

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*BJTLL* is published by UK Bright Horizons LTD

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

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**Buffering Anxiety of Pandemics: A Post-pandemic Perspective to Steven Soderbergh's  
*Contagion***

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**ARTICLE DATA**

**Received:** 30 December 2022

**Accepted:** 18 February 2023

**Volume:** 3

**Issue:** (1) Winter 2023

**DOI:** 10.54848/bjtll.v3i1.50

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**KEYWORDS**

pandemics, cinema, *Contagion*  
movie, coronavirus,  
contextualization.

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**ABSTRACT**

This interdisciplinary study aims to explore the psychological impact of pandemics in cinema with a special reference to Steven Soderbergh's movie *Contagion*. The study refers to Orhan Pamuk's essay, "What the Great Pandemic Novels Teach Us" (2020), about Pandemic novels where he traces the common initial responses to the outbreak of a pandemic by comparing the current coronavirus pandemic and the historical outbreaks of plague and cholera pinpointing the traits attributed to pandemics and suggesting other psychological defense mechanisms. In this respect, the study attempts exploring the re-contextualization of Pamuk's ideologies in cinema through shedding the light on the functions of camera angle shots, colors, sound effects, point of view, and flashbacks.

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## 1. Introduction

"Everybody knows that pestilences have a way of recurring in the world; yet somehow we find it hard to believe in ones that crash down on our heads from a blue sky. There have been as many plagues as wars in history; yet always plagues and wars take people equally by surprise." (Albert Camus' *The Plague*)

Pandemics are for the most part disease outbreaks that become widespread as a result of the spread of human-to-human infection. There have been many significant disease outbreaks and pandemics recorded in history, including Spanish flu, on Kon flu, SARS, H7N9, Ebola, Cholera, plague and recently the new COVID-19 pandemic. In fact, there are common features of pandemics, including wide geographic extension disease movement, novelty, severity, high attack rates and explosiveness, minimal population immunity, infectiousness, and contagiousness. The novelty, infectiousness and contagiousness of pandemics stimulate a sense of hazard, mystery, uncertainty, and probably a sense of "uncanniness". Moreover, this will develop a sense of the absurd and meaninglessness resulting in a sense of despair, loss, and fear. These pandemics will develop more psychological core issues like fear of loss, fear of intimacy, fear of death, and fear of abandonment. Accordingly, one starts to attempt overcoming these psychological core issues by anxiety buffers represented by Sigmund Freud as ego defense mechanisms and later by Terror Management theorists. These anxiety buffers include the Freudian defense mechanisms of denial, displacement, selective memory, and avoidance. In terms of Terror Management Theory (TMT Hereafter), this will be overcome by a strong belief in symbolic immortality and sometimes transcendental heroism. These psychological and existential dimensions that result from the outbreak of pandemics are illustrated in literature as well as in cinema. In this respect, the anxiety buffers developed to defy the psychological impact of pandemics on humans will be explored in Steven Soderbergh's movie *Contagion* (2011).

The paper will, therefore, be concerned with the psychological impact of pandemics tracing the common psychological core issues and traumas developed due to pandemics and the ego defense mechanisms used to overcome the sense of fear, anxiety, and death resulting from the outbreak of pandemics. Since the study is concerned with the relationship between pandemics and its philosophical impact on humanity, Camus's philosophical contribution regarding existentialism and the absurd will be highlighted in relation to pandemics in the selected discourse. It is worth noting that the psychological impact of pandemics will involve classical psychological theories, mainly Sigmund Freud's contributions to psychological core issues and ego defense mechanisms. It also involves Freud's concept of the Uncanny and its relation to the fear of the unknown associated with pandemics in general. The use of Terror Management Theory – a theory that is based on existential psychology - is also highlighted in the analysis of the selected text examining the role of anxiety buffers like symbolic immortality and transcendental heroism that are used as other means of defense mechanisms. The paper will, therefore, examine Ernest Becker's contribution in *The Denial of Death* (1973) as well as the contributions of other TMT theorists like Tom Pyszczynski and Jeff Greenberg. The choice of literature of the absurd represented by a science fiction movie foretelling the outbreak of the COVID-19 pandemic – Soderbergh's *Contagion* - will reflect all the common psychological and existential features that are recurrent with the outbreak of any pandemics.

The recurrence of pandemics throughout history proves that there is nothing new about them and, in turn, are considered a repetition. In his article "Disasters, pandemic and repetition: a dialogue with Maurice Blanchot's literature", based on the French philosopher Maurice Blanchot's book *The Writing of the Disaster*, Leonardo Mattietto states that there are "calls for scientific knowledge of catastrophes towards preparing appropriate responses to these unfortunate events that repeatedly happen in human history." (p.1) Furthermore, history should not be ignored since humans can learn from the past in order to prepare for the future. In his article, Mattietto mentions that "all things in life that have once existed tend to recur." (Mattietto, p.2) In this respect, all disasters that happened before tend to be repeated. Mattietto adds that "[t]he way society values scientific knowledge reflects its political maturity and the ability to overcome the most acute crises. Science has been its most potent ally in favor of survival and of gaining quality of life." (p.2) These logistics could be adequately explored in Soderbergh's movie *Contagion*. In fact, pandemics have always taken us by surprise and the first cases were scary cases. The initial waves of public worry usually rise to fear, and in some cases panic specifically when it is obvious that the illness may not be controlled.

According to Freud, the uncanny is something threatening, terrifying, uncomfortable, and unknown. Additionally, Freud writes that "[w]e can understand why linguistic usage has extended *das Heimliche* into its opposite, *das Unheimliche*; for this uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression." (*The Uncanny*, p. 13) In other words, Freud stresses on the concept of the uncanny because it appears to reflect the process of repression figured out in repetition. Since the feeling of the uncanny is triggered by repetition, Freud states that "finally there is the constant recurrence of similar situations, a same face, or character-trait, or twist of fortune, or a same crime, or even a same name recurring throughout several consecutive generations." (*The Uncanny*, p.9) In this respect, there is a repetition of the same thing, features, characters, virus and even pandemic; this triggers the type of anxiety that might be defined as the "fear of the unknown." He also the following in this context:

[t]he most remarkable coincidences of desire and fulfillment, the most mysterious recurrence of similar experiences in a particular place or on a particular date, the most deceptive sights and suspicious noises—none of these things will ... raise that kind of fear which can be described as "a fear of something uncanny." For the whole matter is one of "testing reality." (*The Uncanny*, p. 17)

Freud further elaborates on this saying that “[a]n uncanny effect is produced when the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality” (*The Uncanny*, p.15). In other words, through using a psychoanalytical perspective, it takes an effort to know how the pandemic is being handled in the depths of our unconscious. Using Freudian concepts like the "uncanny" or the "unknown" sheds light on how the disease affects our inner reality. In her paper “The Ravaged Psyche: Impact of the COVID-19 Pandemic on the Human Mind,” Parul Bansal says that “[f]ear and anxiety have been as contagious as the disease.” (p.5) In this respect, fear and anxiety have been the most common feelings associated with any kind of pandemics. In fact, when the pandemic hits any place, the people are aware that it exists, but they deny that it is going to affect them. However, the threat becomes immediate and real when people notice its immediate increase and spread in a matter of days. Therefore, whether or not they become physically ill by the disease, the pandemic becomes a pressing reality that infects both their individual and collective subconscious and create fear and anxiety in them. People feel afraid because they do not understand the cause of their anxiety. In other words, they do not know the purpose of the disease, how is it spreading? What are its symptoms? Is it visible or invisible? Is it a new thing? Its novelty remains to be its most unknown part and, in turn, triggers an extreme sense of fear and anxiety.

As long as Freud's concept of “the uncanny” is associated with the unknown, the meaningless and the vague, it could be related to Albert Camus' concept of *L'Absurd* or “The Absurd.” The word absurdity derives from the Latin word *absurdum*, which also means “out of tune” or “irrational”. It is also mentioned that the word "absurdity" has two more meanings. The first aspect is concerned with the meaninglessness of human existence, which results from its absence of ultimate meaning or purpose. In the second aspect, absurdity transcends the boundaries of logic and entails humans' power of feeling and belief to be accepted. An individual experiences absurdity when the world around him differs from his expectations and understandings due to the irrationality and the absence of coherence. This absurdity drives an individual to feel hopeless, anxious, frightened, and depressed. In his article “Camus's Critiques of Existentialism”, Richard Raskin explains that according to Camus, “existentialism was seen as life-denying, and as such, as diametrically opposed to Camus's own life-affirming outlook.” (p.163) In other words, existentialism was considered as a denial of life.

In *The Myth of Sisyphus* (1979), Albert Camus further explains absurdism as being “born of this confrontation between the human need and the unreasonable silence of the world.” (p.32) In this respect, the absurdity or the irrationality of a meaningless universe clashes with people's desire for a meaningful existence, establishing the conflict known as the absurd. Camus adds that “[t]his divorce between man and his life, the actor and the setting, truly constitutes the feeling of Absurdity. (*The Myth of Sisyphus*, p.13) Meaninglessness is accentuated in times of pandemics and epidemics; the lack of meaning is intensified as people question why and what a virus is. This further links the concepts of the absurd to that of the uncanny and supports the relevance of using such concepts to analyze Soderbergh's movie.

In fact, one of the most well-known movies that best represent the outbreak of COVID-19 pandemic before it takes place is Soderbergh's *Contagion* (2011). The American medical Sci-Fi thriller *Contagion* is directed by Steven Soderbergh and written by Scott Z. Burns. It is worth mentioning the definition of medical Sci-Fi thriller before exploring what *Contagion* speaks about. In his article “Differences between Sci-Fi Genres”, Guy Morris explains that “A sci-fi thriller will want to blend the story and reader reality to increase the plausibility of an imminent threat. While the emotional response is subconscious, the sense of safety or tension is real.” Soderbergh is interested in medical thriller movies; therefore, in a medical thriller story, the setting is typically a hospital. It is a medical suspense thriller that leaves viewers guess from one scene to the next and keep watching to see where the characters end up. This fascinating medical thriller challenges viewers to think about the dangerous developments

taking place in our world today and the necessary worldwide measures to overcome them. It is noteworthy that medical thrillers usually portray or predict horrible scenarios where diseases become epidemics.

Exploring the existential and psychological impact of pandemics in the movie entails a detailed summary of it as each single detail is significant in contributing meaning to the focal point of the study. The movie starts with Beth Emhoff, an AIMM Alderson global marketing operations manager, who engages in a physical relationship with her ex-lover during a Chicago layover while travelling back from a business trip to Hong Kong. After she comes back home to Minneapolis, Beth feels ill and suffers a seizure; meanwhile, Mitch takes her to the hospital, but she dies of an unknown virus. Beth spreads the virus to her son Clark and her husband, Mitch Emhoff. When Mitch gets back home, he discovers that his 6-year-old stepson, Clark, has also passed away. Thus, the doctors isolate Mitch only to discover that Mitch is immune to the unknown virus while he is quarantined in the hospital.

After the end of his isolation in the hospital, Mitch keeps his teenage daughter, Jory, under quarantine at home in order to protect her from the disease. In Atlanta, Department of Homeland Security representatives talk with Dr. Ellis Cheever, who works for the Centers for Disease Control and Prevention (CDC) based on fears that the illness might be a bioweapon. Therefore, an Epidemic Intelligence Service officer works for the CDC named Dr. Erin Mears is sent by Cheever to Minneapolis, where she tracks down everyone who has been in touch with Beth. Immediately after meeting many people, Mears catches an infection and passes away. Soon after, several cities are quarantined as the unknown virus spreads, leading to panic, massive looting, and violent outbursts. Dr. Ally Hextall, a research scientist at the CDC who is devoted to the study and development of a vaccine, concludes that the virus is a merging of genetic material from pig- and bat-borne viruses.

According to the scientific researchers in the movie, the recently discovered MEV-1 (foreshadowing the COVID-19) cannot be grown in a cell culture. Moreover, Cheever controls all research to one government site because he believes the virus is too destructive to be studied at several labs. Hextall urges Dr. Ian Sussman, a researcher at the University of California, San Francisco, to damage his samples. Sussman continued his MEV-1 research in San Francisco and created the first MEV-1 cell culture in a fetal bat cell line, from which Hextall develops a vaccine after being ordered to close the BSL-3 lab he was working in by the CDC. Scientists know that the virus is transmitted via respiratory droplets and fomites – reminiscent of the COVID-19 pandemic's forms of infection. In addition, they predict a mortality rate of 25–30% and an infection rate of 1 in 12 of the world's population.

As per the synopsis of the movie, it is noticeable that there are many psychological and existential dimensions that could be inferred and are in alliance with the examined movie. As far as the psychological impact is concerned, it is worth noting that the sense of uncanniness envelops the whole movie. This is illustrated at the beginning of the movie in the parts when Mitch asks Dr. Arrington about the name of such a disease. Mitch states, “what was it?” Dr. Arrington says “we don’t always know.” He adds that “some people get the disease and live and some get sick and die.” (*Contagion*, 2011) In other words, it is an unknown disease because they are still searching to find out what this disease is and where it came from. As for repetition which is inherent in stimulating the sense of the uncanny, it could be traced in the following example. Dr. Cheever says the following regarding a case in Hong Kong: “[t]hey’re using the same protocols established for SARS. They Quarantining the complex and screening for symptoms.” (*Contagion*, 2011) In this respect, this unknown virus causes respiratory illnesses like SARS, and later the COVID-19 pandemic. Moreover, the same prevention of the virus's spread during SARS is highlighted in many parts in this movie. For example, the officer is seen in the movie doing many precautions, including masks for the patient, body temperature measuring, and recording the quarantine procedures.



Since the sense of the uncanny stimulates the fear of the unknown inside the individual – in this case the fear of death resulting from facing the unknown pandemic - as stated above, a study of the existential and absurd ideologies embedded in the movie would be required to meet the objective of this paper. Based on Camus’ definition of the absurd as being meaningless and illogical, the characters in the movie reveal their denial of the existence of the disease and its uncontrollable nature. For example, the doctor tries to share the news in the hospital and to tell Mitch that his wife Beth passed away in the hospital.

Dr. Arrington: So, despite all our efforts, she failed to respond.

Mitch: Okay.

Dr. Arrington: And her heart stopped.

Mitch: Okay.

Dr. Arrington: And unfortunately, she did die.

Mitch: Right.

Dr. Arrington: I am sorry, Mr. Emhoff.

Social worker: I know this is hard to accept.

Mitch: Okay. So, can I go talk to her?

Dr. Arrington: M. Emhoff, I’m sorry, your wife is dead. (*Contagion*, 2011)

According to Mitch, Dr. Arrington’s answers are absurd answers because what the doctor said is illogical. For doctors, such a disease belongs to the unknown as they cannot figure it out until scientists begin their examinations. In Freudian terms, the fear of the unknown stimulates the sense of uncanniness as reflected in the above quotation.

As stated above, the original Scott Z. Burns movie pictured a SARS-like virus escaping Asia and spreading over the world. Soderbergh examines the different drastic impacts of the pandemic using different camera angle shots. He discusses a lot of objective scientific facts as well as subjective experiences. It is worth noting that the focus in *Contagion* is on the response to the pandemic not on characterization. In fact, there are many types of camera angle shots; however, this study will be concerned with the close-up, extreme close-up, medium, long, extreme long, and bird’s eye shots.

The screenshot below (figure 1.1) reflects a close-up camera angle shot which is “one of the most commonly used shot sizes in film.” (Studio Binder, 2019) Sometimes, the close-ups are meant to be extraordinary to get an added emotional effect. This is reflected in the screenshot below where the close-up angle shot is extraordinary reflecting the wide-open-eyes of the patient signifying her fear and horror not only from the symptoms of the pandemic, but probably of the unknown accompanying it.



Figure 1.1: 0.08:46

In other words, this scene reflects the extreme close-up “[f]or amplifying emotional intensity, the extreme close-up puts the camera right in the actor’s face, making even their smallest emotional cues huge -- and raises the intensity of the problems behind them.” (Studio Binder, 2019) In light of this definition, this camera angle shot in the above figure best expresses the excessive fear the patient is undergoing and stimulates the sense of the uncanny in the movie viewers.

In fact, there is another example where a close-up camera angle shot is used to reflect the emotional effects of the character. In his book *Cinema Techniques: The Different Types of Shots in Film*, Timothy Heiderich mentions that one of the functions of a close up angle shot is that the viewer starts to “lose visual information about the character’s surroundings, but the character’s actions are more intimate and impacting.” (p.8) The screenshot (figure 1.2) depicts how shocked Dr. Erin Mears is after knowing that Aaron Barnes was the one who picked Beth up from the airport and, in turn, got the infection from her and becomes a carrier of this fatal disease. In this screenshot, the close-up camera angle shot shows Dr. Mears as scared and worried because she tries to protect people from this new virus.



Figure 1.2: 0:25:39

Bird’s Eye Shot (also called an extreme long shot) is another type of camera angle shots. In his book *Cinema Techniques: The Different Types of Shots in Film*, Timothy Heiderich says that bird’s eye shot “is an opportunity to be completely divorced from character, and let the shape of a grove of trees, the tangle of a freeway overpass, or the grid of city lights on a clear night dazzle the viewer.” (p.10) The screenshot below (figure 1.3) is considered a bird’s eye shot because it is panoramic, and it reflects the disastrous impact of the unknown pandemic.



Figure 1.3: 1:02:58

In light of this description, this camera angle shot used in the image above best portrays and reflects the huge number of dead bodies to the extent that they cannot be counted. Moreover, the panoramic camera angle shot reveals the very big number of these dead bodies inside the ambulance cars indicating that all the dead bodies are buried in a mass grave. In addition to this, viewers cannot figure out the facial expression or even see how sad they look. Thus, it is more of a bird's eye shot than a long shot, because of the indefinite number of victims of the new pandemic.

According to Heiderich, the medium camera angle shot “is where we are starting to engage with the characters on a personal level.” (p. 8) One of its functions is that “it is used for dialogue scenes, but also depict body language and more of the setting.” (Studio Binder, 2019) Many shots of the movie could be considered as a medium long shot as they are not too close to make close-up or too far to make a long shot or too emotionally distanced to the viewer. The screenshot below (figure 1.4) best expresses the type of medium angle shot through a dialogue between Mitch and Dr. Arrington at the hospital while the doctor tries to explain the fact of Mitch's wife's death, which sounds absurd to both Mitch and the viewers.



Figure 1.4: 0.10.08

Thus, it is considered a medium camera angle shot because Mitch's body language and his denial of his wife's death can be seen in this screenshot. The camera angle shot also reflects how Mitch feels sad and angry because doctors cannot figure out the cause of Beth's death from this unknown virus.

In cinema, the subjective and objective points of view are employed in the movie to serve a specific purpose. The subjective point of view in cinema transmits to the viewers not only the visual point of view, but also the emotional intensity experienced by the characters in the movie. When the point of view in a movie is subjective, we are more directly immersed in the action which intensifies our experiences. For example, in (figure 1.1) above, the cinematic point of view is subjective as the viewer identifies himself/herself with Beth and they can feel the horror she is going through. Therefore, the feeling of the uncanny is heightened in this scene by the existence of the fear of horror.

As far as the objective point of view is concerned, the audience feels that they are watching the events through a window, and they do not share the intense feelings of the characters. In other words, the objective camera implies a detachment from the subject on an emotional level. For example, in the screenshot below (figure 1.6), the viewer can observe people moving forward in order to save themselves from being infected by the virus; and this reflects how they are so scared from death. Unfortunately, by crowding, battling, and struggling for few supplies of food and vaccines, they lead to more problems. Moreover, although the virus may have first caused the anxiety, viewing the numerous dead bodies escalates this anxiety and horror.



Figure1.6: 0:58:39

In light of this explanation of the objective cinematic shot above, the viewers are clearly “sideline observers, not really involved in the action.” (Hitchcock, p.128) This shot claims the absurd feeling of fear of death. In fact, there are many cinematic points of views that could be classified as subjective and objective in the movie, but these two are the most striking and evident examples of cinematic subjective and objective points of view.

In Orhan Pamuk’s article entitled “What the Great Pandemic Novels Teach Us” published in April 2020 during the outbreak of the COVID-19 pandemic, he states that “[e]ventually I realize that fear elicits two distinct responses in me, and perhaps in all of us. Sometimes it causes me to withdraw into myself, toward solitude and silence. But other times it teaches me to be humble and to practice solidarity.” The statement suggests the traditional/normal psychological reaction to pandemics, mainly solitude and silence. However, it contributes an important anxiety buffer/defense mechanism – namely solidarity. These anxiety buffers/defense mechanisms become part of people’s reaction to pandemics throughout ages. In this sense, this study is concerned with the defense mechanisms introduced by Sigmund Freud and their development as anxiety buffers introduced by Terror Management Theory, as stated above, to explore the psychological impact of pandemics in the examined discourse. The defense mechanisms suggested by Sigmund Freud reflect the people’s reaction to any kind of fear – the fear of death/unknown in this case. According to Pamuk, “[t]he initial response to the outbreak of a pandemic has always been denial.” This is a common defense mechanism introduced by Freud and experienced by people during the outbreak of pandemics.

Over a century ago, the phrase "defense mechanisms" was first used to refer to a set of psychological techniques for resolving and overcoming intrapsychic problems. In his article, “Human Mechanisms of Psychological Defense: Definitions, Historical and Psychodynamic Contexts, Classifications and Clinical Profiles”, Giulio Perrotta says that “The defense mechanisms are psychological processes, often followed by a behavioral reaction, implemented to deal with difficult situations, to manage conflicts, to preserve their functioning from the interference of disturbing, painful and unacceptable thoughts, feelings and experiences.” (p. 6) In addition, Sigmund Freud was the first one who used the term defense and according to him, defenses are [unconscious](#). Freud explains the term ‘defense’ in "The neuro-psychoses of defense"(1894). In his paper “Defense Mechanism”, Sehyeon Baek explains how Freud defined defense. He says that “in order to ward off unacceptable ideas or feelings that would cause "distressing affect," a person unconsciously resorts to certain mental processes that oppose these ideas or feelings and render them less disturbing.” (p. 4) In other words, defense mechanisms are psychological tactics that people employ unconsciously to shield themselves from distress caused by undesirable thoughts or feelings. The study emphasizes the idea that, while times change, human behavior remains constant. Living under fear, danger and threat have serious psychological effects. Therefore, there are a lot of consequences

resulting from fear, such as anxiety, exile, anger, and depression. The selected discourse could be regarded as a very good exemplification of the above ideologies and entails a study of the TMT main thematic concerns.

As the contributions of TMT theorists such as Ernest Becker, Michael B. Salzman, Tom Pyszczynski, Jeff Greenberg, and Sheldon Solomon should be examined, this entails providing a detailed account of the emergence and development of TMT and the anxiety buffers people use to shield themselves against the fear of death. The anxiety buffers examined in the study are mainly transcendental heroism, symbolic immortality, and the need for human solidarity.

The study is concerned with the 20<sup>th</sup> century cultural anthropologist Ernest Becker's ideas regarding how the fear of death haunts the human being, shaping one's experience of reality. We look at how Becker thought individuals alleviate this fear by striving to live meaningful and significant lives. Ernest Becker is a 20<sup>th</sup> century cultural anthropologist and writer who maintained that the idea of death is in fact inherent in humanity as he wrote in his book *The Denial of Death*. He states that "the idea of death, the fear of it, haunts the human animal like nothing else; it is a mainspring of human activity." (p.17).

It is important to note that TMT was developed by Jeff Greenberg, Sheldon Solomon, and Tom Pyszcznki, and it is based on psychoanalytic and existential ideas. In their article entitled "Clash of Civilizations?", they turned Becker's concepts into a theory that could be empirically examined. Therefore, TMT is a social psychological theory based on Ernest Becker's existential psychoanalytic writings. This existential aspect is emphasized much further in "Cultural Trauma and Recovery: Perspectives from Terror Management Theory" when Michael B. Salzman says that TMT considers "the terror inherent in human existence, and self-esteem. It appears to offer a powerful explanatory framework for understanding critical social and psychological phenomena occurring in naturalistic settings across persons, time, and place. Death, which is undoubtedly a universal human concern addressed in culturally different ways, offers a solid theoretical anchor for TMT." (p.175)

According to Salzman, human awareness of their limited existence is frightening. In her "The Politics of Fear and Its Defense Mechanisms: A Terror Management Theory Perspective to Ahmad Khaled Tawfik's *Utopia*", Dalia Mansour states that "[i]n case this existential terror is unbuffered, humans will get a feeling of being paralyzed and unable to function adaptively." Therefore, she adds that "TMT views this as an essential psychological conflict in humans resulting from the clash between humans' desire of life and their awareness of the inevitability of death." (p.12) In his book *The Denial of Death*, Ernest Becker comments on the function of death fear in the human desire for meaning and states that "[f]or behind the sense of insecurity in the face of danger, behind the sense of discouragement and depression, there always lurks the basic fear of death, a fear which undergoes most complex elaborations and manifests itself in many indirect ways." (p.38)

Becker also proposed that in order to act in this world with relative composure with the decline in commitment to religion, human beings relieve their fear of death by attempting to avoid death's fatality, or by denying in some way that death is the final destination for men. In addition, most of those who have survived have learned to cope with their fear of death by seeking to live a life that will have an impact on the world long after they have passed away.

In fact, culture is examined as a psychological defense mechanism that controls existential terror inherent in human existence and this is further highlighted when Michael B. Salzman in "Cultural Trauma and Recovery: Perspectives from Terror Management Theory" states that culture is construed to "allow anxiety-prone human creatures to operate adaptively" (p.172) In addition, Salzman mentions that Greenberg, Solomon, and Pyszsynski, suggested that "culture serves this essential psychological function by providing a potential buffer against the terror inherent in human existence." (p.173) In "Cultural Trauma and Recovery: Perspectives from Terror Management Theory", Salzman highlights the function of culture in providing an anxiety buffer as he states, "culture is a roadmap that tells us how to live and what kind of person to be to see ourselves as having value and significance in a meaningful world, thereby achieving the necessary anxiety buffer." (p.186)

TMT describes the connections between cultural elements, the terror inherent in human existence, and self-esteem. Furthermore, TMT examines two hypotheses: the first one is the anxiety- buffer hypothesis that states that “[i]f a psychological structure provides protection against anxiety, then ...that structure should reduce anxiety in response to subsequent threats.” (Salzman, p.175) Self-esteem is considered as a psychological structure and “cultural construction” and it is an essential anxiety buffer. (Salzman, p.186) Salzman adds that self-esteem is a “result of one’s having faith in the culturally prescribed worldview and seeing oneself as living up its standards. (p.176) Therefore, humans have to control existential fear and strengthen their self-esteem. Achieving high self-esteem or strengthening faith in the cultural worldview would reduce anxiety in response to threat and protect from death- related fear. The second hypothesis is the mortality- salience hypothesis which states that “[i]f a psychological structure provides protection against the terror inherent in human existence, ...then reminding people of their mortality should increase their need for the protection provided by that structure by activating the need for validation of their sense of value (self-esteem) and their faith in the cultural worldview.” (Salzman, p.175) Denial is the first response to mortality-salience hypothesis and this could be seen in the movie when Mitch refuses to be quarantined at the hospital because he is immune.

In her “The Politics of Fear and Its Defense Mechanisms: A Terror Management Theory Perspective to Ahmad Khaled Tawfik's *Utopia*”, Dalia Mansour states that “[a]s far as symbolic immortality is concerned, it means that death is transcended by man’s belief in immortality or the extension of one's being into eternity.” (p.21) In this respect, this might be depicted in an artistic work, in writing books, stories, and novels, or someone’s children “[a]s an extension of parents into the future.” (p.21) In reality, parents put their own selves into their children because they see them as having a future after death. People have to set their minds out on the idea that nothing lasts except good reputation and trying to always leave a good effect on people around you whether at work, in life, or as a father, mother, child and every such thing, it lasts.

According to TMT theorists, achieving self-esteem can also be found in suicide behaviors, such as bombings that suggest possible heroism and immortality. People participate in such activities in order to enrich and add value to their lives. In her “The Politics of Fear and Its Defense Mechanisms: A Terror Management Theory Perspective to Ahmad Khaled Tawfik's *Utopia*”, Dalia Mansour states that “[s]uch suicidal acts might make them of primary value in the universe and strengthen their sense of heroism.” (p.23) Moreover, Mansour adds that Becker describes the concept of heroism as “an outstanding phase of self-esteem and a reflex of the terror of death as well.” (p.13) Accordingly, in his book *The Denial of Death*, Becker says: [H]eroism is first and foremost a reflex of the terror of death. We admire most the courage to face death; we give such valor our highest and most constant adoration; it moves us deeply in our hearts because we have doubts about how brave we ourselves would be. (p.33) According to Becker, the desire for heroic action derives from a transcendental motivation to overcome the feelings of powerlessness and despair that are inherent in the existentially scared human beings.

As far as Soderbergh’s *Contagion* is concerned, TMT ideologies could be clearly explored through examining the cinematic techniques of color, sound effects, and flashback and their significance in the movie. In *Contagion*, one of the best precautions that should be taken into consideration is quarantining and checking for the symptoms in order to avoid the spreading of the virus. This is shown in the movie where Jory Emhoff, Mitch Emhoff’s daughter, was visiting her father in the hospital. Doctor: “Your Dad is in Isolation. You can go up the window, you can pick up the phone and you can talk to him.” Jory Emhoff: “Hey, dad. Are you sick?” Mr. Emhoff: “No, no, uh, it is all just, you know, a precaution, you know, just making sure.”



Figure1.7: 00:16:20

Therefore, this scene shows that precautions such as, quarantine and separation are taken for the people who do not have symptoms of the disease as well. This is illustrated in the case of Mr. Emhoff who had a close physical contact with his wife who was a victim of this contagious virus. Isolation is, therefore, another precautionous action taken by the government. In his article “The Reflection of the Pandemic Experience in *Contagion* (an operant conditioning theory criticism)”, Mister Gidion Maru, Sergio Reanaldy Mantouw, and Fivy Andries define isolation and state that it “refers to the separation between sick people due to the symptoms of infectious diseases with the aim of protecting uninfected people.” (p.423) For example, Dr. Mears is shown carrying a message when she establishes a building for the patients and saying “Okay, we’ll put the airlock here, I want 25 rows with 10 beds apiece. The most febrile cases at this end. We’ll set up a triage outside, FEMA can handle food in the basement and we’ll need to be operational within the next 24 to 48 hours.”



Figure1.8: 0:58:39

This scene presents Dr. Mears who represents the CDC and the government and provides a building for the patients to be isolated because the hospitals are already full of other patients.

In addition, there are many policies and regulations presented by the government for the public to survive and to avoid the spreading of the virus. Moreover, the government takes another action such as restricting access to public spaces, like schools where the illness has already infected victims, as in the next scene.



Figure1.9: 00:23:41

This scene shows that the Newscaster says that “[g]overnment officials are reporting the closing of Mondale Elementary School in suburban Minneapolis in response to the recent outbreak of a still unknown disease that has so far taken the life of a school nurse and three students.” (00:23:41, *Contagion*).

As for the Defense Mechanism of projection, Anna Frued defines projection as “the prohibited impulses outward. Its intolerance of other people precedes its severity toward itself. It learns what is regarded as blameworthy but protects itself by means of this defense mechanism from unpleasant self-criticism.” (*The Ego and the Mechanisms of Defense*, p.119) In her book *Critical Theory Today*, Lois Tyson states that projection is “ascribing our fear, problem, or guilty desire to someone else and then condemning him or her for it, in order to deny that we have it ourselves” (p.15). In *Contagion*, after the government knows that this disease is contagious, it sets up many regulations and precautions. The appropriate response in preventing the spreading of the virus consists of measures like isolation and quarantine, along with punishments for offenders. For example, Dr. Cheever describes how one can take care of themselves as shown in the screenshot below.



Figure1.10: 01:04:02

In the above screenshot, Dr. Cheever further explains the precautions taken to avoid the spread out of the virus as he says, “But right now, our best defense has been social distancing. No handshaking, staying home when you’re sick, washing your



hands frequently.” (01:04:02, *Contagion*) In this scene, according to Dr. Cheever, such steps like avoiding physical contact could prevent the virus from entering the body.

Denial is another type of defense mechanism. In her book *Critical Theory Today*, Tyson states that displacement means “believing that the problem doesn’t exist or the unpleasant incident never happened.” (p.15) For example, Dr. Arrington and one of the social workers try to tell Mr. Emhoff that his wife Beth died, but Emhoff denies what he heard from the doctor:

Dr. Arrington: “I am sorry, Mr. Emhoff.”

Social Worker: “I know this is hard to accept.”

Mitch: “okay. so, can I go talk to her?”

Dr. Arrington: “Mr. Emhoff, I am sorry, your wife is dead.” (*Contagion* 2011)

This scene shows how the shocked Mitch could not accept his wife death and denies it.

As mentioned above, the mortality- salience hypothesis is a psychological structure that provides protection against the terror inherent in human existence and it increases the cultural worldview and self-esteem. Self-esteem is an anxiety buffer which is considered as a psychological structure. In this movie, social distancing is illustrated in the dialogue between Emhoff and Andrew as follows:

Mr. Emhoff takes a strict reaction when Andrew comes to his house

Mr. Emhoff: “No, don’t open that door! Don’t, don’t open the door!”

Jory Emhoff: “What? it’s Andrew”

Mr. Emhoff: “Uh, Sorry, Andrew. I can’t let you in.”

Andrew: “I just came to give my condolences, Mr. Emhoff.”

Mr. Emhoff: “I understand, Thank you. But I can’t let you in.” (*Contagion* 2011)



Figure1.11: 00:41:02

In this scene, Mr. Emhoff does not allow his daughter’s boyfriend to come and bring flowers due to Mrs. Emhoff’s death. This behavior shows that Mr. Emhoff restricts his family’s contacts with strangers because he is afraid of losing his daughter. In addition, Mr. Emhoff was unaware of whether Andrew had been infected by the virus or whether the items he touched had also been exposed. Therefore, his action had a significant impact. Emhoff’s action of restricting people access to his

home is considered a kind of achieving high self-esteem that would reduce anxiety in response to threat and protect from death-related fear.

The significance of the family as a representation of symbolic immortality is highlighted in the movie. This can be seen when Mr. Emhoff took great care to ensure that his daughter was not exposed to any dangerous situations that could cause the virus to stick through touch. Mr. Emhoff: “Take your gloves off. Here, give me your hands. Now really rub this in.” (00:59:37, *Contagion*)



Figure1.12: 00:59:37

Thus, after they leave the store, Mr. Emhoff tells his daughter to apply the hand sanitizer immediately to avoid the infection.

Moreover, the movie depicts the value of the society as a symbol of symbolic immortality. For example, the government tells the people to take care and to take all the precautions into consideration, such as quarantine, social distancing, isolation, exile, self-prevention, washing hands, using hand sanitizers, and putting masks on while going out in public places. This is clear in *Contagion* when Dr. Cheever describes a case in Hong Kong as follows:

Dr. Cheever: “They’re using the same protocols established for SARS. They are quarantining the complex and screening for symptoms.” Therefore, the people must avoid physical contact with others to avoid getting infected.



Figure1.13: 00:12:37

In the above screen shot, the doctors and public health authorities are seen taking action to contain the spreading of the disease between the people and it is the same precaution of SARS.

In fact, transcendental heroism could be explored in *Contagion* when viewers see that Dr. Hextall is a research scientist with the CDC (Centers for Disease Control and Prevention) and she is considered the symbol of sacrifice who devotes her time and energy to the search for a vaccine. She injects herself with an experimental vaccine after developing it.



Figure1.14: 1:16:05

Furthermore, Hextall puts herself in danger by going to see her father who is dying in the hospital in order to evaluate the effectiveness of the vaccine. Hextall's injection with the experimental vaccine could be considered an act of transcendental heroism as she sacrifices her life to save people's lives in the world. In addition, in *Contagion*, the vaccine is developed for the majority of people, and they start taking their dose of vaccine and this is considered a happy moment that gives them a glimpse of hope.

Since the study is mainly concerned with a movie, cinematography is considered of utmost importance. The sound effects, for example, are supposed to grab the audience's attention. An example of this is the scene where Beth is talking on the phone with her affair at the airport.



Figure1.15: 00:01:47

This shot signifies that her cough and swallow attract the audience's attention despite the airport's background noises. This foreshadows her sickness. During the conversation, the man she talks to hears her cough and asks if she is okay. She replies, "No, I'm fine, I'm just jet-lagged".

Flashbacks are considered a significant cinematic technique as they sometimes disrupt the present in order to show the audience something important from the past. As a result, the information presented during a flashback has to be essential to understand the characters and the story deeply. For example, a flashback in the final scene in *Contagion* reveals how the virus was first spread. The movie tells that a bulldozer from AIMN Alderson takes down a palm tree, which throws several bats into the air. One bat eats a banana and drops some of it into a pig pen. The infected banana is taken by one of the pigs before being sent to the chef, who cooks it for dinner. Then, the chef goes outside to shake hands with Beth after being asked to go and take a picture with her.



Figure1.16: 1:41:17

In other words, this scene reflects how the virus was transmitted from Beth to the other people at the beginning of the movie; thus, she is considered as a “patient zero” for the entire outbreak.

In *How to Use Color in Film*, it is explained how color can convey meaning and it is stated that “color can affect us emotionally, psychologically and even physically, often without us becoming aware. Color in film can build harmony or tension within a scene, or bring attention to a key themes.” (p.1) In *Contagion*, colors like yellow, green, and blue shades are used to color many settings and scenes.



Figure 1.17: 0:58:32

For example, the yellow color has been shown to raise “Madness” and “sickness”, while a green color denotes the “danger” and “darkness” effect. (p. 4,5) Therefore, in the above screenshot, the effects of the yellow color reflect madness, anxiety, and illness, whereas the green color indicates danger, immaturity, and how those people are unlucky because there is not enough vaccine for them as presented in this scene. This effect reflects the stressful situation that surrounds the virus.

In *The Role of Color in Films*, the yellow colour is defined as “a contradictory colour that is disliked and increases anxiety; however, it is associated with happiness, wealth and knowledge/wisdom” (cited in Berens, 22). It is added that “people in the doldrums believe yellow is light and sunny and will cheer them up. But yellow creates anxiety and makes you more stressed out... In yellow’s presence, you’ll be more apt to lose your temper” (cited in Berens, 22). In this respect, the yellow color signifies the oppression of the characters in the movie with the consequences in the pandemic and accordingly it increases anxiety. Moreover, in his book, *The Role of Color in Films*, Daniel James Berens states that “red, orange and yellow are very stimulating and aggressive colours which stand out. They are used in warning signs in nature as well as manmade signs.” (p.28) This was employed/reflected in the movie in so many scenes to function as a warning sign to the uncontrollable to the outbreak of pandemics.



Figure 1.18: 1:03:02

In the above screenshot, the dead bodies are seen buried in a mass grief and wrapped in plastic bags. The blue color in this screenshot reflects the “cold, isolation, calm...melancholy and passivity.” (p.5)

In conclusion, this study examined the most recent article written by Orhan Pamuk on pandemic novels where he traces the common initial responses to the outbreak of a pandemic that has always been a denial. Denial, therefore, is considered a common defense mechanism/anxiety buffer highlighted by Freud and experienced by people during the pandemic outbreak. Moreover, this paper introduced some of the existential fears experienced by the characters in the movie, such as suffering, isolation, exile, denial, and fear of death. Added to this is exploring the anxiety buffers like symbolic immortality, transcendental heroism, culture worldviews, self-esteem, the mortality silence hypothesis as defense mechanisms with a special reference to Ernest Becker’s *The Denial of Death* and other TMT contributors like Tom Pyszczynski and Jeff Greenberg. In this respect, the ideas of Ernest Becker are used to uncover further layers of meaning in the selected discourse. It is worth noting that this study highlighted some of the existential problems resulting from the outbreak of pandemic in *Contagion* foreshadowing the outbreak of the 2020 COVID-19 pandemic and presenting defense mechanisms and anxiety buffers to overcome these existential problems. This is explored through examining the significance of cinematic techniques like sound effects, flashbacks, camera angle shots, points of view, and colors, and how they are used to best deliver the main messages of the movie.

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## Modern Muslim Intellectuals and the Quest for an Islamic Episteme: Humanism as a Case Study

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### ARTICLE DATA

Received: 02 January 2023

Accepted: 15 March 2023

Volume: 3

Issue: (1) Winter 2023

DOI: 10.54848/bjtll.v3i1.51

### KEYWORDS

Islamic humanism, Muslim intellectuals, the sacred, the secular, western humanism, Abdelwahab Elmessiri.

### ABSTRACT

Looking for an Islamic humanism in the Western sense of the word is utterly irrelevant to the spirit of Islam which poses man as a vicegerent of God, not as his structural opposite. The essence of all values in Islam issues from God and obedience to God frees man from superstitions and systems that limit his potential by endowing him as a moral agent with the freedom to choose between good and evil. Al-Faruqi & al-Faruqi (1986) show the epistemological biases of Western intellectual traditions which distinguish between two realms of knowing the world: the secular, rational mundane world and the fantastic, irrational religious world. This distinction is not problematic in Arabic Islamic religious tradition and is not the outcome of the separation of church and state.

### 1. Introduction

My argument is focused on the extent to which the sacred structures the lives of Muslims and how essential it is to Muslim identity. This gives rise to a different understanding of the human. That is the relationship between man and God. Islam as a religion is involved in the minute details of the life of a Muslim. God occupies a centrality that stabilises meaning and sustains man against self-destruction<sup>1</sup>. The problematic of using the term ‘humanism’ lies in the fact that humanism is completely rooted in the Greek traditions of Western civilization and to use it –without taking its genesis into consideration- is to presuppose that all histories go along the same Western line of intellectual development. The term ‘humanism’ has limitations, mainly because it grew out of the Western tradition in opposition to the sacred which is apparent in the etymology of the word. According to Tony Davies (2000)

By later antiquity and the so-called ‘Middle Ages’, scholars and clerics had developed a distinction between *divinitas*, the fields of knowledge and activity deriving from scripture, and *humanitas*, those relating to the practical affairs of secular life (the study of languages and literatures is still sometimes referred to as ‘the humanities’); and since the latter drew much of their inspiration and their raw material from the writings of Roman and, increasingly, Greek antiquity, the (usually) Italian translators and teachers of those writings came to call themselves *umanisti*, ‘humanists’ (126).

The anti-clerical-cum anti-religious tendency of Western humanism is deep-seated:

Earlier humanists had been suspected of unorthodoxy, even of infidelity, and most, including clerics like Erasmus and Bruno, were anticlerical, though rarely anti-religious. Even Hobbes and Locke

<sup>1</sup> For a fuller treatment of the centrality of the divine and the spiritual in Islam read Yusuf Al-Qaradawi’s *Introduction to Islam*, Islamic INC., 1995.



observed the necessary protocols of piety, while scarcely bothering to conceal their lack of interest. It was the aufgeklärte of the eighteenth century, armed (wrote Condorcet) with ‘their battle-cry – reason, tolerance, humanity’, who uncoupled the rhetoric of Man from the apparatus of creation myth and eschatological anxiety that had encumbered it till then, and established the association between humanism and atheism which persists in the humanist associations and secular societies of the present day (*Humanism* 122).

Such a distinction did not exist in Islamic history. For this reason, looking for an Islamic humanism in the Western sense of the word is utterly irrelevant to the spirit of Islam which poses man as a vicegerent of God not as his structural opposite. The essence of all values in Islam issues from God and obedience to God frees man from superstitions and systems that limit his potential by endowing him as a moral agent with the freedom to choose between good and evil. Al-Faruqi & al-Faruqi (1986) show the epistemological biases of Western intellectual traditions which distinguish between two realms of knowing the world: the secular, rational mundane world and the fantastic, irrational religious world:

The secular-minded student, for instance has learned to shield himself from all religious calls whatever their source. In an atmosphere where religion is banished from the public life and relegated to the realm of secret personal relation with whatever one assumes to be ultimate reality, the secularist’s consciousness becomes compartmentalized into two separate chambers. In the one are to be found critical knowledge and truth, understanding of cultures, public loyalty to nation and state exercise of power, acquisition of property and consumption of materials of pleasure and life. In the other reside uncritical knowledge and dogmatic truth, loyalty that hardly ever transcends the individual, an escapist eschatological hope, and a phantasmagoric world of ethereal spirits! (*The Cultural Atlas of Islam* 45).

This attitude reveals the secular bias against religious truth: it is juxtaposed with scientific truth which is supposed to be of a superior category because it is certain and accurate whereas religious truth is supposed to be subjective and even superstitious. Akhtar (2008) agrees:

Indeed it is secular reason which is dogmatic and exclusivist. Ages of faith have nurtured great systems of reasoned conviction while, by contrast, the age of secular reason has, from its dawn, arrogantly rejected revelation without granting it a hearing. The most rigorously rationalistic systems of philosophy, such as medieval scholasticism and Thomism, matured in the bosom of faith. Absolute faith still allows an interface of faith and reason, an exchange between the two antagonists. But absolute reason is intolerant of the very possibility of revelation. It reasons in a circle: reason alone discovers truth and truth is that which reason discovers. (86)

This compartmentalization did not exist in the history of Muslims where no conflict was presumed to exist between revealed scriptural knowledge and ‘secular’ knowledge. They were thought to issue from one source and as such there was no conflict. Muslim writers who aimed to define an Islamic humanism had to contend with this dividing space. Professor Ismail Al-Faruqi further ascribes this division to the genesis of humanism:

Founded upon an exaggerated naturalism, Greek humanism deified man- as well as his vices. That is why the Greek was not offended by representing his gods cheating and plotting against one another, or committing adultery, theft, incest, aggression, jealousy and revenge and other acts of brutality. Being part of the stuff of which human life is made, such acts and passions were claimed to be as natural as the perfections and virtues. (*Al-Tawhid: Its Implications for Thought and Life* 63)

As a reaction to this Greek humanism that deified man and elevated him to the level of divinity in all his imperfections, developed a Christian humanism that ‘went to the opposite extreme of debasing man through the “original sin and declared him a *massa peccata*.” [a fallen creature] (Al-Faruqi 63. In an essay entitled, “On Humanism”, a similar argument was made by sociologist Ali Shari’ati: “Thus in the mythic world-view of ancient Greece, it is natural and logical that humanism should develop in opposition to rule by, and worship of, the gods- the archetypes of nature- and that there should exist an opposition between humanism and theism.” This formative period of humanism has left an indelible mark of atheism on humanism. Western humanism has come as an assertion of the centrality of the human as against the divine. Ali Shari’ati defines the core values of humanism as:

The aggregate of these generally accepted assumptions maybe designated as ‘humanism,’ referring to the school that proclaims its essential goal to the liberation and perfection of man, whom it considers a primary being, and the principles of which are based on response to those basic needs that form the specificity of man. (*Marxism and Other Western Fallacies: An Islamic Critique* 17).

Shari’ati is critical of Western humanism in all its manifestations, Greek, existentialist, liberal and Marxist. He presents an Islamic critique of these intellectual and social systems. Humanism, he asserts, is dependent on a Greek mythological view of the world which depicted the human in competition with the gods which is a reflection of natural forces. He explains that, “The greatest, most astounding sophistry that the modern humanists, from Diderot and Voltaire to Feuerbach and Marx- have committed is this: they have equated the mythical world of ancient Greece, which remains within the material nature, with the spiritual and sacred world of the great ancient religions” (Shariati 19). Thus Islamic humanism differs in one important aspect, which is that, “although the interval stretching from man to God extends to infinity, that from God to man is altogether eliminated. Man is presented as the sole being within creation having the divine spirit, bearing the responsibility of the divine trust, and finding incumbent upon it the assumption of divine qualities.” (24). The core of the human in Islam is then derived from the divine purpose which has decreed that man becomes a free agent and consequently a responsible and moral being who is endowed with reason to effect the divine purpose through exercise of free moral action in the world. This is well-explained by Al-Faruqi:

*Taklif*, Islam affirms, is the basis of man's humanity, its meaning, and its content. Man's acceptance of this burden puts him on a higher level than the rest of creation, indeed, than the angels. For, only he is capable of accepting responsibility. It constitutes his cosmic significance. A world of difference separates this humanism of Islam from other humanisms. (*al-Tawhid* 62)

Mona Abul-Fadl (1990) introduces a comparison between two world views. She speaks of the presence of two “culture-modes”

The one is uni-dimensional; the other is multi-dimensional. The one is postulated on the autonomy of human reason; the other places this autonomy beyond human reason. Divine revelation is axial to the latter mode, and the circuit of human consciousness operates within its framework; unlike the case in the former, where divine revelation is incidental or marginal and is itself made to be contingent on human consciousness. In the one mode, that of the horizontal bearing, the phenomenal/visible world, the life-world and society, is a self-sufficient, self-subsistent entity which begins and ends with itself in the here-and-now. In the other mode, that of the vertical bearing, the life-world exists in time and points beyond itself: history is only a fraction of an extended temporal zone which spans the hereafter and relates it to the here-and-now. These are a few of the salient features which may stand out in a crude initial plotting of the epistemic chart with a general

distinction which can be made between the -secular and the tawhidi paradigms (pp 17-18)

The most recent engagement with humanism came from two other Arab Abdel-Wahab El-Messiri in his *Bias* as in most of his other books as well as Edward Said. Said and El-Messeri are strong advocates of Humanism each in his own terms. Both agree on the importance of humanism yet, El-Messiri calls for 'Islamic humanism' that stands at odds with Said's secular humanism. However, Said attempts to include the Islamic humanistic tradition in the Islamic world. Actually he suggests that humanism first appeared among students of Islam in medieval *madaris*. In his penultimate book, *Humanism and Democratic Criticism* (2003) Said, drawing on the authority of Georg Makdisi, argues that:

Studies demonstrate amply and with enormous erudition that the practices of humanism, celebrated as originating in fourteenth and fifteenth-century Italy by authorities such as Jakob Burkhardt, Paul Oskar Kristeller, and nearly every academic historian after them, in fact began in the Muslim *madaris*, colleges, and universities of Sicily, Tunis, Baghdad, and Seville at least two hundred years earlier. (54).

Although Said pays a compliment to the Islamic origins of humanism, he sticks to the secular notion of humanism making no allowance for the possibility that we can believe in a transcendental being and study the physical world rationally that is have a religious humanism. A fair conclusion from that is where he and El-Messiri part company: Said insists that: secular criticism which is a mainstay of humanism against dogmatism is essentially secular and contrasts it with religious criticism (here introduce the argument of Talal Asad in *Is critique secular* where he gives an evaluation of the notion of Said's secular criticism)

The core of humanism is the secular notion that the historical world is made by men and women, and not by God, and that it can be understood rationally according to the principal formulated by Vico in *New Science* (11).

Yet further on, Said re-defines humanism as "critique that is directed at the state of affairs in, as well as out of, the university ... and gathers its force and relevance by its democratic, secular, and open character (22). Said views critique influenced by a long tradition that considers critique to be secular, and makes a distinction between secular criticism and religious criticism and as such secular humanism becomes the locus of this secular criticism and consequently rules out the possibility of humanism outside the secular context in the West. Said's humanism rules out God in so far as it is a tradition that stresses man's centrality in the universe and in the absence of any divinely inspired laws, the measure of everything. Thus critique of religion is assumed to be the basis of any criticism as Marx put it: "the criticism of religion is the prerequisite of all criticism." The critique of Talal Asad takes issue with Edward Said's notion of secular criticism and emphasises that:

... a constellation of Enlightenment conceits is part of what allows critique to comport so readily with secularism: from Mill to Marx, Diderot to Kant and Hume, we greet the Enlightenment *presumption* that the true, the objective, the real, the rational, and even the scientific emerges only with the shedding of religious authority or 'prejudice' (*Critique* 10).

El-Messiri who is a Marxist-cum-Islamist has not ruled the existence of a transcendental power that is outside history and yet is at its centre and endows the world with order and purpose:

This humanistic modernity has its roots in both the Islamic and Christian outlook (and in other religious traditions), for despite their difference regarding many theological points, there is a moral common ground, that subsumes all human beings, and that can serve a basis for a new social contract, by which we can administer our human societies in our modern times, in a civilized and just manner, and which can save us from ethical, and epistemological chaos we live in. (Abdel-Wahab Elmessiri

*The Desantification of Man and Nature Pamphlet p. 29)*

Yet he moves closer to what Edward Said intends when he emphasizes the distance between creators and created which leaves man a space to move in. Said's beginnings are secular and Messiri's are religious. This emphasis on humanism is a rear-guard battle against the postmodernist dehumanization and negation of the subject. This is very clear in Edward Said's criticism of Foucault and of his acknowledgement of human agency in shaping discourse. The same is clear in El-Messeri's criticism of the logic of capitalism which reduces man to one-dimension: that of the natural man which is easy to predict and satisfy apart from any transcendental claims, in this he is much influenced by the Frankfurt school of criticism especially Herbert Marcuse's critique of capitalism. Both were strong critics of the enlightenment which is associated with colonialism.

This particular manifestation of the sacred in the lives of Muslims comes into direct clash with the Western secular view of God. This means that Muslims living in the West encounter a group of biases that define their relationship with their Western context. This secularised space in all finality, presents a challenge to expressing Muslim identity. According to Shabbir Akhtar (2008), "We live under an epistemological apartheid: the genesis of an idea in the different faculties of reason, revelation or experience, privileges or debases it, without regard for its intrinsic merit or content." (330) This apartheid discriminates against forms of knowledge conceived in a religious form which makes faith-based religions excluded from discourses centered on man. According to Professor Tariq Ramadan (1999), faith lies at the heart of Muslim identity. For him faith "... is the purest expression of the essence of Muslim identity beyond space and time. It naturally takes concrete form in the *practice* of worship" (190). This brings us to the issue of representation of Islamic subjectivity which is affected by the monopoly of Western epistemological distinctions between sacred and profane.

Islam supplies a vocabulary that brings into use the obsolete moral language of Christianity and as such returns to religion some of its lost moral authority through reviving its moral vocabulary in an atmosphere of secularization of Western critical discourse where it is difficult to use religious vocabulary without being ironic as amply argued by Akhtar (2008)

It is difficult to express cynicism about religion or religion-derived morals in any Islamic language.

This differs from English where we face the opposite problem: we are unable to make claims such as 'He is a pious man' sound anything but mocking. The moral language of Christianity is now decrepit and abused; only a poet-saint could renew the religious employment of English in order to invigorate the cultural project of rescuing words such as 'sin' and 'virtue' for their original and intended senses. Even the word 'Christianity' has unction about it as do 'righteous', 'Jesus', and 'salvation'. Religious life languishes in the West while intellectual life flourishes and reaches new heights. By contrast, even the most secularized Muslim would not use 'Muhammad' as an expletive in casual conversation. It would be an embarrassing attempt at blasphemy. (109).

This historical opposition to religion marks the Western quest that sought to purify language of all metaphysics and banish religion from the realm of reason to the realm of fantasy. Saad Al-Baz'ee, a literary critic explains that: "Contemporary Western culture has long been characterized by the absence of the sacred; its chief criterion has therefore been the degree to which thinking has gotten rid of the effects of the metaphysical. (*Bias* 207)"

This tragic loneliness is a thematic in Western discourse that talks about God and man:

Western Humanism has failed because man is not the centre of creation, in the sense of being, creature and creator in one. The 'I am' is subordinate not pre-eminent, and honour on its own is not enough. There is no free-will in any important sense of the term, and human reason is powerful only on a narrow front within strict limits. (*Humanism: the Wreck of Western Culture* 228).

Man is lonely and has to do things on his own. He has to stand for himself. 'Mankind is self-sufficient' is essentially the Western humanistic view of things that even if we admit the existence of God, He is one who is withdrawn from the world and uninterested in his creatures: He is a blind watchmaker as Richard Dawkins has argued in his book *The Blind Watchmaker* (1996). Humanity does not depend on him anymore which is the core of secular humanism; man forgets God and takes over. Man becomes the centre of the universe in Western humanism. Man not only revolts against God but declares him dead, 'God is dead' was Nietzsche's cry. That ushers in the age of Prometheus.

The Greek myth of Prometheus is the founding ground work of Western humanism: he is the ultimate challenger of the gods. Secular humanism has elevated man to the level of a deity which is nothing but a reflection of Greek mythology. This atheistic humanism has no counterpart in the Islamic tradition even though Greek philosophy influenced a group of Muslim scholars of the time, yet seems not to have affected the Islamic vision of the sacred. In his book *Islam, the West and the Challenges of Modernity*, Ramadan (2001) explains that, "The character of Prometheus, who had such an influence on the Judaeo-Christian tradition as on the representation formed in the West regarding the rapport between God and clerical authority, is absent from Islamic points of reference and traditions." (215) Furthermore, Ramadan asserts that, "... we can say that Muslim thought has never ventured out of the sacred space. It has rather developed and accomplished itself within the same. The cultural difference is evident." (217-218).

The promethean figure is absent from the fiction of Muslim women writers. There is no denial of God or challenging him as the ultimate source of freedom and values. There are transgressions of values but not the Originator of values. Heroines finally return to him for He is so close to them. Characters who forget God suffer from alienation and a heavy conscience.

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## A Thematic-Role-Based Approach for Word Sense Disambiguation

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### ARTICLE DATA

**Received:** 04 January 2023

**Accepted:** 10 March 2023

**Volume:** 3

**Issue:** (1) Winter 2023

**DOI:** 10.54848/bjtll.v3i1.52

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### KEYWORDS

Thematic roles, WordNet, Word Sense Disambiguation, Machine Translation (MT), Semantic relations

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### ABSTRACT

The present paper investigates the thematic roles that can be developed for the purpose of Word Sense Disambiguation. In MT systems and electronic word databases, thematic role relations are not clearly included among other semantic relations. Identifying thematic roles of predicates helps in disambiguating word senses and hence producing more accurate translation. For instance, the meaning of the verb 'eat' differs depending on the thematic roles it assigns for its Subject and Object. When it assigns an animate Agent for its Subject and food Patient for its Object, it means 'take in solid food'. However, when it assigns Force for its Subject and metal Theme for its Object, it means 'cause to deteriorate due to the action of water, air or an acid'. Accordingly, different translations are produced in each context. Selectional restrictions are also tackled in the analysis of the sample verbs. The implementation is made on three MT systems: Al Wafi, Sakhr and Google. They all produce incorrect translations of the sample verbs. A suggested translation is proposed for each verb after analyzing its thematic roles and selectional restrictions. In this way, the present paper is significant since it helps in improving the performance of MT systems. The present paper will focus only on a group of English verbs that convey a variety of meanings. It will show a number of problematic cases in translation that occur due to the lack of thematic roles in the core of the system. After developing thematic roles, it is expected that such cases will be disambiguated.

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## 1. Introduction

### 1.1 Statement of the problem

The problem is that although Wordnet (taken as an example of electronic semantic database) is structured to expose semantic relations among the synsets, thematic role relations are not clearly included. For example, the synset of a verb like 'die' (with the meaning of 'perish' or 'pass away') is presented in Wordnet 2.1 via certain semantic relations such as its antonym (be born) or its hypernym (change state). However, there is no mention to the relations that hold between 'die' and its nominal arguments. In other words, it is not clear whether 'die' assigns an agent or an Experiencer, whether it entails a patient or not, or whether it has temporal and locational roles or not (e.g. source/goal/ duration). Such relations are called thematic role relations and they are lacking in Wordnet. Thus, developing an inventory of thematic roles adds a new semantic relation to WordNet.

### 1.2 Research Questions

The present paper seeks answers to the following questions:

- 1- What are the thematic role candidates that can be integrated into WordNet for the purpose of word sense disambiguation?

2- How can these thematic roles disambiguate the meanings of selected verbs?

### 1.3 Scope and Limitations

The research scope focuses not only on the English verbs that have two or more different meanings but also that their meanings differ depending of the difference in their thematic roles and selectional restrictions. The sample verbs are exposed to translation by three MT systems: Al Wafi, Google and Sakhr. The three systems fail to disambiguate the verb meanings. A suggested thematic-role-based translation is presented for each verb in each context. In this way, the hypothesis of the research is tested and the results show how thematic roles can help in word sense disambiguation in MT systems.

## 2. Review of literature

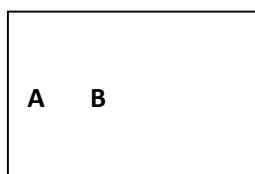
### 2.1 What is WordNet

WordNet was first developed by Professor George A. Miller in 1990 (Miller, 1990). It is an electronic lexical database whose building blocks are word forms and word meanings. Only content words such as nouns, verbs, adjectives and adverbs are represented in their familiar orthographic forms and grouped into synonym sets called synsets to represent their meanings. The synsets, in their turns, are interlinked by means of different semantic relations. A synset, then, is linked to a set of antonyms, a set of meronyms, a set of hyponyms and other semantic sets. Each synset, however, represents a certain lexical concept. For instance, flower (n) has three synsets representing three lexical concepts. The first has the sense 'a plant cultivated for its blooms or blossoms'. The second provides a group of synonyms sharing the sense of a 'reproductive organ of angiosperm plants especially one having showy or colorful parts', namely 'blossom' and 'bloom'. The third sense is 'the period of greatest prosperity or productivity'. The synonyms are 'prime, peak, heyday, bloom, blossom, efflorescence, flush....' Different semantic relations link the synsets of flower(n) with other synsets: hyperonymy (flower is a kind of X), hyponymy (X is a kind of flower), holonymy (flower is a part of X) and meronymy (X is a part of flower) (Miller, 1990).

### 2.2 Semantic relations in Euro WordNet

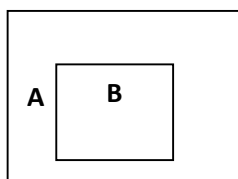
Each lexical unit has "an indefinite number of contextual relations but at the same time constitutes a unified whole" (Cruse 1986:84). The meaning of a lexical unit then is revealed via such contextual relations. Lexical relations comprise paradigmatic conceptual relations among lexemes. Cruse refers to the basic lexical relations as "congruence relations". He suggests four relations between classes as follows:

- i. **Identity**: where class A and class B have the same members



It is practically difficult to find two lexical items that are identical.

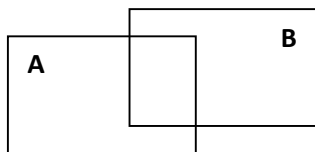
- ii. **Inclusion**: where class B is wholly included in class A



As in *mammal* and *animal* (a mammal includes animal)

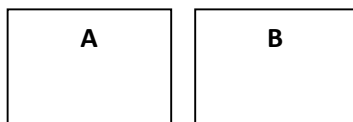


iii. **Overlap:** where class A and class B have members in common but each has members not found in the other.



As in *violin* and *fiddle* (they have properties in common but still differ in terms of other properties)

iv. **Disjunction:** where class A and class B have no members in common.



As in *dead* and *alive*

The synsets are connected to each other via semantic relations that vary according to the type of the lexeme (Noun, Verb, Adjective or Adverb). The four basic relations suggested by Cruse can be applied to the majority of EWN semantic relations as follows:

- 1- **Synonyms:** holding the relation of identity. A is synonym to B if A and B have identical senses.
- 2- **Hypernyms:** holding the relation of inclusion. Y is a hypernym of X if every X is a (kind of) Y; if every X is included in Y
- 3- **Hyponyms:** holding the relation of inclusion. Y is a hyponym of X if every Y is a (kind of) X; if every Y is included in X.
- 4- **Antonyms:** holding the relation of disjunction. X is an antonym of Y if X is opposite in meaning to Y. The two classes do not share any members. They are disjunctive.

### 2.3 Thematic Roles

A catchall definition of thematic roles can be set as the semantic relations that hold between the verb and the different arguments that can be assigned to this verb. However, they cannot be described in semantic terms only, as Dowty assumes they are “creatures of syntax-semantics interface, and thus require a sound semantic theoretical basis as well as a syntactic one ...” (Dowty 1991:548). Thematic roles have developed through different linguistic stages starting from Gruber (1965), who introduced the concept using the term thematic relations, and Government and Binding theory (GB) in which thematic relations were introduced in a pure syntactic form as Theta Roles. Then the term was developed into a different semantic concept by Jackendoff (1972) who called these semantic relations 'Thematic Relations'. However, thematic relations can be described as corresponding to Fillmore's Deep Cases that were introduced in the structure of his Case Grammar (Fillmore, 1968). The present research deals with the concept using the term Thematic Roles. It also avails of what Dowty calls Thematic Proto Roles (Dowty, 1991).

### 2.4 Selectional Restrictions

The concept of selectional restriction was first introduced during the 1960s by Chomsky in the course of transformational grammar (Chomsky, 1965). Similar to most of the notions that emerged in this course, selectional restrictions were dealt with on the syntactical level. They are the limitations imposed on the selection of NPs by a given verb in the sentence. NPs are syntactically described as subjects or objects of the verb. However, without considering selectional restrictions, the sentences in the following examples are semantically odd

## 2.5 Word Sense Disambiguation

Word sense disambiguation (WSD) is the task of determining the proper meaning of a word in a given context (Dang, 2004). The process of disambiguating words is significantly required for improving natural language processing (NLP) systems including MT systems.

Verb sense disambiguation (VSD) is a subtask or a classification task of WSD. It is a classification task in the sense that it classifies a list of verb senses given in an inventory to select the proper meaning for a given context (Yarowsky, 2000). Verbs that convey more than one meaning are problematic for NLP applications. They pose the greatest obstacle for word sense disambiguation (WSD) since there is always a debate among even humans about what constitutes a different sense for polysemous word (Dang, 2004). Unlike WSD, verb sense disambiguation has not received much attention by researchers until recently. Verbs are treated by most systems the same way as nouns based mainly on examining collocation features for the purpose of disambiguation (Ye & Baldwin, 2006). However, the verb-argument structure is traditionally ignored in the information required for disambiguation. The present research deals with verb-argument structures in terms of thematic roles and selectional preferences made by the verb. Information about such roles and preferences can help MT systems produce more accurate translation of verbs.

Early works were made to develop automatic WSD systems and were useful to solve problematic homonyms like bank. Yet, polysemous verbs like run (with related but distinct meanings) are still undistinguishable for NLP applications.

## 3. Methodology

### 3.1 Attempted analysis of successful sample verbs:

The analysis presented in this section is made to eleven successful sample verbs where each verb assigns more than one thematic role depending on the context in which it occurs. The thematic roles are mapped to the syntactic representations made by each verb (mainly Subject and Object or Complement in case of intransitive verbs). Selectional restrictions imposed by each verb on its nominal arguments are also mapped to its syntactic representations.

The analysis is presented into four tables standing for four main categories. The first category (as shown in Table 1) includes transitive verbs that share the same pattern of the assigned thematic roles as mapped to their Subject and Object. Thus, in the first context each verb assigns Agent for its Subject and Patient for its Object, whereas in the second context the verb assigns Agent for its Subject and Theme for its Object. In addition, a variety of different selectional restrictions are also presented as imposed by the verb on its Subject and Object in each context.

The second category (as shown in Table 2) includes transitive verbs that share the same thematic roles for its Subjects and Objects, whereas they impose different selectional restrictions on these syntactic representations. The verbs in this category illustrate for the significance of selectional restrictions to be considered along with thematic role relations for WSD. In this pattern the disambiguation of the verb meaning is made by investigating the selectional restrictions rather than the thematic role relations merely.

The third category (as shown in Table 3) includes transitive verbs that assign different thematic roles, and impose different selectional restrictions on their Subject and Object in different contexts. The disambiguation of the meanings of the verbs can be easily made by investigating thematic roles or selectional restrictions.

The fourth category (as shown in Table 4) includes intransitive verbs that have only one grammatical role; i.e. Subject. The sample verbs here show different patterns of both thematic roles and selectional restrictions they impose on these roles.

Sample Verb	Sentence	Thematic Roles	Selectional Restrictions	Meaning
1. Break	1.1 “He broke the glass plate” The ball broke the window	Agent / Instrument Subject	<Animate> <inanimate>	Cause to separate or divide into pieces
		Patient Object	Physical entity	
	1.2 “Break a law” She broke a law.	Agent Subject	Animate	Breach or violate
		Theme Object	Legal agreements or rules	
2. Clap	2.1 “The big bird clapped its wings.”	Agent Subject	bird	Flap
		Theme Object	wings	
	2.2 The children clapped their hands.	Agent Subject	human	Applaud
		Patient Object	hands	
3. Cure	3.1 ‘cure a cold’ “The treatment cured the boy’s acne”	Agent / Force Subject	Animate / Inanimate	‘heal’
		Theme Object	Disease	
	3.2 “cure meats” “cure pickles”	Agent Subject	Animate	‘preserve’
		Patient Object	Food	

Table 1: The Analysis of the first category of sample verbs

The verb break as a transitive verb has several meanings. However, only two meanings are presented here since they are the most significant for the purpose of the present research. These two meanings strongly manifest how the meaning of the verb is identified depending on the thematic roles assigned for its Subject and Object. In 1.1 He broke the glass plate the Subject is an Agent <Animate>. It can also be an Instrument <Inanimate> as in The ball broke the window. The ball is the instrument with which the window was broken. Whether the Subject is an Agent or Instrument, whether it is <Animate> or <Inanimate> does not affect the meaning. The significant factor in this context is the thematic role assigned for the Object as well as the selectional restrictions imposed on it. The object (the glass plate or the window) is Patient and it must be <Physical entity>. As such, where break as a transitive verb assigns Agent <Animate> (or Instrument <Inanimate>) for its Subject along with a Patient <Physical entity> for its Object, it has the meaning of Cause to separate or divide into pieces. On the other hand, when break changes the thematic roles assigned for its Subject and Object it has a different meaning. In 1.2 Break a law the Subject must be Agent <Animate> (She, John, The doctor broke a law). In this context the Subject cannot be Instrument (The ball, the keys broke a law). The Object is a Theme not Patient and it must be <a kind of legal agreement or promise> (You broke our promise, They broke the contract). The verb break in such contexts has the meaning of violate or breach but not separate into pieces.

In example 2.1 The big bird clapped its wings the verb clap assigns an Agent role for its Subject and a Theme role for its Object. The verb places a kind of selectional restriction on its Agent and Theme. Such restrictions are crucial in disambiguating its meaning. The Agent here is <Bird> and the Theme is <Wings>. Accordingly, in any context where clap assigns an Agent <Bird> and a Theme <Wings>, it has the meaning of Flap. However, when it assigns an Agent <Human> for its Subject and a Patient<Hands> for its Object, it has the meaning of applaud as shown in example 2.2 the children clapped their hands. It is obvious that selectional restrictions play a significant role in disambiguating the meaning of the verb in each context. The verb assigns an Agent for its Subject in both contexts. However, the selectional restriction it imposes on each Agent differentiates the meaning in each context. Thus, in the first context the Agent must be <Bird> (eagle, owl, lark, falcon and so on) to produce the meaning of flap, whereas in the second context the Agent must be <Human> to produce the meaning of applaud. Additionally, the verb assigns different thematic roles for its Object in each context (Theme and Patient). However, the selectional restrictions incrementally help disambiguate the meaning. The Theme must be <Wings> to mean flap and the Patient must be <Hands> to mean applaud.

In example 3.1 and 3.2, it is obvious that the transitive verb cure has two different meanings. The disambiguation factor here lies in the thematic roles and selectional restrictions imposed by the verb mainly on its Object rather than its Subject. In 3.1 cure a cold, the subject can be an Agent <Animate> (The doctor, My uncle, Mary can cure a cold). It can also be a Force which is necessarily <Inanimate> as in The treatment cured the boy's acne where treatment cannot be Agent or <Animate>. It is simply the natural actor of the verb or the Force that instigates the action. For its Object, cure assigns a Theme that must be <Disease> (a cold, an acne, fever, etc.). In the context where cure assigns a Theme <Disease> for its Object (whether it assigns an Agent <Animate> or a Force <Inanimate> for its Subject) it means to heal. On the other hand, in 3.2cure meats or cure pickles, it is obvious that the verb changes its roles assigned for its Object. Accordingly, it has a different meaning. In this context cure assigns a Patient for its Object. It is the Patient that internally changed by the action. The verb also imposes that its Patient Object must be <Food>. Similar to the example in 3.1, cure may assign an Agent <Animate> for its Subject (Adam, She, The workers cure meats) or a Force <Inanimate> (These chemicals, devices are used to cure pickles). The meaning of cure is changed to be preserve. Such a change in meaning is due to the change in the roles assigned by the verb for its Object.

Table 2 presents the analysis of three verbs. They are all transitive verbs: Land, Play and See. They share the same thematic roles for their syntactic representations. In other words, each verb assigns Agent for its Subject and Theme for its Object in the two sentences expressing its two different contexts. The disambiguation of the verb sense lies here in the difference of the selectional restrictions rather than the thematic roles.

Sample Verb	Sentence	Thematic Roles	Selectional Restrictions	Meaning
4. Land	4.1 "The pilot managed to land the airplane safely" "land a seaplane on a lake"	Agent Subject	Animate	'to bring down'
		Theme Object	Vehicle	'put down' 'set down'
	4.2 "landed a big catfish"	Agent Subject	Animate	'catch' 'pull in'
		Theme Object	Fish	
5. Play	5.1 'We played hockey all afternoon'	Agent Subject	Animate	Engage or participate in games or sport.
		Theme Object	Game	

	5.2 Mary played her favourite CD He played the CD, stereo, cassette, phonograph etc.	Agent Subject	Animate	Run or cause to emit recorded sound
		Theme Object	Sound recording	
6 See	6.1 “Can you see the bird in that tree?”	Experiencer Subject	Animate	Perceive by eye
		Theme Object	Visible entity	
	6.2 “I see your point”	Experiencer Subject	Human	Understand
		Theme Object	Cognition	

Table 2: The Analysis of the second category of sample verbs

In 4.1 and 4.2, the transitive verb land seems to assign the same thematic roles for its Subject and Object. It assigns an Agent for its Subject (the pilot, He, Mary, the sailor, My sister land the airplane or landed a catfish), and a Theme for its Object (land airplane, a seaplane, a catfish). It also imposes that the Agent must be an <Animate>. However, the verb sense disambiguation can be achieved by examining the selectional restrictions imposed by land on its Theme Object. In 4.1, the Theme Object must be <Vehicle>, whereas in 4.2, the same Theme must be <Fish>. The change in the selectional restrictions imposed by the verb land on its Theme Object leads to a change in the meaning of the verb. In the context where land assigns a Theme <Vehicle> for its Object, it means to bring down, put down, set down. In the context where land assigns a Theme <Fish> for its Object, it means to catch. Thus, the transitive verb land reflects the importance of acquiring selectional restrictions along with thematic roles for word sense disambiguation.

The verb play as a transitive verb usually assigns an Agent for its grammatical Subject and imposes that this Agent should be <Animate> regardless of its meaning. In 5.1 We played hockey all afternoon, the verb assigns an Agent <Animate>we. Similarly, in 5.2 Mary played her favorite CD, it assigns an Agent <Animate> for its Subejct Mary. Obviously, the verb has a different meaning in each context, but the disambiguation of the meaning depends mainly on the difference in the thematic roles and, more precisely, the selectional restrictions it assigns for its Object rather than its Subejct. Although play assigns Theme for its Object in both 5.1 and 5.2, it imposes different restrictions for each Theme. In 5.1, play imposes that its Theme should be <Game>, whereas in 5.2 it imposes that its Theme should be <Sound Recording>. This difference in the selectional restriction leads to a difference in the meaning of the verb play. In 5.1 where play assigns a Theme <Game> for its Object, it means engage or participate in games or sports. In 5.2 where play assigns a Theme <Sound Recording> for its Object, it has the meaning Run or cause to emit recorded sound.

The significance of selectional restrictions to be mapped to the thematic roles for word sense disambiguation is highly manifested in sentence 6.1 and 6.2. The verb see assigns the same roles for its Subject and Object in the two types of sentences. It assigns Experiencer for the Subject and Theme for the Object. However, see has different meaning in each sentence. In 6.1

Can you see the bird in that tree, it has the meaning of perceive by eye, but in 6.2 I see your point, it means understand. This difference in meaning is achieved due to the difference in the selectional restrictions imposed by the verb on its thematic roles. In 6.1, see assigns Experiencer <Animate> and Theme <Visible Entity> whereas in 6.2, it assigns Experiencer <Human> and Theme <Cognition>. This reflects Wagner's proposition that "the task of acquiring thematic role relations is intrinsically related to the task of acquiring selectional restrictions." (Wagner, 2005: iii).

Table 3 presents the analysis of the third category of the sample verbs. It includes the analysis of two transitive verbs: Eat and Gain. They assign different thematic roles for each of their syntactic representation (Subject / Object) in each context. They also impose different selectional restrictions on each thematic role.

Sample Verb	Sentence	Thematic Roles	Selectional Restrictions	Meaning
7. Eat	7.1 "She was eating a banana"	Agent Subject	Animate	Take in solid food
		Patient Object	Food	
	7.2 "an acid that eats the surface of a machine part"	Force Subject	water, air, chemicals	Corrode
		Patient Object	Inanimate	
8. Gain	8.1 "gained a small fortune in real estate" "gain an understanding of international finance"	Benefactive Subject	Animate	Acquire or win
		Theme Object	Abstract or physical entity	
	8.2 "The swimmer gained the shore" "...gained the top of the mountain"	Agent Subject	Animate	Reach
		Goal Object	Destination or Location	
		Patient Object	Object	
	8.3 'We hit Detroit by noon'	Theme Subject	Animate	To reach
		Goal Object	Place	

Table 3: The Analysis of the third category of sample verbs

The verb eat usually has the meaning of Take in solid food as shown in sentence 7.1 She was eating a banana. In this context, it assigns an Agent for its Subject. It imposes that this Agent must be <Animate>. It assigns a Patient for its Object which must be <Food>. The meaning of eat may change by changing the thematic roles it assigns for its Subject and Object and the selectional restrictions it imposes. In example 7.2 an acid that eats the surface of a machine part, it has the meaning of corrode as it assigns Force role (and imposes that it should be <Water, Air or Chemical>) for its Subject and a Patient<Inanimate> for its Object.

The thematic role that really disambiguates the meaning of the verb gain is the role assigned by the verb for its Object. In sentence 8.1, the verb assigns Benefactive <Animate> for its Subject. In 8.2, it assigns an Agent <Animate> for its Subject. For humans, it is possible to disambiguate the meaning depending on the difference between Benefactive and Agent. However, it is not a possible process for MT systems, especially that both thematic roles (Agent and Benefactive) have the same selectional restrictions <Animate>. As such, machines cannot recognize this difference, and hence, the roles assigned for the Subject (though different) are not sufficient for the process of disambiguation. Yet, considering the thematic roles along with the selectional restrictions imposed by the verb on the Object is the core for disambiguating the meaning of the verb in each context. In 8.1, the verb assigns Benefactive <Animate> for its Subject and Theme <Physical or Abstract entity> for its Object. In this context and with these roles combining altogether, the verb gain has the meaning acquire or win. On the other hand, in sentence 8.2, gain assigns Agent <Animate> for its Subject and Theme <Location or Destination> for its Object. With these roles and restrictions the verb gain has the meaning reach.

Table 4 presents the analysis of the fourth category of the sample verbs. It analyzes three sample verbs. They are all intransitive verbs that have only one grammatical role; i.e. Subject. They do not have Object, but rather a complement (if any). The three verbs, Die, Draw and Read, assign different thematic roles for their Subject roles. The difference in such a thematic role leads to the difference of the meaning of each verb in each sentence.

Sample Verb	Sentence	Thematic Roles	Selectional Restrictions	Meaning
9. Die	9.1 “She died from cancer”	Experiencer Subject	Animate	Perish or pass away
	9.2 “The car died on the road”	Patient Subject	Inanimate	Stop or break down
10. Draw	10.1 She is drawing	Agent Subject	Human	Make drawings or create images
	10.2 “The patient’s veins don’t draw easily”	Theme Subject	Vessel	To cause to flow a liquid
11 Read	11.1 She reads well. John is reading.	Agent Subject	Animate	Interpret something that is written or printed
	11.2 “Her play reads better than it acts” “How does your new watch read?”	Experiencer Subject	Inanimate	Indicate or show a figure.

Table 4: The Analysis of the fourth category of sample verbs

In examples 9.1 and 9.2, the meaning of die is identified according to what role is assigned for its Subject. It is an intransitive verb that has no Object. Thus, the thematic role and the selectional restrictions imposed on its Subject form the base for disambiguating its meaning. In 9.1, she died from cancer the verb die has the meaning of perish or pass away since it assigns an Experiencer <Animate> for its Subject. In this way, other sentences can be created with the same meaning of the verb keeping the Experiencer role (John, My grandfather, My cat, Our neighbor died). However, in 9.2 the car died on the road, it assigns a

Patient <Inanimate>. Consequently, it has the meaning of ‘break down’. Similarly, the Patient <Inanimate> can be the machine, my computer, the taxi, etc. With such Patients, die keeps the same meaning of stop or break down.

Examining the verb draw, as an intransitive verb, reveals that it has two different meanings. In 10.1 She is drawing, The verb assigns Agent for its Subject and restricts such Agent for <Human> only. Thus, Mary, The students, I, My brother can draw but <Inanimate> (The glass plate, My car), Location (London, The garden) or Instrument (The key, The knife) cannot draw. In this context where the intransitive verb draw assigns an Agent <Human> for its Subject, it has the meaning make drawings or create images. On the other hand, in 10.2 The patient’s veins don’t draw easily, the same intransitive verb draw assigns Theme for its Subject and imposes that it should be <Vessel> (vein, artery, capillary). In this case, draw does not mean create images. It has a different meaning due to the change in the thematic roles and selectional restrictions assigned for its Subject. In 10.2, the intransitive verb draw has the meaning to cause to flow a liquid. The disambiguation of the verb sense depends on recognizing its thematic roles and selectional restrictions.

In 11.1, the verb read is an intransitive verb that assigns an Agent <Animate> for its Subject. It has the meaning of Interpret something that is written or printed. The thematic role and the selectional restrictions imposed on the Subject of read change in 11.2 Her play reads better than it acts and How does your new watch read? In this context, read assigns Experiencer for its Subject and imposes that it must be <Inanimate>. The change in thematic roles and selectional restrictions leads to the change in the meaning of read. With Experiencer <Inanimate> Subject, read means Indicate or show a figure.

Thus, the analysis of the successful sample verbs shows that there is some sort of ambiguity in the meaning of such verbs. Some verbs have two meanings whereas others have three or more. In order to disambiguate the meaning of these verbs the thematic roles they assign should be tested. It is necessary to examine the selectional restrictions imposed by the verb on its thematic roles as well. The analysis reveals that the meaning is identified depending on what thematic roles each verb assigns and what selectional restrictions each verb imposes.

### 3.3 Thematic- roles- based translation

The significance of developing thematic roles for WordNet lies in the fact that thematic roles are not merely semantic but rather conceptual relations that hold between the predicate and its arguments (Wagner, 2005). They are conceptual in the sense that they are generally non language – specific. In this way, they match the Basic Concepts (BCs) and can be mapped to them in the ontology of WordNet to facilitate the process of word sense disambiguation. In addition, after adding thematic roles to its ontology and when linked to other electronic nets or MT systems, WordNet can help facilitate the process of translation. MT systems generally fail to produce proper translation in such cases that need thematic- role- based disambiguation. The following part is dedicated to presenting the successful sample verbs in different sentences. Each sentence will be submitted to translation into Arabic via three MT systems; Al Wafi, Google and Sakhr. The outcome translations show mistranslated parts. A suggested successful translation is proposed for each verb in each sentence. It is, simply, a presentation of how each sample verb would be correctly translated if the thematic roles (along with the selectional restrictions) were added.

#### 1- Break

The following examples present the transitive verb break with two meanings: to cause to separate or divide into pieces and to breach or violate. However, the translation of each sentence produced by the three MT systems does not differentiate between these two distinct meanings.

1.1 He broke the glass plate

Al Wafi translation: كسر الصحن الزجاجي

Google Translation: حطم اللوحة الزجاجية



Sakhr Translation: كسر طبق الزجاج

1.2 The ball broke the window

Al Wafi translation: كسرت الكرة النافذة

Google Translation: كسرت النافذة الكرة

Sakhr Translation: كسرت الكرة النافذة

1.3 She broke the law

Al Wafi translation: كسرت القانون

Google Translation: كسرت القانون

Sakhr Translation: خرقت القانون

Proposed translation: خرقت القانون

1.4 They broke the contract

Al Wafi translation: كسروا العقد

Google Translation: كسروا العقد

Sakhr Translation: كسروا العقد

Proposed translation: خرقوا العقد

It seems that the MT system may recognize only one meaning of the transitive form of the verb break: to cause to separate or divide into pieces. In 1.1 He broke the glass plate and 1.2 The ball broke the window, the three systems deal with the verb break as having the meaning to cause to separate or divide into pieces. In this context, the verb assigns an Agent <Animate> for its Subject and a Patient <Physical entity> for its Object. As such, it has the meaning to cause to separate or divide into pieces. The successful translation of break in such a context is 'كسر'. This successful translation is produced by the three MT systems. However, the same translation 'كسر' cannot be adopted for the same verb break in contexts where it assigns Agent <Animate> for its Subject but Theme <Legal Agreement> for its Object. The change in the thematic roles turns break to mean breach or violate. As such, it should be translated into 'خرق' not 'كسر'. In 1.3 She broke the law, both Al Wafi and Google keep the same understanding of the verb and produce the same translation which is mistranslation in this context. On the other hand, Sakhr succeeds in producing the proper translation 'خرق'. It cannot be assumed that Sakhr is fed with the right logic that produces the proper translation for break and other similar verbs. In 1.4 They broke the contract, Sakhr fails in producing the proper translation of break in a similar context where the verb assigns Agent <Animate> for its Subject but Theme <Legal Agreement> for its Object. This means that the system lacks the right logic to produce the right translation. It is proposed here that the thematic roles and selectional restrictions are the most fundamental base for successful translation of ambiguous verbs.

2- Clap

2.1 The big bird clapped its wings

Al Wafi translation: صفق الطير الكبير اجنحته

Google translation صفق الطائر بجناحيه كبيره

Sakhr Translation: الطائر الكبير صفق أجنحته

Proposed translation: رفراف الطير الكبير اجنحته

## 2.2 The children clapped their hands

Al Wafi translation: الأطفال صفقوا

Google Translation: صفق الأطفال أيديهم

Sakhr Translation: صفق الأطفال أيديهم

The transitive verb clap in 2.1 assigns an Agent for its Subject. It imposes that such Agent should be <Bird>. For its Object, it assigns Theme <Wings>. In this context, clap means to flap. This meaning is not recognized by any of the three systems. They all mistranslate the verb in 2.1 into 'صفق' or applaud, whereas the proper translation in such context is to flap or 'رفرف' as it is presented in the proposed translation. In 2.2, the same verb clap assigns an Agent <Human> for its Subject and a Patient <Hands> for its Object. In this context clap means to applaud. It seems that only such context is recognized by the three MT systems.

## 3- Cure

### 3.1 The doctor cured the acne

Al Wafi translation: عالج الطبيب حب الشباب

Google Translation: الطبيب الشفاء من حب الشباب

Sakhr Translation: عالج الدكتور حب الشباب

### 3.2 These tablets cure the fever

Al Wafi translation: تعالج هذه الأقراص الحمى

Google Translation: هذه الأقراص علاج الحمى

Sakhr Translation: تعالج هذه الأقراص الحمى

### 3.3 They can cure meats

Al Wafi translation: هم يمكن أن يعالجوا اللحوم

Google Translation: يمكن أن علاج اللحوم

Sakhr Translation: يمكن أن يعالجوا اللحوم

Proposed translation: هم يمكن أن يحفظوا اللحوم

### 3.4 These chemicals can cure pickles

Al Wafi translation: هذه المواد الكيماوية يمكن أن تعالج المخللات

Google Translation: يمكن علاج هذه المواد الكيميائية المخللات

Sakhr Translation: يمكن أن تعالج هذه المواد الكيميائية المخللات

Proposed translation: هذه المواد الكيماوية يمكن أن تحفظ المخللات

In 3.1 and 3.2, the verb cure has the meaning heal. It assigns the same Theme and imposes the same selectional restrictions on its Object <Disease>. Although the Subject is Agent <Animate> in 3.1 the doctor and a Force <Inanimate> in 3.2 tablets, this does not affect the meaning of the verb. In this context cure is successfully translated into 'عالج' by Al Wafi and Sakhr. For Google, it also produces a proper translation 'يشف' despite the weak translation of the whole sentence. However, this does not mean that the three systems can keep the successful translation of the same verb in other contexts where the verb changes the thematic roles and selectional restrictions. In 3.3 and 3.4, cure assigns Theme for its Object. However, it imposes that this

Theme must be <Food> not <Disease>. In such a context cure means preserve rather than heal. Accordingly, it should be translated into 'حفظ'. Yet, the MT systems fail to produce this proper translation due to their inability to recognize the change in the selectional restrictions imposed on the Object.

#### 4- Die

##### 4.1 She died from cancer.

Al Wafi translation: ماتت من السرطان

Google Translation: توفيت من مرض السرطان

Sakhr Translation: ماتت من السرطان

##### 4.2 My father died last year.

Al Wafi translation: أبي مات السنة الماضية

Google Translation: توفي والدي العام الماضي

Sakhr Translation: مات أبي العام الماضي

##### 4.3 The car died on the road.

Al Wafi translation: السيارة ماتت على الطريق

Google Translation: توفي السياره على الطريق

Sakhr Translation: ماتت السيّارة على الطّريق

Proposed translation: السيارة تعطلت على الطريق

##### 4.4 My only computer died.

Al Wafi translation: حاسوبي الوحيد مات

Google Translation: توفي جهاز الكمبيوتر الخاص بي فقط

Sakhr Translation: كمبيوتري الوحيد مات

Proposed translation: حاسوبي الوحيد تعطل

In 4.1 and 4.2, the verb die assigns Experiencer <Animate> for its Subject. Since it is an intransitive verb it has no Object. Thus, the disambiguation of the meaning of die depends on the thematic roles and restrictions it imposes on its Subject. In the context where it assigns an Experiencer <Aniamte> for its Subject, die means perish or pass away. Al Wafi and Sakhr successfully translate it into 'مات' and Google suggests more than one successful translation 'مات' or 'توفى'. However, in 4.3 and 4.4 where die assigns a Patient <Inanimate> for its Subject, it has the meaning of stop or breakdown. In this context the verb is mistranslated by the three systems which keep the same meaning of the verb die as in 4.1 and 4.2 perish or pass away. The proper translation is proposed and die should be translated into breakdown or 'تعطل' rather than 'مات'.

#### 5- Draw

##### 5.1 She is drawing.

Al Wafi translation: هي ترسم

Google Translation: فهي رسم

Sakhr Translation: تقترب

5.2 The patient's veins don't draw easily.

Al Wafi translation: عروق المريض لا تسحب بسهولة

Google Translation: أوردة المريض لا توجه بسهولة

Sakhr Translation: أورده المريض لا تقترب بسهولة

Proposed Translation: أوردة المريض لا تتساب بسهولة

The intransitive form of the verb draw may have two different meanings depending on the thematic roles it assigns for its Subject. In 5.1 She is drawing, the verb assigns an Agent and restricts it to <Human> only. In this context, draw means to make drawings or create images. Al Wafi provides the successful translation of the verb among other alternatives 'ترسم، تجتذب، تثير'. Google also can produce the successful translation of the verb draw in this context; 'رسم'. However, only Sakhr fails to provide the right translation. It translates draw into 'تقترب'. In 5.2 the patient's veins don't draw easily, the same intransitive form of the verb draw has a different meaning. It does not mean make drawings or create images. The verb assigns different thematic roles for its Subject and hence its meaning is changed. In 5.2, the verb draw assigns a Theme for its Subject which is restricted to <Vessel> only. Thus, draw here does not mean making drawings. Vessels cannot make drawings or create images. In this context, draw means to cause to flow a liquid. However, the three MT systems fail to produce any successful translation of draw in this context. Al Wafi translates it into 'تسحب' and Google provides some alternatives such as 'توجه، تجتذب، تثير'. Sakhr keeps the same translation 'تقترب' as in 5.1. However, it is proposed that the successful translation of draw where it assigns a Theme <Vessel> for its Subject should be 'تسيل' or 'تساب'.

6- Eat

6.1 She was eating a banana.

Al Wafi translation: هي كانت تأكل موزة

Google Translation: وكانت يأكل موزة

Sakhr Translation: كانت تأكل موزة

6.2 The acid eats the surface of the machine.

Al Wafi translation: يأكل الحامض سطح الماكينة

Google Translation: حمض يأكل سطح الجهاز

Sakhr Translation: يأكل الحمض سطح الماكينة

Proposed translation: يصديء الحامض سطح الماكينة

6.3 The wind eats the metals.

Al Wafi translation: تأكل الريح المعادن

Google Translation: الريح يأكل المعادن

Sakhr Translation: تأكل الريح المعادن

Proposed translation: تصديء الريح المعادن

In 6.1, the transitive verb eat is recognized by AL Wafi, Google and Sakhr as take in solid food and hence properly translated into 'أكل'. In this context, eat assigns an Agent <Animate> for its Subject and Patient <Food> for its Object. However, by changing the thematic roles, eat changes its meaning. In 6.2 and 6.3, the verb assigns Force <Chemical> or <Air> for its Subject and Patient <Inanimate> for its Object. Accordingly, the meaning is changed to be corrode, and the three MT systems

cannot produce the successful translation. The systems still deal with the verb eat as having the meaning of take in solid food. Al Wafi and Sakhr translate eat into 'اكل' and Google suggests the same translation as well as 'تناول' which has the same meaning. However, the successful translation of eat in this context should be 'يصادي' rather than 'ياكل'.

## 7- Gain

7.1 John gained a small fortune.

Al Wafi translation: جون كسب ثروة لا بأس بها

Google Translation: اكتسب جون ثروة صغيرة

Sakhr Translation: كسب جون ثروة

7.2 She gained an understanding of international finance.

Al Wafi translation: كسبت فهم المالية الدولية

Google Translation: اكتسبت فهم التمويل الدولي

Sakhr Translation: كسبت تفاهمًا ماليًا دوليًا

7.3 The swimmer gained the shore.

Al Wafi translation: كسب السباح الشاطئ

Google Translation: حصل على السباح الشاطئ

Sakhr Translation: كسب الشاطئ

Proposed translation: وصل السباح إلى الشاطئ

7.4 The climber gained the top of the mountain.

Al Wafi translation: كسب المتسلق قمة الجبل

Google Translation: اكتسب المتسلق قمة الجبل

Sakhr Translation: كسب المتسلق أعلى الجبل

Proposed translation: وصل المتسلق إلى قمة الجبل

It is clear in 7.1 and 7.2 that the three MT systems produce the proper translation of the verb gain in such a context where the verb assigns Benefactive <Animate> for its Subject and a Theme <Abstract or Physical Entity> for its Object. The meaning of gain in this context is acquire or win and the proper translation is 'كسب' or 'اكتسب'. However, the systems keep the same translation for the same verb in 7.3 and 7.4 though they deal with the verb in a different context. In that context, the verb assigns an Agent <Animate> for its Subject, and Goal <Destination> or <Location> for its Object. The meaning of gain here is reach rather than acquire and the proper translation should be 'وصل' as shown in the proposed translation for 7.3 and 7.4.

## 8- Land

8.1 The pilot landed the airplane.

Al Wafi translation: أنزل الطيار الطائرة

Google Translation: هبطت الطائرة الطيار

Sakhr Translation: أنزل الطيار الطائرة

8.2 She landed a big fish.

Al Wafi translation: هبطت سمك كبير

Google Translation: هبطت هي سمكة كبيرة

Sakhr Translation: أنزلت سمكاً كبيراً

Proposed translation: اصطادت سمكة كبيرة

In 8.1, the verb land has the meaning bring down as it assigns Agent <Animate> for its Subject and Theme <Vehicle> for its Object. The three MT systems can successfully produce the right Arabic translation. Al Wafi and Sakhr translate it as 'أنزل', whereas Google uses a number of alternatives: 'هبطت', 'حطت', and 'سقطت'. However, by changing its roles, the verb land changes its meaning. In 8.2, land assigns the same Agent <Animate> for its Subject but it assigns a different Theme for its Object. The verb land imposes that its Theme must be <Fish>. In such context, where the Theme is <Fish> Object, land means catch. However, the systems fail this time to produce the right translation. Al Wafi, Google and Sakhr recognize land as bring down in both sentences. So, in 8.2, they mistranslate land as 'هبط' and 'انزل' though it should be translated into 'اصطاد' as it is proposed in the example. Such mistranslation of the verb is due to the inability of the MT system to recognize the change in the verb sense caused by the change in the selectional restrictions imposed on its Object.

## 9- Play

9.1 We played hockey all afternoon.

Al Wafi Translation: لعبنا هوكياً كل العصر

Google Translation: لعبنا هوكي جميع بعد ظهر اليوم

Sakhr Translation: لعبنا هوكي جميعا بعد الظهر

9.2 Mary played her favourite CD.

Al Wafi translation: لعب ماري قرصها المدمج المفضل

Google Translation: CD المفضلة لديها لعبت مريم

Sakhr Translation: لعبت ماري قرصها المدمج المفضل

Proposed Translation: شغلت ماري قرصها المدمج المفضل

In 9.1, the transitive form of play assigns an Agent <Animate> for its Subject and a Theme <Game> for its Object. In this context, play means participate in games or sports. The right translation of play here is 'لعب'. The MT systems succeed in producing the correct translation of play in this context. However, play changes its meaning in 9.2 due to a change in the thematic roles and selectional restrictions it imposes on its nominal arguments. In this context, although play assigns the same Agent <Animate> for its Subject and a Theme role for its Object, it restricts the Theme to <Sound Recording> only. The change in the selectional restriction imposed by the verb on its Theme leads to a change in the meaning of the verb. As such, in this context where the Object is a Theme <Sound Recording>, play means run or cause to emit recorded sound. The successful translation, then, should be 'شغل' as proposed above. However, the three MT systems fail to provide such a successful translation. They all translate play as 'لعب' as they cannot recognize the change in the thematic roles or the selectional restrictions that leads to the change in the meaning.

## 10- Read

10.1 She reads well

Al Wafi translation: تقرأ حسناً

Google Translation: تقرأ جيداً

Sakhr Translation: تقرأ جيئاً

#### 10.2 He is reading

Al Wafi translation: هو يقرأ

Google Translation: إنه يقرأ

Sakhr Translation: يقرأ

#### 10.3 Her play reads better than it acts.

Al Wafi translation: تقرأ مسرحيتها أفضل من تتصرف

Google Translation: مسرحيتها أفضل من يقرأ وهو يعمل

Sakhr Translation: تقرأ مسرحيتها أفضل ممّا يمثّل

Proposed translation: تبدو مسرحيتها أفضل مما تمثّل

#### 10.4 How does your new watch read?

Al Wafi translation: كيف ساعتك الجديدة تقرأ؟

Google Translation: كيف تقرأ ساعتك الجديده؟

Sakhr Translation: كيف تقرأ ساعتك الجديدة ؟

Proposed translation: كيف تبدو ساعتك الجديدة؟

In 10.1 and 10.2, the three MT systems are able to produce the correct translation of the verb read. The systems deal with the verb in its usual sense to interpret something that is written. As such, 'read' is translated as 'يقرأ' in the context where it assigns an Agent <Animate> for its Subject. However, in 10.3 and 10.4, the same verb is mistranslated by the three MT systems. Al Wafi and Sakhr translate read as 'تقرأ', whereas Google provides more translations 'تقرأ' and 'تنص'. This can be due to the change in the thematic roles and selectional restrictions the verb assigns for its Subject in this context. In 10.3 and 10.4, the verb read assigns an Experiencer <Inanimate> for its Subject (play and watch). In this context, read means to indicate or to show. However, the systems produce the same translation 'يقرأ' which is a mistranslation. The proper translation as proposed should be 'يبدو'.

### 11- See

#### 11.1 Can you see the bird?

Al Wafi translation: هل بالامكان ان ترى الطير؟

Google Translation: هل تستطيع رؤية هذا الطائر

Sakhr Translation: هل يمكن أن ترى الطائر ؟

#### 11.2 I can see your viewpoint

Al Wafi translation: أنا يمكن أن ارى وجهة نظرك

Google Translation: أستطيع أن أرى وجهة نظرك

Sakhr Translation: يمكن أن أرى رأيك

Proposed translation: أنا يمكن ان افهم وجهة نظرك

In 11.1, the verb see assigns an Experiencer <Animate> for its Subject and a Theme <Visible Entity> for its Object. In this context, see means to perceive by eye. It is properly translated into Arabic using the equivalent 'أرى' by the three MT systems. However, in 11.2, the verb changes the roles it assigns for its Subject and Object and, hence, changes its meaning. When see assigns an Experiencer that should be <Human> in particular (not <Animate> in general) for its Subject and Theme <Cognition> for its Object, it means to understand not to perceive by eye. As such, it should be translated as 'أفهم' not 'أرى'. However, the MT systems cannot recognize such change in roles that leads to the change in the meaning of the verb. For this reason, the three systems keep the translation 'أرى' in 18.2 which is a mistranslation of see in such a context.

In this way, the meaning of the same verb may differ according to the difference in the thematic roles it assigns for its Subject and Object. The analysis of these thematic roles leads to the word sense disambiguation of the verb and hence of the whole sentence or statement. The problem of ambiguity may have little effect in case of human translators. However, it is highly influential with MT systems. Consequently, adding thematic roles to the semantic relations among the synsets in WordNet and relating WordNet to MT systems will solve the problem of word sense ambiguity. Thus, the significance of the present research is twofold in the sense that it helps in improving wordnets as well as MT systems.

#### 4. Results

The main results showed that the analysis was made on 11 verbs. The majority of verbs showed a change in their meanings due to a change in their thematic roles as well as their selectional restrictions. Only three verbs changed their meanings due to a change in their selectional restrictions rather than thematic roles. Moreover, the analysis revealed that the eleven sample verbs reflected all the thematic roles that were previously selected to form the inventory to be developed for WordNet. Only two roles were not assigned by any of the sample verbs: Source and Location. This means that the majority of the thematic roles candidates proved that they affect the meaning of the verb. As such, they should be considered for the verb sense disambiguation. The following flowchart shows a simple representation of the logic steps the MT system would follow for the purpose of word sense disambiguation.

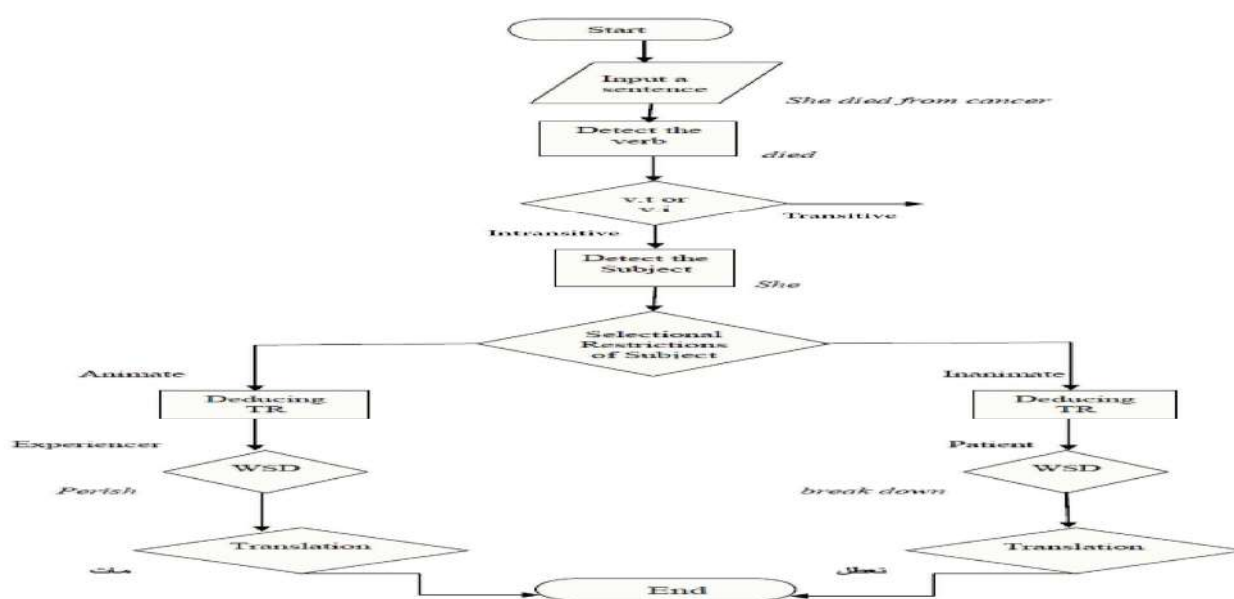


Figure 1: WSD Flow Chart. This figure illustrates the process of WSD and Translation of a verb.



First, the sentence is entered for translation, e.g. She died from cancer. The first process to be made is detecting the verb of the sentence: died. Reviewing the knowledge base, a choice has to be made as for whether the verb is transitive or intransitive. Some verbs have both forms. In such cases the machine has to detect whether there is an object (transitive) or not (intransitive). In the given example, 'died' is an intransitive verb. If the verb is intransitive, then the machine has to identify the subject only (she). The following decision is to review what selectional restriction is imposed on this subject. If it is <Animate>, then it is Experiencer thematic role. If it is <Inanimate>, then it is Patient thematic role. In the example, she is animate and, hence, it is Experiencer. After that the decision of word sense disambiguation is made. Since the verb die assigns an <Animate> Experiencer for its Subject, it means perish. However, if it assigns an <Inanimate> Patient for its Subject, it means break down. The final process to be made is translating the verb. The verb die in the sense of perish is translated into the Arabic verb 'مات'.

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## **Antigone's Law: A Contemporary Dramatic Egyptian Version**

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### **REVIEW DATA**

**Received:** 30 December 2022

**Accepted:** 18 February 2023

**Volume:** 3

**Issue:** (1) Winter 2023

**DOI:** 10.54848/bjtll.v3i1.53

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In the context of the adapted literary works, I watched a distinguished dramatic performance entitled *Antigone's Law* - a version of the ancient Greek Sophoclean play *Antigone*.

The dramatic performance is the graduation project of a student at The American University in Cairo. The student acts with her colleagues in this dramatic performance directed by Dr. Dina Amin - the theatre professor at the American University in Cairo. The performance could be considered an Egyptian version rather than a literal adaptation as it embeds so many layers of meanings and different sociological dimensions that reflect the current Egyptian society.

Unlike the traditional classical chorus, all the characters that act as Chorus were women whose songs embed so many intertexts that reveal many rich dimensions of meaning. For example, one of their choral songs includes some Biblical verses that call for sacrifice for the sake of salvation and saving humanity from damnation. This Biblical intertext implies a necessity of adhering to the gods' laws - the message *Antigone* was calling for throughout the whole performance.

In line with this humane message, the Chorus ensures the importance of humanity as well as the rejection of oppression and coercion practiced by some countries under the name of "Applying the State's Laws". As for the sound effects, they were mainly represented in the Chorus' songs that were more frequent in the conflict between the characters that call for honoring the dead by burying them, and the character of the tyrannical oppressive Creon that is against this humane practice and coercing whoever is for it.

In line with the Egyptian culture and the Nubian folklore that represented the roots and the Egyptian identity, the female Chorus charmingly sings Nubian songs that represent the Egyptian traditions and rituals. These intertexts foster *Antigone's* humane point of view of burying her brother in the context of the dramatic performance.

It is worth noting that the Chorus' voice was musical to the ears; it sounded like a symphony playing on and enchanting to the ears. In my opinion, the director was very successful in choosing these distinguished voices whose songs are very appealing and in alliance with *Antigone's* message.

Dr. Dina Amin's - the director's - choices of the theatre decor was highly significant. For example, she replaced the dead corpses that were banned to be buried by a pile of clothes in a pyramid-like shape. This might be intended to reduce the intense tragic impact on the audience and to suggest the unlimited number of the inhumane practices that reject burying the dead. The pyramid-like shape of the pile of clothes might create an intertext that denotes the Egyptian pyramids which stand for the

necessity of adhering to traditions and rituals. The same intertext might also suggest the coercive practices of tyrannical leaders since the beginning of the society symbolized by the Egyptian pyramids.

Regarding the title of the performance, it is considered a means of enriching the meaning and re-assuring that the law belongs to Antigone whose vision represents the laws of all heavenly and non-heavenly religions that call for mercy and humanity. The title also suggests that this law must apply to all people for the sake of saving humanity. The title also reflects the feminist perspective of the performance as the law is represented by a woman whose way of death is chosen by herself. Her suicide is considered an indirect message to her rejection of Creon's oppression and coercion.

Antigone's choice of her death could be interpreted as an intertext of Jesus Christ's sacrifice for the salvation of humanity. The intertexts, therefore, form a web that embeds numerous universal meanings and dimensions despite the different time, culture, and place.

The feminist perspective is reinforced when all the Theban people were shown to be women who represent the voice of wisdom specifically when they give advice to Creon or when they address the audience expressing their fear of blood shed and anti-humanity.

It is noticeable also that the people of Thebes (the ancient Greek city and ancient Egypt as well) were wearing plain poor black dresses that represent the conservative rural Egyptian type of clothes. These dresses function as an intertext that suggests the adherence of the Tbeban women to traditions. The intertextual web expands to suggest the grief and sorrow for the death of humanity and human rights.

In brief, the dramatic performance was exceptional reflecting a very deep and rich Egyptian vision of a distinguished director. It also delivers refined universal messages to humanity at large.

## The Golden Formula of Persuasion Via Rhetoric in Dale Carnegie's *How to Win Friends and Influence People*: A Case Study<sup>1</sup>

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### ARTICLE DATA

Received: 12 February 2023

Accepted: 17 March 2023

Volume: 3

Issue: (1) Winter 2023

DOI: 10.54848/bjtl.v3i1.49

### KEYWORDS

self-help text-type, persuasion, rhetorical devices, persuasive tactics, Aristotelian persuasion modes, ethos, logos, pathos.

### ABSTRACT

The genre, self-help books, has always attracted the attention of the public reader through its unique persuasive language and its creatively employed Rhetoric. Over the past four decades, self-help books industry greatly flourished and became the world's bestselling genre in a limited time. People are always searching for quick and efficient solutions for most of their life problems. Self-help books promise to provide solutions for probably most of our life problems—worry problems, relationship problems, failures in carriers, curing bad personal traits and even fail at love (Dolby, 2005, p.4). This study embarks on how some specific persuasive rhetorical devices when creatively employed in the self-help text type can generate an outstanding persuasive effect. Self-help text-type is loaded with a bundle of creatively employed rhetorical devices that largely participated in making the self-help book genre a lifetime bestseller. Hence, drawing on Cockcroft and Cockcroft's (2005) taxonomy for schematic and syntactic rhetorical devices, and Mulholland's (2005) taxonomy for rhetorical persuasive tactics, the current study investigates the common linguistic features in Dale Carnegie's bestselling self-help book *How to win friends and influence people* (2010), represented in both schematic and syntactic rhetorical devices. This investigation aims to show how the employed rhetorical devices succeeded in generating an outstanding persuasive effect through addressing the readers' logical, ethical, and emotional appeal—i.e. the Aristotelian persuasion modes: Logos, Ethos, and Pathos. The analysis of this study yields some significant findings, most important of which are the excessive implementation of some persuasive tactics like 'Repetition', 'Questioning' and 'Rhetorical questions', and 'Antithesis', and the merging of various rhetorical devices. In addition, the study reveals the creative narrative format of 'Storytelling' and provides novel academic naming for the specific types of 'Rhetorical questions', 'Exemplification' and 'Storytelling' employed in self-help text-type.

## 1. Introduction

The self-help genre has always attracted the attention of the public reader through its unique persuasive language and its creatively employed rhetoric. Self-help books began to be universally influential since the late 18th, (i.e.1895)<sup>2</sup>, when HR experts realized the power of solving probably most of the relationship problems through sharing personal experiences of the others in a coherent persuasive setting (Smiles, 1859). This way of writing doesn't only propose a morale through the experiences shared but also

<sup>1</sup> This study is part of an unpublished Ph.D. dissertation compiled by the first author.

<sup>2</sup> In 1859, Samuel Smiles released the first inspirational Self-help imprint—a collection of inspirational stories narrating the success stories of men rising through the ranks. Its opening sentence: "Heaven helps those who help themselves", provides a variation of "God helps them that help themselves" (Lamp-Shapiro, j., 2013).

somehow urges the reader to do something—to change his/her view towards different aspects in his/her life and sometimes start a new lease of life. Booth-Butterfield (2009) asserts this viewpoint, when he defines persuasion as "the skill of using words to change the way others think, feel and behave"(p.4).

Over the past four decades, self- help books industry became internationally widespread; its effect as an influential problem-solver tool started to glow and formulate a globally profitable book industry. Self-help books has become the world's bestselling genre in a very limited time. People are always searching for quick and efficient solutions for most of their life problems. Self-help books promise to provide solutions for probably most of our life problems—worry problems, relationship problems, failures in carriers, curing bad personal traits and even fail at love.

Moreover, most self-help books' titles are very promising and catchy; ones you enter any bookstore, the first book genre that your eyes fall upon are those with a "How to..." title format. Usually book titles of rhetorical questions format suggest very promising answers inside the book and that is why such a book industry has grown rapidly than any other book genre.

Concerning the relationship between Rhetoric and Persuasion, the concept of Rhetoric cannot be limited to the persuasive discourse. The concepts of both "Persuasion" and "Rhetoric" can't be separated from each other. When it comes to "Persuasion", most linguists see them as one domain. Cockcroft and Cockcroft (2005), for example, define Rhetoric as "the art of persuasive discourse" (p.3). Furthermore, Aristotle (*trans.* 2004, book I) precisely defines rhetoric as "the faculty of observing in any given case the available means of persuasion. This is not a function of any other discourse"(p.7).

## 2. Aim of the Study

The current study aims at investigating self-help text type in Carnegie's self-help book entitled *How to win friends and influence people* to show how the employment of specific rhetorical devices, addressing the readers' ethical, logical, and emotional appeal—i.e. *Ethos, Logos, Pathos* (the Aristotelian persuasion-modes) generates a powerful persuasive effect. The self-help text-type is loaded with a variety of carefully chosen rhetorical devices mainly employed to generate a persuasive effect. This study sheds light on the common linguistic features that make such a genre a lifetime bestseller like *Storytelling, Exemplification, Antithesis, Repetition, and Metaphor*. Drawing on Cockcroft and Cockcroft's (2005) taxonomy for schematic and syntactic rhetorical devices that generate a persuasive effect, Mulholland's (2005) taxonomy for rhetorical persuasive tactics, and the Aristotelian persuasion modes, this study closely investigates the employed rhetorical devices in Carnegie's self-help book "*How to win friends and Influence people*" to reveal their capability to act as powerful persuasive tactics that fulfil the readers' logical, ethical, and emotional appeal (i.e. *Ethos, Logos, and Pathos*); such a linguistic investigation is handled to validate the efficiency of the following **Golden Formula** of Persuasion in generating persuasion in self-help text-type:

**A rhetorical device + Logos, Ethos, and Pathos = A Powerful persuasive tactic**

This linguistic formula hypothesizes that, in self-help text-type, implementing specific rhetorical devices that activate the Aristotelian persuasion modes (i.e. *Logos, Ethos, and Pathos*) results in converting these rhetorical devices into powerful persuasive tactics capable of persuading the readers with the efficiency of the author's ideas through addressing their logical, ethical, and emotional appeal (i.e. *logos, ethos, and pathos*). This formula is the secret behind the outstanding persuasive effect found in self-help text-type; such persuasive effect is capable of changing the reader's mindset towards some social communicative interactions or even aids in tackling critical physiological problems like anxiety and worry.

## 3. Review of the Literature



### 3.1. The Realm of Persuasion

*One person inspires and persuades you; another sends you to sleep. One makes you effortlessly remember what they say another just makes you want to forget.*

(Thompson, 1998, p.45)

Persuasion is a multidisciplinary approach that is present in various genres like politics, fiction, literature, and others. Over the history, linguists, rhetoricians, and scholars provided various definitions for the notion of persuasion. Each one dealt with 'persuasion' from his/her point of view. However, in the end, they all agreed upon one thing which is that persuasion is a human communication skill that if employed creatively will solve most of our life problems and improve our attitudes towards each other in different situations and domains. (cf. Brock, 1967; Perloff and Brock, 1980; Chaiken, Liberman & Eagly, 1989; Friestgo & Wright, 1994; Petty, Cacioppo, Strathman & Priester, 2005)

Perloff (2003) introduces a comprehensive definition of persuasion; he defines persuasion as " a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice"(p.8).

Based on his definition of persuasion, Perloff (2003, pp. 8-12) sums up the main features of persuasion, or in another sense its main components, under five main features:

1. "Persuasion is a symbolic process"(p.8). It is symbolic in the sense that there is no persuasive message that does not contain symbols. Whether verbal or non-verbal, such symbol is what creates the persuasive effect in any persuasive discourse. More clearly, "symbols are persuaders' tools, harnessed to change attitudes and mold opinions".
2. "Persuasion involves an attempt to influence"(p.9). Any persuader should be aware that his/her main goal is to positively change or influence others. The quick and efficient success of persuasion is not fully guaranteed in all conditions. It is mainly a "deliberate attempt" and the persuader is supposed to do his/her best to influence another person and try to change the recipient's attitude or behavior.
3. "People persuade themselves"(p.10). In order to successfully accomplish the mission of persuading others, one should first be self-persuaded by the message he/she wants the recipient to perceive. According to Whalen (1996, p.5),

You can't force people to be persuaded—you can only activate their desire and show them the logic behind your ideas.  
You can't move a string by pushing it, you have to pull it. People are the same. Their devotion and total commitment to an idea come only when they fully understand and buy in with their total goal.

(as cited in Perloff, 2003, p.10)

4. "Persuasion involves the transmission of a message"(p.11). Whether verbal or non-verbal, any persuasive process should include a purposeful message.
5. "Persuasion requires free choice"(p.12). Any person is free to choose how to act—he/she is free to yield to the persuader's message and change a negative behavior or attitude or to reject the persuader's message.

### 3.2. The Aristotelian Persuasive modes: Ethos, Logos and Pathos

Aristotle (*trans.* 2004) claims that the modes of persuasion are " the only true constituents of the art: everything else is merely accessory"(p.3). Early enough, Aristotle introduces three modes of persuasion, namely: *Ethos* (Character), *Logos* (Logic, Language) and *Pathos* (Passion). The three modes of persuasion are like a closed triangle. They complete each other. The

persuasive process would not be successful, if one of these principles is lost. Thompson (1998) calls the Aristotelian modes of persuasion the 'Artistic persuasion'. He pinpoints that "an audience can be persuaded by a speaker's character (ethos), by the reasoning of their argument (logos) and by the speaker's passion (pathos)" (p.7). He points that "being persuasive is really about speaking from your heart, your head and your soul"(p.8).

### 3.1.1. Ethos [Personality and stance]

The character of the persuader is the first aspect the audience looks at. 'Ethos' answers the question of "why should I trust you and accept all your thoughts". Thompson assures that "ethos can build a bridge of trust and confidence with another person" (Thompson, 1998, p.8). Practically, in written and spoken contexts, this technique can be seen in the speaker/writer's citations and direct quotations of influential models, i.e. famous scientists, scholars ...etc, through which he/she reveals his own stance towards the proposed issues.

Moreover, the persuader's personality and stance towards the ideas he/she wants to assert can be shown in the use of the persuasive tactics chosen especially for this purpose. For example, the intended use of repetition and triplets (Mulholland, 2005) reveals the writer's stance towards the presented ideas.

### 3.1.2. Logos [Logical Appeal]

Logos is the most significant Aristotelian tool of persuasion as it is based on logical reasoning and evidence. Thompson (1998) highlights the importance of logos by pinpointing that the persuader needs "a framework to sharpen his/her message"(p.15). Simply, a logo is the framework of the persuasive process. Logos can be seen in the persuasive logical structures used by the persuader to frame his/her way of thinking about the proposed information. This logical framework is what gives credibility to the persuasive message. The persuader's point of view should be reasoned. It is worth mentioning that "logical structures are timesaving because they allow you to organize your material quickly into a persuasive argument. It is like learning the shortcuts in a strange city with this knowledge in your head; you get to your destination in the quickest possible time, with only half the stress" (Thompson, 1998, p.15).

Simply, the audience needs an evidence to believe the persuader and this evidence should be a logical one. The logical appeal technique can be traced in persuasive tactics that provide logical evidence like storytelling, examples, anecdotes ...etc. This technique tailors a persuasive framework that employs well-chosen persuasive tactics. For instance, in the advertising layout, in order to convince a customer to buy a product, it is essential to present the product in a "tightly argued logical framework" (Thompson, 1998, p.15). Consumers want to see the framework (i.e. function/ usage) before they buy the content (i.e. product). Thompson (1998) asserts that "the same idea, presented without a persuasive conceptual framework would be rejected out of hand"(p.16).

### 3.1.3. Pathos [Passion/ Emotional Appeal]

*Passion changes the world. It is the people with unshakeable beliefs who make change happen.*

*(Thompson, 1998, p.10)*

As marked by Aristotle, *Pathos* is the work of heart; it is the emotional appeal established by the persuader in a trial to affect the audiences/readers emotionally. *Pathos* is defined by Thompson (1998) as "the feeling or passion you have for your subject. If

you don't feel committed to what you say and do, you can't expect others to be committed" (p.10). Persuading others by using passion, (i.e. playing on the emotions factor), is a way harder than persuading by only using logic, i.e. only reasoning your idea.

It is worth mentioning that not all cultures believe in affecting others by using passion solely. For instance, the Anglo-Celtic culture of Australia distrusts passion. Similarly, Freud observes that "the European civilization depended for its existence on the repression of basic urges and passion" (Thompson, 1998, p.10). However, the total disregard of such a significant persuasive technique, *Pathos*, makes you feel dull about what you are doing; you may feel that something is missing. It is as Aristotle asserts earlier, *pathos*, *logos* and *ethos* complete each other; the loss of one of them creates an unexplainable gap in the audience/reader's feeling towards the proposed idea.

Operationally, in both written and spoken contexts, *Pathos* can be seen as the lexical choices that play on the reader's emotion, emotionally tailored persuasive patterns and repeated patterns of rhetorical questions followed by evidential real-life examples. For instance, a persuasive pattern in a form of a monologue which starts with a rhetorical question like "Do you believe in *quick success*?!" would emotionally address the receiver's passion for accomplishing quick and easy success. And even more, once this rhetorical question is supported by a logical reasoning factor, i.e. *logos*, like a significant real-life example, this would give the receiver a hope for quick success in the proposed field. Integrating these two persuasive techniques together, i.e. *pathos* and *logos*, would not only persuade the receiver by *logos* but also make him/her believe in applying it in real life.

### 3.3. The Power of Rhetoric

Rhetoric is not bound up with a definite field, but it is as Aristotle (*trans.* 2004) remarks "as universal as dialectic" (book I, p.7). According to Booth (2004), rhetoric is defined as "the whole range of arts not only of persuasion but also of producing or reducing misunderstanding" (p.10). The core function of rhetoric is to discover and explore the means of succeeding in achieving persuasion. The importance of rhetoric lies in the fact that it is useful because:

1. If the decisions of judges are not what they ought to be, the defeat must be due to the speakers themselves, and they must be blamed accordingly.
2. For argument based on knowledge implies instruction, and there are people who cannot instruct; so, modes of persuasion must be employed to handle various types of audiences.
3. One must be able to employ persuasion on opposite sides of a question in order that we may see clearly what the facts are if another man argues unfairly.
4. It is useful as it makes man able to use speech and reason to defend himself instead of his limbs.

(Aristotle, *trans.* 2004, book I, p.6)

Furthermore, Mulholland (2005) introduces nearly 300 language tactics that can be successfully used in the persuasion process. Every tactic has its own special function. He claims that there are tactics used to present topics, other used to change the topic "if it seems to be harmful to the persuasive intention" (p. xviii). In short, there is a tactic for every step in the persuasive process.

In addition, Cockcroft and Cockcroft (2005) categorize persuasion tactics into two main categories--Schematic devices and Syntactic devices. Accordingly, in the following section (*Methodology*), the study focuses on investigating selections of Mulholland's persuasive tactics (2005) along with selections of Cockcroft and Cockcroft (2005) persuasive rhetorical devices to be used in the linguistic analysis of the Self-help texts the analysis section.

#### 4. Methodology

This study investigates rhetorical devices in the self-help text entitled *The Big Secret Of Dealing With People* located in Part One of Dale Carnegie's bestselling self-help book *How to Win Friends and Influence People* to show how the creative employment of a selection of rhetorical devices namely *Storytelling*, *Exemplification*, *Repetition*, *Questioning and Rhetorical questions*, and *Antithesis* succeeded in generating a powerful persuasive effect through addressing the Aristotelian persuasion modes—i.e. *Logos*, *Ethos*, and *Pathos*. Thus, for the purpose of the current study, the following subsections proposes the methodological tools of the current study represented in the rhetorical devices to be investigated in the self-help text in hand under two sub-headings namely: *Rhetorical Schematic devices* and *Rhetorical Syntactic devices*.

##### 4.1. Rhetorical Schematic devices

According to Cockcroft and Cockcroft (2005), Schematic devices are those devices which plan the discourse of any text. Every writer uses the schematic devices that can best transfer their intended message—whether persuasive or not. Thus, every discourse has its commonly used schematic devices that give it its literal identity. Schematic devices are also referred to by Foley (2013) as Framing devices—rhetorical devices that stylistically frame written texts. In the following subsections, the researcher explains some selected schematic devices that are investigated deeply in the analysis section in relation to self-help text type.

##### 4.1.1. Storytelling

One of the very effective persuasive devices is storytelling. Thompson (1998) claims that "stories make abstract things concrete"(p.57). Storytelling merely plays on our emotional visual aspect. This technique somehow gives more credibility to the idea presented by the author /writer; it links the abstract ideas presented to real life situations.

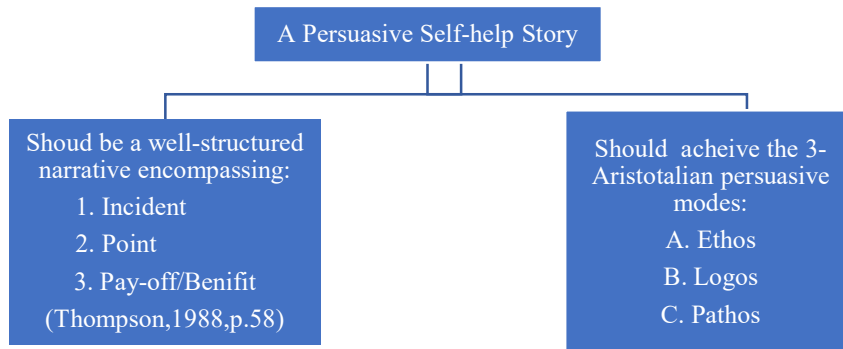
Stories with no aim cannot be persuasive, even if that aim is a trivial one like a bed-time story, but still its aim is to make children go to bed happily and peacefully. Thompson (1998, p.58) argues that "without a point, a story just remains interesting at best or diversion and annoying irrelevance at worst". He, furthermore, claims that most persuasive stories follow the following three-step structure:

1. Incident
2. point
3. benefit/ pay-off

The story itself is the incident. The point is the morale of the story-- what is learned from the story and the benefit / payoff is what is generally learned from the story.

Storytelling is a common persuasive strategy that is easily noticed by the normal reader while reading Self-help text type. Storytelling in self-help texts acts as a highly presumable persuasive tactic. The degree of persuasion in any story is directly proportional to the implicit employment of the Aristotelian persuasive modes—i.e. *Ethos*, *Logos*, and *Pathos*. The more persuasion modes employed, the more persuasive the story would be. Stories told by a trustworthy storyteller or stories about life experiences of trustworthy dominant social figures fulfills the *Ethos* persuasive mode and could establish a degree of persuasion based on the employed ethos mode which generates persuasion form the trust bridge built between the persuader and the audience/ reader. Once the storyteller provides a logical reasoning for the proposed topic, the *Logos* mode of persuasion is successfully fulfilled and hence the story gains a higher degree of persuasion and hence becomes more persuasive to the reader/audience. However, the highest level of persuasion is achieved by implementing the *Pathos* mode of persuasion side-by-

side with the Ethos and Logos to achieve the highest level of persuasion and guarantee the achievement of the desired change in attitude on the reader/audience side. Accordingly, for a story to successfully achieve the author’s desired persuasive effect that leads to a guaranteed attitude change on the readers’ side, it should achieve the three persuasive modes—Ethos, Logos, and Pathos alongside it should be narratively well structured—narrating an incident, fulfilling a specified point (i.e. aim), and achieving a pay-off/benefit.



**Fig. 1:** Components of A Persuasive Self-help Story in the Self-help text-type

#### 4.1.2. Exemplification

As for the examples, it is worth mentioning that it is one of the most effective persuasive tools in Self-help discourse. "What makes the abstraction come alive is the example"(Thompson, 1998, p.57). It asserts the presented idea and gives it credibility. One of the very effective types of examples is real life examples. According to Mulholland (2005), "good examples can make difficult abstractions concrete, easier to realize, and in so doing make them clearer" to the recipient (p.104). Examples give validity to the idea presented as they examine its practicality in real life.

In conclusion, one cannot be persuasive unless he/she has "prepared crisp stories, sharp examples and metaphors with which to illustrate what you are trying to say"(Thompson, 1998, p.58). Indeed, self-help text-type is distinguished by the creative merge between Storytelling and Exemplification that would be closely investigated in the Analysis and Discussion section.

#### 4.1.3. Questioning and Rhetorical Questions

One of the most familiar rhetorical devices that commonly occurs in the persuasive discourse is the 'Rhetorical question'. *Questioning*, in general, is a highly persuasive technique that produces an effective persuasive effect in any written discourse. The degree of the persuasion released from *Questioning* depends on both the question type and the reason of its usage. Presenting any information in a question-answer pattern gives the presented idea an extra logical significance and coherently organizes it in a way that makes it easily comprehensible by the readers.

According to Mulholland (2005), a rhetorical question is "one apparently asked of another person, but neither expecting nor waiting an answer"(p.294). Nearly, most persuasive settings include at least one rhetorical question. When a writer needs to present a new idea/thought, he/she usually initializes the text with a rhetorical question to attract the reader's attention and direct his/her focus to the information that would be presented.

What lends importance to 'Rhetorical questions' is the fact that it addresses the three persuasive modes— ethos, logos, and pathos. The writer's character/stance (i.e. ethos) is obviously shown in his/her choice of this specific rhetorical device (i.e. rhetorical question). The question form, (i.e. the structure of the rhetorical question), logically addresses the idea under investigation as it asks for a logical reasoning. As for the emotional appeal (pathos), it is seen in the fact that initiating your idea/

thought by a rhetorical question often fulfills the recipient's typical emotional desire to question about his/her inner thoughts towards the proposed matter. Furthermore, Mulholland (2005) argues that whether the rhetorical question is in a positive form or in a negative form or begins with a 'Wh-' question word as in 'What can I do about it?', it should probably be understood as having an answer that is implicitly shared between the writer and the reader (p.294).

It is true that rhetorical questions do not need an answer. Yet, in self-help texts, both direct questions and rhetorical questions are sometimes used as an opening to an important matter, usually illustrated after that by using different answering forms. One of the most effective answering formats is the three-points format introduced by Thompson (1998). This format operates on three steps:

1. point
2. reason
3. example

(p.41)

Thompson (1998, p.42) illustrates the Point, Reason, Example answering structure as follows:

**Question:** How do you effectively answer questions?

**Answer:** Stick to the structure--point, reason, example [**point**].

That's because it is spare and logical [**reason**]

For example, too many people never come to the point when answering questions. You know Harry. He is lost in the wilderness when he answers a question. If you are trying to follow him, you get lost too [**example**].

### 4.3. Rhetorical Syntactic devices

Syntactic devices are those devices which formulate the structure of the text and hence formulate the style of the text. Furthermore, it has a very significant role in revealing the persuasive effect of Self-help texts. Cockcroft & Cockcroft (2005) argue that persuasive language subsumes textual function to interpersonal (ethos and pathos) and ideational function (logos). Nevertheless, skillfully chosen syntactic structures will enhance these functions and add persuasive strength (p.178). The following subsections propose some syntactic devices that highly support persuasion in self-help texts being used as persuasive tactics.

#### 4.3.1. Repetition, Triplets, and Parallelism

An introduction of repetition as a significant cohesive device was established by Halliday & Hassan (1976). Repetition was referred to as "Reiteration". Reiteration is seen as a crowned cohesive device due to its unique linguistic effect that distinguishes it from other cohesive devices. The frequency of its occurrence in persuasive texts is very high compared to other cohesive ties that generates a persuasive effect.

Cockcroft and Cockcroft (2005) tackle 'Repetition' from persuasive point of view; they see it as "the main source of schematic rhetoric" (p.182) as it operates mainly on the recipient's emotions (i.e. *Pathos*). Repetition is created by repeating lexis, phrases, clauses, and even lexical patterns. Repetition can occur in various patterns. Cockcroft and Cockcroft (2005) propose seven types of repetition; however, the most significant types are only four and are summarized as follows:

1. **Initial repetition** (*anaphora*): the occurrence of repeated words at the beginning of each one of a series of sentences or clauses.
2. **Terminal repetition** (*antistrophe*): the occurrence of repeated words at the end of each one of a series of sentences or clauses.

3. **Random repetition** (*ploche*): the piecemeal repetition of significant words in different parts of the text to add an extra emphasis.

4. **Instant repetition** (epizeuxis): the immediate repetition of a word or phrase one or more times.

(p.182)

Repetition is a very effective persuasive tactic; the persuasive aim of repetition is illustrated as follows:

1. To highlight some matter,
2. To show feelings about some matter,
3. To delay a difficult communication task,
4. To show that one is actively listening.

(Mulholland,2005, p.311)

One of the most significant types of repetition is '**Triplets**'. Triplets is a famous persuasive rhetorical device, defined as "the use of a list of three recognizably similar ways of representing a matter"(Mulholland, 2005, p.374). Consider the following example: *You must attend your lectures, study hard, and act wisely in order to successfully pass your final exams.*

In this example, the triplets are dissimilar in form, but similar in their aim (i.e. to succeed in your final exams). The persuasive aim of using triplets is to emphasize a specific idea. 'Triplets' may aim at highlighting, asserting or even rejecting an idea/thought. According to Mulholland (2005), triplets work in two ways; either by repetition which aims at accepting and remembering a representation, or by creating a recognizable pattern which focuses the reader's attention on the link between three matters and hence considering them as one complex whole (p.374).

Another significant form of repetition that is regarded as a core feature of the persuasive discourse is parallelism. Parallelism is originated from ancient Greek times "under Greek terms *parison* and *parisōsis*". In recent times, parallelism "has been coined to the terminology of rhetoric" (Mayoral ,2006, p.571). Throughout the research history of Rhetoric provided many definitions for parallelism; however, from the researcher point of view, Foley (2013) provides the most comprehensive definition for parallelism; He defines it as "recurring patterns in successive sections of text and can be found at all levels of the linguistic system, phonology (rhyme and rhythm), grammatical (repeated phrases or clauses), and lexical (paired words)" (p.117).

Foley's definition (2013) presents parallelism as a framing device that rhetorically frames the author's presented ideas in an eye-catching mode of writing that uniquely highlights the presented idea through various linguistic forms presented in his definition for parallelism. Consider the following quote for John. F. Kennedy (1963) in his speech at Vanderbilt university:

*'Liberty without learning is always in peril; learning without liberty is always in vain'.*

Parallelism in Kennedy's quote is created by using rhythmic parallel grammatical structures that creates a balance in importance between the proposed parallel ideas and adds power and credibility to the proposed ideas.

#### 4.3.2. Antithesis

Antithesis is one of the most commonly used persuasive tactics in self-help discourse. It is defined by Cockcroft &Cockcroft (2005) as the opposition between two words in "a contrary relationship"; such opposition may be "deliberate or accidental; in either case the lexical opposition of contrary meanings will be of prime importance" (p.176).

It is worth noting that such device is one of the significantly dominant linguistic features of self-help texts. It helps in creating an excessive persuasive effect as it allows the writer to confront the reader with his/her bad traits and its opposite, i.e. how to reform it. Antithesis does not only occur in the form of opposite lexis, but it also can occur in the form of contradicted thoughts, behaviors, or ideas. In the following exchange between parents questioning their son's condition, the opposition presented carries a deeper meaning than the used opposed lexis suggest:

Father: How is our son doing?

Mother: He says he is *fine*.

Father: But he *looks blue*!!

Furthermore, Antithesis deals with opposite/juxtaposed ideas (i.e. a larger patch than just words). The persuasive role that Antithesis plays is that it "brings together two opposed ideas to give each one a richer meaning; to give an impression of wit and cleverness" (Mulholland, 2005, p.37). This kind of juxtaposition usually uses parallel grammatical structures to present the two opposed ideas in an easily perceived structure. Consider the following example: Kids sees *junk food* a *healthy* one and for any parents, *healthy food* doesn't include any *junk*. In this example, the interplay between the juxtaposed thoughts is seen in the use of the opposed lexical patterns like *junk food....healthy one... healthy food....junk one*. Such creatively employed lexical patterns leads the recipient to understand the opposed judgments about the same thing.

## 5. Analysis and Discussion

This section investigates a specific bundle of rhetorical devices, i.e. *Storytelling, Exemplification, Rhetorical questions, Questioning, Repetition, Triplet, Parallelism, and Antithesis*, employed in the self-help text entitled *The Big Secret of Dealing with People* located under Part One of Carnegie's self-help book entitled *How to Win Friends and Influence People*. This investigation is conducted with the purpose of validating the persuasion golden formula in self-help texts, i.e. A rhetorical device + Logos, Ethos, and Pathos = A Powerful persuasive tactic, which suggests that persuasion in self-help texts is generated from the creative implementation of specific rhetorical devices that either addresses or fulfills a part of or all the readers' logical, ethical and emotional appeal (i.e. the Aristotelian persuasion modes: *Logos, Ethos, and Pathos*). It is important to note that some rhetorical devices would be investigated under one subheading like Storytelling and Exemplification, and Repetition, Triplet, and Parallelism to show the merge achieved between them and highlight the significance of these merges in generating a powerful persuasive effect in self-help text-type.

### 5.1. Storytelling and Exemplification

The self-help text in hand swarms with a quiet considerable number of stories that proposes real life experiences of public figures and influential models. As a self-help text included under *Part one* of Carnegie's book, it would be one of the first self-help texts readers would lay an eye on; thus, the adopted persuasion plan is supposed to be more persuasive than other self-help texts in the succeeding parts. For this reason, the current self-help text encompasses a considerable number of life-experiences and opinions for trustworthy public figures which are specially chosen and employed by Carnegie to support the credibility of the communication principles discussed in the text.

Real life-experiences employed in the current self-help text are proposed either through storytelling or through exemplification. The self-help text in hand includes *Eight* life -experiences presented through storytelling; they are presented



through Thompson's three-step narrative layout—Incident, Point, and Pay-off. Such stories are carefully chosen credible trustful examples that succeeded in handling challenging human interactions and perfectly handled difficult communicative situations. To show how presenting a life-experience through Thompson's narrative layout (1998) highly aids in producing a significant persuasive effect, the researcher investigates two significant stories mainly employed in the current self-help text for the purpose of persuading the readers with the efficiency of the proposed communication principle (i.e. *Appreciation*) in handling human interaction in a variety of settings. Note that some stories are initiated by a clear statement that proposes the idea/topic whose efficiency is to be proved by the story proposed hence after; this step would be referred to as (A topic/ An idea to be proved) once signaled in the stories under investigation.

### **Story 1:**

Consider the following extract in which Carnegie narrates a story from his childhood:

*(A topic/ An idea to be proved)* The desire for a feeling of importance is one of the chief distinguishing differences between mankind and the animals. To illustrate: *(Incident)* When I was a farm boy out in Missouri, my father bred fine Duroc-Jersey hogs and pedigreed white - faced cattle. We used to exhibit our hogs and white-faced cattle at the country fairs and live-stock shows throughout the Middle West. We won first prizes by the score. *(Point)* My father pinned his blue ribbons on a sheet of white muslin, and when friends or visitors came to the house, he would get out the long sheet of muslin. He would hold one end and I would hold the other while he exhibited the blue ribbons. *(Pay-off)* The hogs didn't care about the ribbons they had won. But Father did. These prizes gave him a feeling of importance.

(Carnegie, 2010, p. 19,20)

Before narrating the main incident of the story, Carnegie shares with his readers a significant fact about the desire for a feeling of importance highlighting that this desire is what distinguishes humans from animals. To logically support this idea, he illustrates it through a real incident that he experienced in his childhood. Implementing a story experienced by the author himself fully suffices the truthfulness factor of the story (i.e. *Ethos*). In the *Point* step, Carnegie narrates how his father was passionately interested in showing his visitors a muslin sheet with blue ribbons pinned on it that marks the success achieved by the hogs in his farm to fulfil his desire for a feeling of importance. This step mainly addresses the emotional appeal of readers (i.e. *Pathos*) as Carnegie's father act of seeking to feel important and appreciated reminds the readers with similar incidents in their lives in which they pursued for a feeling of importance. As for the logos, it is clearly shown in the logical pay-off of the story.

### **Story 2:**

The second story highlights the influence of appreciation in workplace; it discusses how appreciation can increase the workers performance in workplace. This story is illustrated as follows:

*(Incident)* Pamela Dunham of New Fairfield, Connecticut, had among her responsibilities on her job the supervision of a janitor who was doing a very poor job. The other employees would jeer at him and litter the hallways to show him what a bad job he was doing. It was so bad, productive time was being lost in the shop. *(Point)* Without success, Pam tried various ways to motivate this person. She noticed that occasionally he did a particularly good piece of work. She made a point to praise him for it in front of the other people. *(Pay-off)* Each day the job he did all around got better, and pretty soon he started doing all his work efficiently. Now he does an excellent job and other people give him appreciation and recognition.

(Carnegie, 2010, p. 30)

This story is the last story presented in the current self-help text directly before the final call-to action. In this story, Carnegie does not exert much effort to fulfil the reader's ethical appeal (i.e. *Ethos*) by providing additional information that proves the credibility and truthfulness of the main character of the proposed story; he mainly depends on the trust channel that he already constructed with the readers in the preceding stories. Carnegie's main concern is to provide one last logical evidence that proves the effectiveness of appreciation in workplace. Addressing the readers' logical appeal (i.e. *Logos*), in the *Point* step, he logically explains the way in which Pam, the main character in the story, motivated the janitor whose work was ill-performed; praising the janitor in front of others resulted in the improvement of his work performance. The logos is also shown in the logical result presented in the final step of the story (i.e. *Pay-off*). As for the readers' emotional appeal (i.e. *Pathos*), it is sufficiently fulfilled in the final *pay-off* step in which Carnegie presents the expected satisfying pay-off represented in the positive change in the janitor work performance along with a change in the attitude of people surrounding him—they copied Pam's act of appreciation and started to recognize and appreciate his work to urge him to conserve his good performance at work. Accordingly, the Pay-off step sufficiently fulfilled both the *logos* and *pathos*.

It is worth highlighting that the first significant merge spotted not only in this self-help text in hand but also in all self-help texts in Carnegie's "How to win Friends and Influence people" is the merge between storytelling and exemplification. The significance of this merge lies in the fact that, in any persuasive conversation, usually supporting the proposed idea with one story as evidence for the effectiveness of the proposed idea could be sufficient to persuade your conversation partner, as the background knowledge you know about your partner helps you to select the appropriate persuasive story. However, in a self-help text directed to a wide variety of readers whom the author knows nothing about, employing only one persuasive story would be a total risk; the author would be limiting the generated persuasion effect in one story with one setting, and hence directing the generated persuasive effect to a specific group of readers. Thus, Carnegie employs a considerable number of stories about trustful public figures acting as credible examples that apply the proposed topic in a variety of texts and under various conditions to guarantee the persuasion of a wide patch of readers. Accordingly, storytelling is said to be included in every example, and each employed example proposes a new story (i.e. a *real life experience*). So, storytelling and exemplification, in self-help text types, are perceived as one persuasive tactic. Accordingly, this kind of merge between storytelling and exemplification would be referred to as "*Story-Exemplification*"<sup>3</sup>.

Speaking of the types of Exemplification, it is either signaled implicitly or explicitly in the current self-help text. Implicit exemplification is shown in the large number of stories that narrates real-life experiences (i.e. *Story-Exemplification*) along with direct and indirect quotes of famous public figures to illustrate the proposed idea and confirm its efficiency in a variety of settings. Explicit exemplification is seen in the overt signaling of examples through the use of transition words and even whole sentences that mark the beginning of a series of examples or illustrates a certain point; it is either used within the narrated stories to illustrate a certain point, or to mark the beginning of a new story. Consider the following extracts:

- (A) The desire for a feeling of importance is one of the chief distinguishing differences between mankind and the animals. **To illustrate:** When I was a farm boy out in Missouri, my father bred fine Duroc-Jersey hogs and pedigreed white - faced cattle.

<sup>3</sup> *Story-Exemplification*: A merge between Storytelling and Exemplification to intensify the generated persuasive effect. In this merge, the employed stories act as credible trustworthy logical examples.

The use of a transition phrase like “To illustrate:” achieves a twofold purpose; it coherently connects the discussed topic (i.e. the desire for a feeling of importance) to the subsequent story, and marks the beginning of an illustration done through storytelling. Another explicit form of exemplification is seen in the following extract:

**(B)** Sincere appreciation was one of the secrets of the first John D. Rockefeller’s success in handling men. **For example**, when one of his partners, Edward T. Bedford, lost a million dollars for the firm by a bad buy in South America, John D. might have criticized; but he knew Bedford had done his best - and the incident was closed.

In extract (B), the typical exemplification transition word (i.e. For example) is employed within the folds of the presented story for the purpose of illustrating and highlighting a certain point, and hence fulfilling the readers’ logical appeal (i.e. logos) to fully comprehend the proposed point. Furthermore, the readers’ credibility appeal (i.e. ethos) is fulfilled through the proposal of a credible real-life example. Another instance of explicit exemplification is signaled in the following extract:

**(C)** History sparkles with amusing examples of famous people struggling for a feeling of importance.

This sentence is used as an introduction to a series of examples that narrates how famous historical public figures struggled to set a feeling of importance from people surrounding them. Furthermore, the metaphor seen in “*History sparkles with amusing examples*” addresses the reader’s emotional appeal (i.e. Pathos) as it makes the readers automatically visualize the examples to be proposed as illuminating light sparks, so the readers’ attention is directly shifted to the significance of these examples.

Explicit Exemplification spotted in extracts (A, B, and C) successfully fulfills the three Aristotelian persuasion modes—Logos, Pathos, and Ethos. The organizational cohesive sense provided by exemplification as a persuasive tactic addresses the logical appeal (i.e. *Logos*) of the readers specifically when the example introduced after the exemplification transition word/phrase is a credible one. Furthermore, supporting the proposed idea with a variety of examples within various settings usually satisfy the readers’ emotional appeal (i.e. *Pathos*) to sense the effectiveness of the proposed idea in various settings. As for the ethos, it is seen in the credibility and truthfulness of the proposed examples.

Furthermore, it is worth mentioning that along the current self-help text, exemplification, as persuasive tactic, is merged with other persuasive tactics like repetition, and foregrounding; such merges are seen in many extracts along the text; most significant of which are illustrated as follows:

### 1. Exemplification merged with Foregrounding:

**(D)**What do you want?

**Sigmund Freud said** that everything you and I do springs from two motives: the sex urge and the desire to be great.

**John Dewey, one of America’s most profound philosophers, phrased** it a bit differently. Dr. Dewey said that the deepest urge in human nature is “the desire to be important.”

In this extract, Carnegie creatively merged foregrounding with exemplification to fully persuade the readers with the proposed answers. He fulfilled the readers’ credibility appeal (i.e. ethos) via foregrounding the names of credible public figures in the

beginning of the proposed answers. In addition, Carnegie provides another instance for the answer provided by *John Dewey* that is nearly close to *Freud's* opinion. Intentionally providing another instance for the answer with another foregrounded trustworthy public figure like Dewey confirms not only the credibility of the proposed answers, but also its logicity (i.e. *logos*). Accordingly, this type of exemplification would be referred to as *Exemplification via Foregrounding*<sup>4</sup>.

## 2. Exemplification merged with Repetition:

(E) But there is one longing - almost as deep, almost as imperious, as the desire for food or sleep - which is seldom gratified. **It is what Freud calls “the desire to be great.” It is what Dewey calls the “desire to be important.”**

Carnegie could have only mentioned Freud's naming for the discussed human desire as a reference of credibility and this would have been sufficient enough to fulfill the readers' credibility appeal (i.e. *Ethos*); however, he chose to intensify the persuasive effect by providing another naming for the discussed human desire said by another credible figure, i.e. John Dewey, as another credible example to guarantee the full perception of the proposed idea. The two presented examples are nearly the same; they repeat the same idea—"the desire to be great", and "the desire to be important". Nevertheless, repeating closely similar examples intensifies the generated persuasive effect. Furthermore, the whole information in this extract is a repetition for the proposed information in extract (D). This type of exemplification would be referred to as *Exemplification via Repetition*.<sup>5</sup>

Based on the linguistic investigation conducted above, it is concluded that exemplification in the self-help text in hand can be categorized under three types: Story-exemplification, explicit exemplification, and exemplification merged with other persuasive tactics like Exemplification via Foregrounding and Exemplification via Repetition. These three types highly participate in confirming the efficiency of the proposed communication principle (i.e. *Appreciation*); implicit exemplification, represented in Story-exemplification, does this through the enormous amount of direct and indirect quotes and life experiences of credible public figures like *Sigmund Freud*, *John Dewey*, and *Lincoln*. As for explicit exemplification, it achieves a double purpose as it sustains the coherence of the text and precludes the readers from getting lost in the details as it acts as a linguistic organizational tool that logically organizes the proposed examples.

## 5.2. Rhetorical Questions and Questioning

Questions employed in the self-help text in hand are of two types: *rhetorical questions* and clear-cut *Wh-questions* that introduce or focus on a specific idea in the form of a question-answer pattern. Rhetorical questions spotted in the current self-help text can be categorized into two types namely: Confirmatory Rhetorical Questions<sup>6</sup> and Suggestive Rhetorical Questions<sup>7</sup>. The following investigation illustrates how those types of rhetorical questions highly participated in intensifying the persuasive effect generated in the self-help text in hand.

In the introductory paragraph of the self-help text in hand, Carnegie implements a Confirmatory rhetorical question which addresses both the logical and emotional appeals of the readers (i.e. *Logos*, and *Pathos*). Consider the following extract:

<sup>4</sup> **Exemplification via Foregrounding:** a merge between Exemplification and Foregrounding to intensify the generated persuasive effect.

<sup>5</sup> **Exemplification via Repetition:** a merge between Exemplification and Repetition to intensify the generated persuasive effect.

<sup>6</sup> **Confirmatory Rhetorical Questions** are rhetorical questions that only lead to a confirmative answer that supports the proposed idea. Speakers or writers only use them when they are sure that they will get an affirmative answer that supports the proposed idea, e.g. Have you ever dreamt of going on a long relaxing vacation?

<sup>7</sup> **Suggestive Rhetorical Questions** are rhetorical questions that presuppose that a specific answer, implicitly shared by the author/speaker and the reader/audience, should be given.

**(A) (Topic)** There is only one way under high heaven to get anybody to do anything. **(Confirmatory Rhetorical Question)** *Did you ever stop to think of that?* (Answer) Yes, just one way. And that is by making the other person want to do it.

Carnegie starts the current self-help text by raising a topic of a huge concern to all readers (i.e. how to make people do what you want?); he directly follows it with a rhetorical question to attract the readers' attention to the importance of the proposed topic and creates a kind of conversational relationship with the readers. Carnegie, then provides a confirmative answer, i.e. "Yes, just one way", along with an illustrative precise answer that satisfies the readers' logical appeal to get a logical answer that proposes a practical solution for the proposed communication dilemma. Thus, he proposes the problem, raises a rhetorical question to elicit the readers' attention to the proposed problem. In addition, employing such confirmatory rhetorical question in a conversational question-answer pattern addresses the readers' emotional appeal (i.e. *Pathos*) as providing an anticipated confirmative answer gives the readers the feeling that they share the same opinion about the proposed answer. Accordingly, highlighting the importance of a proposed topic through the use of confirmative rhetorical question within a question-answer pattern satisfies both the logical and emotional appeal of the readers (i.e. *Logos and Pathos*).

Later, nearly in the middle of the text, Carnegie employed another type of rhetorical question which highlights that a specific answer that is implicitly shared by the author/speaker and the reader/ audience should be given. This type would be referred to as suggestive rhetorical question and is shown in the following extract:

**(B)** When a study was made a few years ago on runaway wives, **(Suggestive rhetorical question)** *what do you think was discovered to be the main reason wives ran away?* **(Answer)** It was "lack of appreciation." And I'd bet that a similar study made of runaway husbands would come out the same way. We often take our spouses so much for granted that we never let them know we appreciate them.

A series of creatively woven suggestive rhetorical questions are seen in Carnegie's narration for Charles Schwab's<sup>8</sup> experience in dealing with people. Rhetorical questions take the lead in the following extract:

**(C)** *(1) Why did Andrew Carnegie pay a million dollars a year, or more than three thousand dollars a day, to Charles Schwab? (2) Why? (3) Because Schwab was a genius? No. Because he knew more about the manufacture of steel than other people? Nonsense.* Charles Schwab told me himself that he had many men working for him who knew more about the manufacture of steel than he did.

This extract includes three consecutive suggestive rhetorical questions that address one idea—i.e. the reason that made Schwab's salary reach a million dollars a year. The first rhetorical question questions an idea priorly proposed by Carnegie in a typical informative sentence. This rhetorical question is directly repeated in its contracted form (i.e. Why?) to highlight the importance of the proposed question in illustrating the social value of the discussed topic—i.e. Appreciation. It is then answered by a suggestive answer that is typically to be answered by a large patch of readers; Carnegie turns this answer into another suggestive rhetorical question-answer pattern by just adding an extra question mark and a typical 'No' as an answer. He, then, suggests

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<sup>8</sup> **Charles Schwab** is the first president of the United States Steel Company in 1921, when Schwab was only thirty-eight years old. He is one of the first people in American business to be paid a salary of over a million dollars a year (when there was no income tax and a person earning fifty dollars a week was considered well off). (Carnegie, 2010, p. 24)

another answer and turns it into a suggestive rhetorical question-answer pattern with another typical negation answer (i.e. Nonsense). This creative set of suggestive rhetorical question-answer patterns creates a friendly conversational relationship between the author and the readers. Such friendly conversational atmosphere fulfills the readers' logical and emotional appeal, i.e. *logos* and *pathos*, to reach a logical satisfying answer.

Carnegie, then, provided a detailed description for Schwab's method of handling people as a logical justified answer for the above-mentioned set of rhetorical questions. Directly after that, he employs another suggestive rhetorical question-answer pattern that establishes an *Antithesis* between Schwab's way for dealing with people in comparison with the typical way that most of us adopt in dealing with each other. This suggestive rhetorical question-answer pattern is illustrated as follows:

**(D)** That is what Schwab did. **(Suggestive rhetorical question)** But what do average people do? **(Answer)** The exact opposite. If they don't like a thing, they bawl out their subordinates; if they do like it, they say nothing. As the old couplet says: "Once I did bad and that I heard ever/Twice I did good, but that I heard never."

This suggestive rhetorical question decently confronts readers who have communication problems in dealing with people with their blunt communication way which leads them to nothing but hatred from others. Usually, confronting others with their negative manners/traits in dealing with people causes a feeling of embarrassment and discomfort; however, presenting a negative human trait in the form of a suggestive rhetorical question pattern averts its user, whether a writer or a speaker, from causing any potential awkwardness or discomfort on the reader/audience's side.

Another typical confirmatory rhetorical question is signaled in the concluding paragraph of the current self-help text is illustrated as follows:

**(E)** If that was true of Emerson, **(Confirmatory rhetorical question)** isn't it likely to be a thousand times more true of you and me? Let's cease thinking of our accomplishments, our wants. Let's try to figure out the other person's good points. Then forget flattery.

This typical confirmatory rhetorical question acts as a final call to action. Carnegie chooses to finalize his text with this specific type of rhetorical questions to ensure the importance of Appreciation and urge the readers to take an action and apply sincere appreciation in every communicative interaction.

As for *Questioning*, it is extensively employed as a persuasive tactic that supports the overall coherence of the self-help text via illustrating the proposed ideas and coherently organize them in comprehensible direct question-answer patterns. Carnegie purposely employs the Question-Answer pattern to propose sub-ideas that illustrate and support the significance of the proposed human communication technique, i.e. showing appreciation. Accordingly, a series of illustrative Wh-questions are employed with the purpose of presenting the ideas in logical justified question-answer patterns that fulfill the readers' logical appeal (i.e. *Logos*) to find logical justified solutions to the communication problems they face. Carnegie starts to employ Wh-question-answer patterns from the early beginning of the text; the first question-answer pattern is signaled right away after the introductory paragraph, and is illustrated as follows:

**(A)** The only way I can get you to do anything is by giving you what you want.  
**(Question)** What do you want?

**(Answer)** Sigmund Freud said that everything you and I do springs from two motives: the sex urge and the desire to be great. John Dewey, one of America's most profound philosophers, phrased it a bit differently.

**(Repeated Question)** What do you want?

**(Answer)** Not many things, but the few that you do wish, you crave with an insistence that will not be denied. Some of the things most people want include:

The question "What do you want?" directly addresses the reader's emotional appeal (i.e. pathos) as it gives the reader the intimate feeling of a face-to-face conversation between the writer and the reader. In addition, the answer provided by Carnegie is supported by the opinions of credible public figures like *Freud* and *John Dewey*, and hence fulfils the readers' ethical appeal to receive credible trustworthy answers. The question 'What do you want' is, then, identically repeated with another more elaborative answer that highlights the importance of respecting people's inner needs and handle our communicative interactions accordingly. Merging repetition, as a persuasive tactic, with Questioning intensifies the generated persuasive effect as it allows Carnegie in extract (A) to provide the reader with another logically clarified answer that fulfilled the reader's logical appeal (i.e. logos). Accordingly, questioning in the form of direct question-answer patterns along with the implementation of repetition largely succeeded in efficiently addressing the three- Aristotelian persuasion modes (Pathos, logos, and ethos) which resulted in generating an outstanding justified persuasive effect.

After that, Carnegie starts to implement *Questioning* in the form of direct question-answer patterns with every sub-idea he presents. Questioning is signaled in the following three extracts:

**(B) (Informal Wh-question)** The difference between appreciation and flattery?

**(Answer)** That is simple. One is sincere and the other insincere. One comes from the heart out; the other from the teeth out. One is unselfish; the other selfish. One is universally admired; the other universally condemned.

**(C) (Wh- question)** What is the cause of insanity?

**(Answer)** Nobody can answer such a sweeping question, but we know that certain diseases, such as syphilis, break down and destroy the brain cells and result in insanity...

**(D) (Wh-question)** Why do these people go insane?

**(Answer)** I put that question to the head physician of one of our most important psychiatric hospitals...

In extracts B, C, and D, Carnegie uses questioning to present three significant sub-ideas that directly support the main idea of the text (i.e. Importance of Appreciation). Presenting the sub-ideas in a direct question-answer pattern strengthens the overall coherence of the text and make it easier to the reader to find a logical linkage between the presented ideas, and hence gets easily persuaded with its efficiency.

It is worth highlighting that the gradual implementation of such various types of questions starting from confirmatory rhetorical questions passing by suggestive rhetorical questions and till the direct Wh-questions creates a kind of friendly conversational relationship between the author and the readers. This makes the reader feels as if he/she is in a physiotherapy session in which the author is the physiotherapist who is trying to share with his patient some practical solutions for his/her

communication problems. Furthermore, implementing rhetorical questions and questioning in the form of question-answer patterns frames the author's ideas in a precise way that is easily comprehend by the readers.

To sum up, like no other rhetorical device, choosing to present a new idea or make a comparison between two ideas through questioning generates an extra persuasive effect that directly convinces the reader with the efficiency of the proposed idea without having to exert any other linguistic effort. Furthermore, employing questioning in the form of question-answer patterns in self-help texts addresses the readers' logical appeal (i.e. Logos); such question-answer patterning places the proposed idea into a problem-solution format. and this greatly suffices the readers' logical appeal (i.e. logos) to find an effective solution that can be practically used in real life and achieves the desired result.

### 5.3. Repetition, Triplets, and Parallelism

The self-help text in hand encompasses various types of repetitions mainly employed for the purpose of generating a justified persuasive effect, along with other purposes that the researcher highlights in the following linguistic investigation. The current self-help text is initiated with a creative pattern of repetition illustrated as follows:

- (A) **There is only one way** under high heaven to get anybody to do anything. Did you ever stop to think of that? **Yes, just one way.** And that is by making the other person want to do it. **Remember, there is no other way.**

This introductory paragraph encompasses an eye-catching Triplet seen in a series of three repeated patterns—"only one way", "just one way", "no other way". This form of repetition falls under the Random repetition type (i.e. *plöche*) as the repeated patterns occur in different significant parts of a set of three consecutive grammatical structures, i.e., *a topic sentence- a confirmatory rhetorical question-answer pattern- a confirmatory commentary sentence*. Carnegie distributes this triplet in a very creative way across his introductory paragraph. He starts introducing his viewpoint using the first pattern, "There is only one way". He asserts his point of view by positioning the second pattern just one sentence away from the first one--"Yes, just one way"; at the same time this pattern acts as a proper introduction for the answer proposed hence after—"And that is by making the other person want to do it". He, finally, finalizes the introduction by using the third pattern, "Remember, there is no other way", which is also one sentence apart from the previous pattern. Once more, the final pattern asserts the writer's viewpoint to guarantee that the reader fully perceives the idea proposed. Such early employment for repetition intentionally directs the reader's attention to the importance of the communication method to be proposed in the text and emphasizes that it is the only efficient method/way that would give its users the desired result. The intended use of such a powerful persuasive tactic, i.e. *Triplets*, in the very beginning of the text does not only reveal the writer's stance towards the proposed idea (i.e. Ethos), but also somehow stimulates the reader's emotional appeal (Pathos) to accept the proposed idea and starts believing in its effect in real life. As for the reader's logical appeal (i.e. Logos), it is fulfilled through the logical distribution of the repeated patterns within a well-structured introductory paragraph that promises the readers with an illustration for a logical practical communication way that will make you influence anyone and do what you want.

Another form of repetition is seen right away in the paragraph following the introductory paragraph, illustrated as follows:

- (B) Of course, **you can make someone want to give you his watch by sticking a revolver in his ribs. YOU can make your employees give you cooperation - until your back is turned - by threatening to fire them. You can**



**make a child do what you want it to do by a whip or a threat.** But these crude methods have sharply undesirable repercussions.

This paragraph encompasses a set of three initial repetition (i.e. *Anaphoric Triplet*<sup>9</sup>) accompanied by a set of three parallel structures (i.e. parallelism) that sheds light on the typical crude undesirable ways adopted by invalid people to force others to do what they want. Such unique combination between anaphoric triplet repetition and parallelism is manifested as follows:

Anaphoric Triplet	<b><u>You can make</u></b> someone <i>want to give you his watch by sticking a revolver in his ribs.</i>	Parallelism
	<b><u>You can make</u></b> employees <i>give you cooperation - until your back is turned - by threatening to fire the</i>	
	<b><u>You can make</u></b> a child <i>do what you want it to do by a whip or a threat.</i>	

On the one hand, the first half of each sentence is repeated in an anaphoric format (identical repetition)—“You can make”, to highlight that the ideas proposed in the three sentences share the same values. On the other hand, the second half of the sentences is perfectly set in a parallel structured composition (i.e. parallelism), showing the various crude ways that invalid people resort to get what they want and unfortunately they get nothing but negative undesirable results. Such unique combination between Anaphoric Triplet form of repetition and parallelism in a consecutive three-sentence pattern creatively establishes the negative side of an antithetical image in which Carnegie confronts the readers with the human evil capabilities of forcing people to do what a single person wants by following crude undesirable ways like the ones presented above. This three-sentence pattern is directly opposed to the effective solution presented in another set of repetitions in the following extract, i.e. extract (C), in which Carnegie claims that "The only way I can get you to do anything is by giving you what you want".

Carnegie, then, follows this combination of anaphoric triplets and parallelism with another significant bundle of repetitions that is the converse of this one as it proposes the positive desirable ways to be used in dealing with people. This set of repetitions is seen in the following sequence of question-Answer patterns:

(C) The only way I can get you to do anything **is by giving you what you want.**

**What do you want?**

Sigmund Freud said that everything you and I do springs from two motives: the sex urge and the desire to be great.

John Dewey, one of America’s most profound philosophers, phrased it a bit differently. Dr. Dewey said that the deepest urge in human nature is **“the desire to be important.” Remember that phrase: “the desire to be important.”** It is significant. You are going to hear a lot about it in this book.

**What do you want?**

**Not many things,** but **the few that you do wish,** you crave with an insistence that will not be denied. Some of the things most people want include:

1. Health and the preservation of life.
2. Food.

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<sup>9</sup> **Anaphoric Triplet:** a pattern that encompasses a set of three initial repetitions.

3. Sleep.
4. Money and the things money will buy.
5. Life in the hereafter.
6. Sexual gratification.
7. The well-being of our children.
8. A feeling of importance.

In this extract, Carnegie proposes a justified explanation for the proposed solution for the dilemma of "how can you make anyone do anything?". To attract the reader's attention logically and emotionally to the effectiveness of the proposed solution, he proposes a logical justification for this solution within a creative linguistic format that encompasses a unique merge between two powerful persuasive tactics—Repetition and Questioning. Repetition, in this extract, is signaled in three locations; the first set of repetitions is seen in the anaphoric repetitions of Carnegie's communication method suggested in the topic sentence of this extract as a solution for the discussed dilemma; this set of repetitions is illustrated as follows:

The only way I can get you to do anything is **by giving you what you want.** ← (Original phrase)  
**What do you want?** ← (Initial repetition (Anaphora) in a question form)  
**What do you want?** ← (Another identical Initial repetition (Anaphora))

In this set of repetitions, Carnegie creatively converts the suggested solution he proposed in the original phrase to a Wh-question format; the questioning format allows him to provide a logical explanation for the proposed solution. Furthermore, he repeats this Wh-question once more to provide another logical explanation for the proposed solution. Such merge between repetition and questioning allows Carnegie to propose a powerful justified explanation for the proposed solution within the various answers to the repeated question-answer patterns, and this largely fulfills the readers' logical appeal (i.e. logos). Another two sets of repetitions are seen in the answers of the repeated question "What do you want?". In the first answer, repetition is signaled in Dewey's quote and is illustrated as follows:

**"the desire to be important."** Remember that phrase: **"the desire to be important."**

Carnegie's choice for Dewey's quote is one fortunate choice as implementing such quote successfully addresses the readers' logical and ethical appeal. The instant repetition, i.e. epizeuxis, of the phrase "*the desire to be important*" directs the readers' attention to the logical significance of the human desire to be important which will be linked later on to the proposed communication principle that urges people to practice sincere honest appreciation in their daily interactions which by default makes people feel important and valued. In addition, using a quote for a trustworthy public figure as *John Dewey* stresses the credibility of the idea presented in the quote and hence fulfills the ethical appeal of the readers (i.e. ethos). As for the last set of repetition in this extract, it is seen in the second answer to the repeated question; Carnegie instantly repeated the phrase "*Not many things*" by presenting its explanatory synonymousness in a parenthetical phrase "*, but the few that you do wish,*"; such repetition provides an easier manifestation for the first phrase.

To sum up, in extracts (B) and (C), Carnegie succeeds in addressing the readers' logical and ethical appeals (i.e. logos and ethos) through the creative merge that he accomplishes between three powerful persuasive tactic—Various types of repetition

(anaphoric repetitions, and parallelism), Questioning, and Antithesis. The Antithesis extended across extracts (B) and (C) largely fulfils the readers' logical appeal as it succeeds in presenting a complete comprehensible visualization of the invalid crude communication ways that one could use in dealing with people compared to the valid desirable communication ways that makes you reach the utmost positive result that one can reach in any communication interaction. In addition, the variety of repetitions creatively employed within the two extracts (B) and (C) also addresses the readers' logical appeal through highlighting the outstanding result of the positive employment of sincere appreciation in our daily interactions. Furthermore, the employed question-answer patterns (i.e. questioning) succeeded in addressing the readers' ethical appeals (ethos) through presenting credible answers from our daily life of how invalid people handle their daily communication interactions, compared to the valid communication ways proposed by Carnegie hence after; besides, the logicity of the well-considered communication criteria presented in the answers of the employed question-answer patterns –i.e. *make people feel important and they will give you what you want*, fulfills the readers' logical appeal to get to know a logical practical way that can successfully handle challenging communicative interactions.

Another unique set of identical repetitions is signaled in the following extract:

**(D)**

**(D1)** *It was this desire for a feeling of importance that led an uneducated, poverty-stricken* grocery clerk to study some law books he found in the bottom of a barrel of household plunder that he had bought for fifty cents. You have probably heard of this grocery clerk. His name was *Lincoln*.

*It was this desire for a feeling of importance that inspired Dickens* to write his immortal novels.

*This desire inspired Sir Christopher Wren* to design his symphonies in stone. **This desire made** Rockefeller amass millions that he never spent! And this same desire made the richest family in your town build a house far too large for its requirements.

*This desire makes you want to wear* the latest styles, drive the latest cars, and talk about your brilliant children.

**(D2)** *It is this desire that lures many boys and girls into joining gangs and engaging in criminal activities.*

In this extract, initial repetitions for the same phrase, (i.e. anaphora) is signaled across four consecutive paragraphs. A set of three repetitions for the phrase “*It was this desire for a feeling of importance*” is seen in the second paragraph in extract (D1); an identical repetition for the phrase is seen in the first sentence then a referential form of repetition is signaled in the subjects of the second and third sentences—i.e. “*This desire* .....”. this set of initial repetitions achieves a twofold purpose; it highlights the fact that our inner desire for a feeling of importance is a prime mover for any success in our life and introduces a set of real-life examples of success stories of credible public figures. Repeating the proposed idea in more than one pattern and supporting it with credible examples validates the proposed idea as an effective technique for persuading people. Moreover, foregrounding the lexis “*desire*” emotionally highlights the significance of the discussed desire (i.e. *the need to be important*) in motivating us to success.

Extract (D2) encompasses five initial repetitions for “*This desire*” as signaled in the beginning of the paragraph, employed with the same purpose discussed above; however, in this paragraph, it introduces credible real-life examples for the failure that this desire could lead to once directed to negative undesirable routes like “*joining gangs and engaging in criminal activities*”. Proposing the negative influence of the proposed desire in extract D2 opposed to its positive influence in extract D1 is considered a creative employment for Antithesis as an influential persuasive tactic that logically persuades the readers through facing them with the positive and negative influence of the human desire for a feeling of importance. Interestingly enough, in extract (D),

Carnegie succeeded in merging four persuasive tactics together: repetition, foregrounding, exemplification, and antithesis. Such a creative merge succeeded in generating an outstanding persuasive effect through addressing the logical and ethical appeal of the readers (i.e. *Logos and Ethos*).

Along the current self-help text, Carnegie employs Repetition at word level, i.e. Repetition of words and phrases within the same sentence or along a group of sentences, in more than one location. Repetitions at word level are signaled in the following ST segments:

(E) It is what Freud calls "**the desire to be great.**" It is what Dewey calls the "**desire to be important.**"

(F) **No! No! No!** I am not suggesting flattery! Far from it.

(G) **I'm talking about a new way of life.** Let me repeat. **I am talking about a new way of life.**

In segment (E), repetition is seen in Carnegie's selection for two nearly identical quotes "*the desire to be great*" and "*the desire to be important*" for two trustworthy public figures—i.e. *Freud* and *Dewey*. Carnegie's employment for quotes that present repeated information addresses both the logical and ethical appeal of the readers (i.e. *Logos and ethos*) as repetition in that sense stresses both the significance and credibility of the presented information.

In segment (F), the instant repetition (i.e. *Epizeuxis*) of the negation form "No! No! No!" addresses the logical appeal of the readers (i.e. *Logos*) through reassuring the negative effect of flattery and that it is not suggested by the author in any setting and under any circumstances. As for segment (G), Repetition is seen in the exact repetition of the phrase "I'm talking about a new way of life" and is clearly opted for by the author in the introductory phrase "Let me repeat". The instant repetition in segment (G) directs the readers' conscious to emotionally visualize the positive impact of Appreciation in our life, and hence fulfills the readers' emotional appeal (i.e. *Pathos*).

A final form of repetition is shown in the creative combination between a triplet form of repetition and a set of three parallel patterns (i.e. parallelism) employed in Carnegie's description for Schwab's viewpoint of the effect of Appreciation and Encouragement in workplace setting:

(H) Schwab says that he was paid this salary largely because of his ability to deal with people. I asked him how he did it. Here is his secret set down in **his own words - words that ought to be cast in eternal bronze and hung in every home and school, every shop and office in the land - words that children ought to memorize instead of wasting their time memorizing the conjugation of Latin verbs or the amount of the annual rainfall in Brazil - words that will all but transform your life and mine if we will only live them:**

The combination signaled between triplet form of repetition and parallelism is illustrated as follows:

	<p><b><u>words that</u></b> <i>ought to be cast in eternal bronze and hung in every home and school, every shop and office</i></p> <p><i>in the land -</i></p>	
Triplet	<p><b><u>words that</u></b> <i>children ought to memorize instead of wasting their time memorizing the conjugation</i></p> <p><i>Latin verbs or the amount of the annual rainfall in Brazil -</i></p>	Parallelism
	<p><b><u>words that</u></b> <i>will all but transform your life and mine if we will only live them:</i></p>	

This extract encompasses a triplet form of Anaphoric repetition (i.e. Anaphoric Triplet) seen in the exact repetition of the pattern “*words that*” at the beginning of each sentence accompanied by a set of three parallel structure pattern (i.e. Parallelism) seen in his sentimental description for Schwab’s words. The Anaphoric triplet directs the readers’ attention to the significance of Schwab’s words. The signaled parallelism emotionally impresses the readers and directs their attention to the incredible value of Schwab’s viewpoint that will be introduced hence after, and hence persuades them with the efficiency of Schwab’s viewpoint through fulfilling their emotional appeal (i.e. *Pathos*).

#### 5.4. Antithesis

Another effective rhetorical device that influentially participates in formulating an effective persuasion effect is “*Antithesis*”. Usually comparing the proposed idea to its opposite counterpart intensifies the proposed idea’s efficiency in the eye of the reader. In the current self-help text, Carnegie uses antithesis to spot the light on the pros and cons of the presented topic, facing the readers with all the logical possibilities of the proposed topic.

Antithesis is heavily employed within Schwab’s life experience, presented by Carnegie in the current self-help text, in which he shows how appreciating his employees’ work effort resulted in a remarkable increase in the company’s profits in no time. Within Schwab’s life experience, Antithesis is employed on two levels—at word level and above word level:

1. ***Antithesis at word level*** is represented in the direct opposition between words or phrases within one linguistic structure as shown in the following extracts:

(A) Schwab declared, “I have yet to find the person, however great or exalted his station, who did not do better work and put forth greater effort **under a spirit of approval** than he would ever do **under a spirit of criticism.**”

In this extract, the antithesis is seen in the opposition between two metaphorical phrases—*under spirit of approval* vs. *under spirit of criticism* implemented within Schwab’s quote. In the above quote, antithesis at word level is seen in the direct opposition between *approval* and *criticism*. The antithesis in Schwab’s quote creatively addresses the readers’ logical appeal (i.e. *Logos*) as it highlights the progress in work performance that Schwab, as an employer, got as a result of appreciating his employees instead of criticizing them. Furthermore, the metaphorical pattern that antithesis is placed in, i.e. *under the spirit of*, addresses the readers’ emotional appeal (i.e. *Pathos*) as it makes the readers sense the emotional effect of appreciation on the employees compared to the emotional effect of criticism on them. Such unique merge between antithesis and metaphor successfully persuade the readers with the positive effect of adopting appreciation in workplace through addressing both their logical and emotional appeals (i.e. *Logos and Pathos*).

Another instance of antithesis at word level is seen in the following extract:

(B) That he said, frankly, was one of the outstanding reasons for the phenomenal success of Andrew Carnegie. Carnegie praised his associates **publicly** as well as **privately**.

In this extract, Carnegie employed a couple of antithetical sets in one sentence to provide the reader with a precise description for how to effectively apply sincere appreciation in our communicative interactions. The antithesis between *publicly* and *privately* stresses the outstanding result of public appreciation, i.e. praising people in front of others, compared to the result you get from

private appreciation—i.e. praising people privately. Antithesis in this extract introduced a logical manifestation for Carnegies' viewpoint concerning the perfect way for practicing appreciation in workplace. This logical manifestation fulfilled the readers logical appeal (i.e. *Logos*) to know how to effectively practice appreciation in work place.

2. **Antithesis above word level** is seen in the overall opposition between the proposed ideas: the communicative way that Schwab adapts in dealing with his employees, and the communicative way that most of us typically adopt in our daily interactions. The following extract shows Antithesis above word level manifested in the opposition between *What Schwab did* to *What average people do*.

What Schwab did	Vs.	What average people do
“There is nothing else that so kills the ambitions of a person as criticisms from superiors. <u>I never criticize any- one. I believe in giving a person incentive to work. So I am anxious to praise but loath to find fault. If I like anything, I am hearty in my approbation and lavish in my praise.</u> ” That is what Schwab did.		But what do average people do? <u>The exact opposite. If they don't like a thing, they bawl out their subordinates. If they do like it, they say nothing.</u> As the old couplet says: “Once I did bad and that I heard ever/ Twice I did good, but that I heard never.”

Schwab's direct quote spots the light on the positive pay-off that one gets from appreciating others compared to the negative pay-off that one gets when not showing the appropriate appreciation to the surrounding people.

Employing such a considerable number of Antithesis, at word level and above word level, under one story, i.e. the life-experience of Schwab, directs the readers' attention to the outstanding pay-off that Appreciation and encouragement can do in workplace setting. Antithesis, as a persuasive tactic, allowed the readers to see the difference between the positive pay-off that one would get from appreciating people's work and the negative pay-off that one would get from ignoring people's effort and not showing any form of gratitude.

The rest of the current self-help text is fully loaded with a considerable number of antithesis patterns at word level, either between words or between phrases, illustrated in the following extracts:

(C) Some authorities declare that people may actually go insane in order to find, in ***the dreamland of insanity***, the feeling of importance that has been denied them in ***the harsh world of reality***. There are more patients suffering from mental diseases in the United States than from all other diseases combined.

In extract (C), Carnegie implements two opposed metaphorical scenes in one sentence—“*the dreamland of insanity*” opposed to “*the harsh world of reality*”. The antithesis is seen in the direct opposition between *insanity* and *reality*. In addition, Carnegie places these two opposed words in a couple of opposed metaphorical patterns—i.e. *the dreamland of insanity* opposed to *the harsh world of reality*. Such unique merge between antithesis and metaphor helps in revealing the horrifying effect of lack of appreciation in family interactions represented in literal insanity.

Another creative employment for Antithesis is seen in the following extract:

(D) The difference between **appreciation** and **flattery**?

That is simple. **One is sincere** and **the other insincere**. **One comes from the heart out, the other from the teeth out**. **One is unselfish; the other selfish**. **One is universally admired; the other universally condemned**.

In this question-answer pattern, Carnegie's answer encompasses four successive antithetical instances at word level describing the differences between appreciation and flattery—*Sincere vs. insincere, one comes from the heart out vs. the other from the teeth out, one is unselfish vs. the other selfish, one is universally admired vs. the other universally condemned*. Carnegie addresses the readers' logical appeal (i.e. *logos*) by facing them with the positive features of appreciation opposed to the negative features of flattery. Furthermore, within this unique set of Antithesis, Carnegie merges Antithesis with a couple marked antithetical idiomatic expressions—*comes from the heart out vs. the other from the teeth out*. These antithetical idiomatic expressions emotionally describe what one really feels when practicing sincere appreciation opposed to what one feels when practicing flattery; such intentional implementation for these emotive idiomatic expressions addresses the readers' emotional appeal (i.e. *Pathos*) and hence easily persuade the readers with the outstanding effect of appreciation.

Another instance of *Antithesis* is signaled in Carnegie's selection for a famous quote for an influential public figure; this quote is written on the bust of a Mexican hero in the Chapultepec palace in Mexico City and is illustrated as follows:

(E) I recently saw a bust of Mexican hero General Alvaro Obregon in the Chapultepec palace in Mexico City.

Below the bust are carved these wise words from General Obregon's philosophy:

**"Don't be afraid of enemies who attack you. Be afraid of the friends who flatter you."**

In this extract, the employed quote highlights the negative effect of flattery in a creative antithetical format that urges the readers to beware of the negative effect of flattery even if it comes from a friend. Such antithetical format fulfils the readers logical appeal (i.e. *logos*); in addition, Carnegie's selection for a quote stated by an influential public figure whose ideas are credible to the public directly fulfills the readers' ethical appeal (i.e. *ethos*) to be given a credible opinion for a trustworthy person.

As for the last antithesis signaled in this self-help text, it is seen in the following concluding segment:

(F) **Honest appreciation got results** where **criticism and ridicule failed**.

This statement includes an antithetical image that acts as a powerful call-to-action. In this concluding sentence, Carnegie could have concluded the proposed topic by just referring to the positive pay-off of appreciation as in the first half of the sentence—i.e. "Honest appreciation got results"; however, he chooses to add the negative pay-off offered by the opposed version of appreciation, i.e. "criticism and ridicule failed", to intensify the generated persuasive effect through the employment of antithesis as an influential persuasive tactic.

In conclusion, after investigating Seven Antitheses at word level and one creative Antithesis above word level, it is worth highlighting that the persuasive effect that antithesis generates, in the self-help text in hand, mainly comes out of the logical reasoning produced from the compare and contrast process established within the linguistic composition of Antithesis. This is in addition to the extra persuasive effect generated either from the creative merges that Carnegie does—idiomatic expression

merged with Antithesis as in extract (D), and metaphors merged with Antithesis as in extract (A) and (C), or through the placing of the antithesis within a specific linguistic format, like direct quotes for famous public figures, that adds extra credibility for the proposed idea as in extract (E). Accordingly, Antithesis, in the current self-help texts, helps in persuading the readers through addressing their logical appeal (i.e. *Logos*), through addressing their emotional appeal (i.e. *pathos*) once merged with another persuasive tactic that addresses the reader's emotions, and through addressing their ethical appeal for credibility (i.e. *Ethos*) once introduced within a linguistic format that supports the credibility of the proposed information.

## 6. Findings and concluding remarks

Based on the analysis conducted above, the following table statistically sheds light on the variation of the employed rhetorical devices, their frequency of occurrence and the Aristotelian persuasion modes it addresses.

	<b>The Persuasive tactic (Rhetorical device)</b>	<b>Frequency of occurrence</b>	<b>The addressed Aristotelian Persuasion-mode</b>
	<i>Schematic devices</i>		
1	Storytelling	<b>8</b> (Only 2 investigated)	Ethos, logos, and Pathos
2	Exemplification	<b>5</b>	Logos and pathos
3	Rhetorical Questions	<b>5</b>	Pathos and Logos
4	Questioning	<b>4</b>	Logos and Pathos
	<i>Syntactic devices</i>		
5	Repetition	<b>6</b>	Pathos, Logos, and Ethos
6	Triplets	<b>4</b>	Pathos, Logos, and Ethos
7	Parallelism	<b>3</b>	Logos and pathos
8	Antithesis	<b>6</b>	Logos and Pathos

This statistical quantitative analysis reveals that all the employed rhetorical devices address at least two if not all of the readers' persuasive appeals—i.e. *Logos*, *Ethos*, and *Pathos*. The most employed schematic rhetorical device is 'Storytelling'; it covers the largest patch in the narrative thread of self-help text-type which is mainly a representation of a carefully chosen bundle of real-life experiences either for credible public figures or for socially famous trustworthy persons. What distinguishes storytelling from other employed schematic rhetorical devices is that it succeeded in fulfilling all the readers' persuasive appeals—logical appeal (*logos*), credibility/ethical appeal (*ethos*), and emotional appeal (*pathos*).

As for the most employed syntactic rhetorical device, it showed that the variant types of repetition, i.e. repetitions, triplets, and parallelism, are the most employed syntactic rhetorical device in self-help text-type. The employed forms of repetition and triplets succeeded in fulfilling all the readers' persuasive appeals—logical appeal (*logos*), credibility/ethical appeal (*ethos*), and emotional appeal (*pathos*). As for parallelism, it largely fulfilled the readers' logical and emotional appeals (i.e. *logos* and *pathos*). Another creative employment for an influential syntactic rhetorical device is seen in the successful implementation for a considerable number of Antheses either between words and phrases or between the employed ideas; Antithesis succeed in



generating a powerful justified persuasive effect basically through fulfilling the readers' logical and emotional appeals (i.e. logos and pathos).

This statistical analysis along with the linguistic investigation of self-help text-type conducted in the Analysis and Discussion section yields the following findings about the linguistic features of the self-help text-type:

1. A notable variation in both the schematic and syntactic rhetorical devices employed in self-help text-type.
2. 'Storytelling' is a core component of self-help text type, covering a large percent of the narrative thread of self-help text-type.
3. 'Rhetorical questions' and 'Questioning' are an essential ingredient in the persuasion process of self-help text-type. They successfully achieved a threefold purpose; they organize the ideas in the narrative structure of the text, mainly address the ideas logically predicted in the readers' mind, and implicitly engage the readers in a friendly conversational relationship with the author. Hence, achieving such a threefold purpose succeeded in fulfilling the readers' logical and emotional appeals (i.e. logos and pathos). In addition, the linguistic investigation revealed the use of specific types of rhetorical questions entitled, in the current study, as *Confirmatory Rhetorical Questions* which refer to rhetorical questions that leads to a confirmative answer that supports the proposed idea, and *Suggestive Rhetorical Questions* which refers to rhetorical questions that presuppose that a specific answer that is implicitly shared by the author/speaker and the reader/ audience should be given.
4. 'Exemplification' in self-help text-type is either explicitly stated, or implicitly implemented within the narrative thread of the text. The types of Exemplification in self-help text-type are summed up under two categories: explicit exemplification and implicit exemplification; explicit exemplification is seen in the explicit employment of exemplification signals like for example, for instance ...etc; whereas, implicit exemplification is implicitly embedded or merged with other rhetorical devices and is categorized into three sub-categories—*Storytelling exemplification*, *Exemplification via Foregrounding*, *Exemplification via Repetition* (c.f. section 5.1. Storytelling and Exemplification).
5. A linguistic hallmark of self-help text-type is the excessive use of variant forms of repetition namely *Anaphoric repetitions*, *Initial repetitions*, *Triplets*, *Anaphoric Triplets*, and *Parallelism*. This is in addition to the creative merge of Anaphoric triplets and parallelism which results in generating a powerful persuasive effect that fulfills the readers' logical, ethical, and emotional appeals (i.e. logos, ethos, and pathos).
6. Self-help text-type is distinguished by the creative adoption of the *merging technique*—a technique which encompasses merging two or more rhetorical devices in one linguistic pattern mainly for the purpose of intensifying the generated persuasive effect through fulfilling more than one persuasive appeal, i.e. logos, ethos, pathos.

These findings are considered the main linguistic features that distinguish self-help text-type from other text type. Nevertheless, the most significant finding in this study is that the linguistic investigation conducted under the analysis and discussion section proves the efficiency of the *Golden Formula of Persuasion* in generating the unique persuasive effect that distinguishes self-help text-type.

### **The GOLDEN FORMULA of Persuasion**

**A rhetorical device + Logos, Ethos, and Pathos = A Powerful persuasive tactic**

This linguistic formula suggests that employing specific rhetorical devices that fulfil the readers' persuasive appeals (i.e. logos, ethos, and pathos) results in turning the employed rhetorical device into a powerful persuasive tactic that is capable of changing

the mindset of the reader and make him/her consciously believe in the positive effect of proposed ideas and accordingly lead him/her to a real positive change in attitude.

Accordingly, in order to produce a persuasive tactic that is capable of generating a significant persuasive effect that can greatly influence the readers and lead them to a real change in their attitude, you can follow the following steps:

1. **First**, you need to identify which personal appeal, i.e. persuasion mode, you will address: logical appeal (i.e. *Logos*), and/or ethical appeal (i.e. *Ethos*), and/or emotional appeal (i.e. *Pathos*).
2. **Then**, you choose the rhetorical device accordingly; for example, if you want to address the readers' logical appeal (logos), based on the information you want to propose, you can choose from the rhetorical devices bundle which addresses the readers' logos like Questioning, Repetition, and/or Antithesis. In case you want to generate a higher persuasive effect, you can address both the readers' logical (i.e. logos) and credibility appeal (i.e. ethos) by employing a schematic rhetorical devices like Storytelling and Exemplification. In case you want to address the readers' emotional appeal, you can employ rhetorical devices like rhetorical questions or repetition. To illustrate: the following diagram illustrates the process of formulating a highly influential Persuasive Tactic.

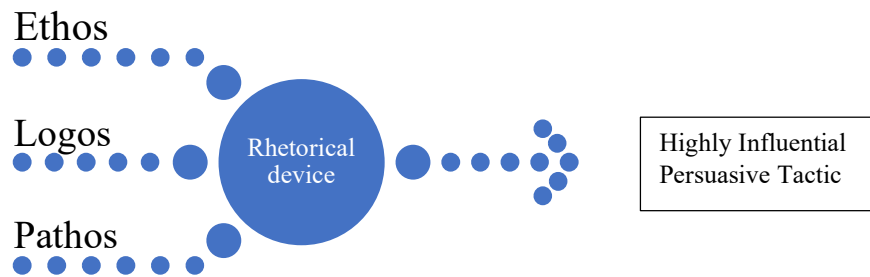


Fig.2: The process of formulating a highly influential Persuasive Tactic

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## Orientalism and Periods of Translating the Qur'an: Types and History of Oriental Translations

الاستشراق ومراحل ترجمات معاني القرآن الكريم، أنواع الترجمة وتاريخ الترجمات الاستشراقية للقرآن الكريم

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### ARTICLE DATA

Received: 15 December 2022

Accepted: 17 February 2023

Volume: 2

Issue: (4) Autumn 2022

DOI: 10.54848/bjtll.v3i1.54

### KEYWORDS

Orientalism, Qur'an, translation history, West, East, morphological roots, Arabic.

### ABSTRACT

This study aims to build bridges of thought between the East and the West and to correct the fallacies and negative ideas claimed by the West against the Eastern thought, especially Islam, as an adversary and enemy. The West claimed it as a reactionary thought. The translation movement from Arabic into English, especially Islamic texts, faces great difficulty because English vocabulary is limited to covering Arabic vocabulary, not to mention Islamic vocabulary and expressions that have not yet been adequately translated into English, such as the terms: the unseen and the Day of Resurrection, and their names such as "al-Qāri'ah, al-ṭāmh, al-ṣākhkh". Even the word Ṣalāt 'prayers' is translated by most English translators barring in mind the same concept of prayer in Christianity which is not appropriate and which refers to a lack of English morphological roots. The English morphological roots are about 6000, while the Arabic roots are more than 600,000. In addition to the lack of translated references into Arabic that are related to the research subject.

إننا لم نعرف إلى وقت قريب، ترجمة جيدة استطاعت أن تتلطف من روح الوحي والواقع أن كثيرا من المترجمين الأوائل لم يعجزوا عن الاحتفاظ بجمال الأصل- فحسب- بل كانوا إلى ذلك مفعمين بالحد على الإسلام، إلى درجة جعلت ترجماتهم تنوء بالتحامل. ولكن حتى أفضل ترجمة مكنة للقرآن، في شكل مكتوب، لا تستطيع أن تحتفظ بإيقاع السور الموسيقي الأسر على الوجه الذي يُرتلها به المسلم. ولا يستطيع الغربي أن يدرك شيئا من روعة كلمات القرآن وقوتها إلا عندما يسمع "آيات" منه مرتلة بلغته الأصلية. روم لاند، كتاب "الإسلام والعرب"

أسباب اختيار هذا الموضوع ميدانا للبحث من جهتين:

أولا من جهة المستشرقين:

- 1- لُوْحظ أن الهجوم على الإسلام يأتي غالبا عن طريق حركة المستشرقين، وأن الفرصة قد أتاحت لهم كاملة للدخول إلى الشرق وتناول إنتاجه، وأنهم قد أباحوا لأنفسهم مهمة نقد وتجريح التراث العربي، وخاصة الإسلامي منه. فالاستشراق لا يقدس إلا غاياته وأهدافه.
- 2- على الرغم من أن الاستشراق له دراساته القيمة في الشرق والغرب إلا أنه في كثير من الأحيان كانت مواقفه مجانبة للصواب في كثير من اتجاهاته ومواقفه ونظرياته، وإغفاله الدراسات التقويمية والمقارنة والموضوعية.

ثانيا من جهة الكتاب والباحثين العرب:

- 1- وجدت الباحثة أن هناك البعض من الكتاب والباحثين الذين تناولوا موضوع الاستشراق؛ قد نظروا إلى الاستشراق، وأهله نظرة تشاؤمية صابيين جام غضبهم على المستشرقين، ويتعصبون لفكرة معينة دون حجة أو دليل أو برهان، وأحيانا دون فهم لعلمائه وأثر ثقافتهم عليهم، وأن منهم من يببالغوا في أهميته للدراسات العربية والإسلامية.

2- تهدف هذه الدراسة إلى محاولة مد جسور الفكر بين الشرق والغرب، وتصحيح ما جاء في الفكر الغربي من مغالطات، وأفكار سلبية أملت عليها بعض الوسائل التي تجعل من الفكر الشرقي، وخاصة الإسلامي خصما وعدوا؛ بل ووصفه بأنه فكر رجعي عقيم. فواجب كل باحث في هذا الصدد عرض القضية الفكرية والمشكلة الكائنة بين الفكرين في محاولة لوضع حلول لها بأسلوب علمي محايد أقرب إلى الموضوعية والاتزان.

### مشكلة البحث والصعوبات التي واجهت البحث منها:

#### صعوبة الترجمة:

تواجه حركة الترجمة من العربية إلى الإنجليزية، وخاصة ترجمة النصوص الإسلامية صعوبة كبيرة، لأن المفردات الإنجليزية قاصرة على احتواء مفردات العربية؛ فضلا عن المفردات، والألفاظ الإسلامية التي لم تُترجم بعد إلى الإنجليزية مثل مصطلحات: الغيب ويوم القيامة وأسماءها مثل "الفارعة الطامة الصاخة"، حتى كلمة الصلاة يترجمها أغلب المترجمين الإنجليز على نفس مفهوم الصلاة في النصرانية، وهذا خطأ كبير، وهذا إن دل فإنما يدل على قلة الجذور اللغوية الإنجليزية، وهي حوالي 6000 جذر لغوي فقط في حين الجذور اللغوية العربية أكثر من 600000 جذر لغوي.

قلة المراجع الأجنبية خاصة المترجمة، والخاصة بموضوع البحث.

#### تمهيد:

الحمد لله رب العالمين، والصلاة والسلام على سيدنا رسول الله ومن والاه...وبعد، فإن القرآن الكريم هو كتاب الله الذي أنزله على قلب نبيه محمد - صلى الله عليه وسلم ليخرج الناس من الظلمات إلى النور، ولينقذهم من الكفر والظلم والفجور.

قال الله تعالى: "كتاب أنزلناه إليك لتخرج الناس من الظلمات إلى النور بإذن ربهم إلى صراط العزيز الحميد"-سورة ابراهيم الآية(1).

وقد أنزل - سبحانه - هذا القرآن على قلب نبيه محمد - صلى الله عليه وسلم - لمقاصد عالية، ولحكم سامية وأغراض شريفة، وغايات جليلة من أهمها:

1- أن القرآن هداية إلى الصراط المستقيم، وإلى السعادة التي تصبو إليها النفس، وتتطلع إليها القلوب، قال تعالى: "قد جاءكم من الله نور وكتاب مبين\* يهدي به الله من اتبع رضوانه سبل السلام ويخرجهم من الظلمات إلى النور بإذنه ويهديهم إلى صراط مستقيم." سورة المائدة الآية15، 16.

وقال الشوكاني في تفسيره: (وأما حد الكتاب فهو: الكلام المنزل على الرسول، المكتوب في المصحف، المنقول إلينا نقلا متواترا).<sup>(2)</sup> ويعد كتاب الله تعالى محط اهتمام المسلمين وغير المسلمين؛ وذلك من خلال ما تناولوه بالتفسير والتحليل، في محاولة للسعي إلى فهمه واستيعاب معانيه، والوقوف على أسرار البلاغية والإعجازية، وما لها من تأثير في نفوس المسلمين، وأيضا غير المسلمين الذين يستمعون له فتخشع جوارحهم له.

2- يؤكد لهم بأنه ليس بكلام بشر إنما هو كلام رب العالمين، وذلك من خلال شهادة الكثير ممن صرحوا بذلك (وكذلك من أهم المقاصد التي من أجلها أنزل الله تعالى على نبيه- صلى الله عليه وسلم- هذا القرآن، أن يكون هذا القرآن معجزة ناطقة في فم الدنيا بصدقه فيما يبلغه عن رب العزة).<sup>(3)</sup>

3- ولقد تحدث الإمام القرطبي في مقدمة تفسيره عن فضائل القرآن الكريم، وعن فضل قارئه ومستمعه، والعمل بإرشاداته وعن كيفية تلاوته، وعن فضل تفسيره فقال ما مفهوماه: (اعلم أن هذا الباب واسع كبير، ألقى فيه العلماء كتب كثيرة، نذكر من ذلك نكتا تدل على فضله، وما أعد الله لأهله إذا أخلصوا الطلب لوجهه وعملوا به، فأول ذلك أن يستشعر المؤمن من فضل القرآن أنه كلام رب العالمين).<sup>(4)</sup>

4- ومن الآثار التي جاءت في هذا الباب ما أخرجه الترمذي عن أبي سعيد الخدري قال: قال رسول الله صلى الله عليه وسلم يقول الله تعالى: "من شغله القرآن عن مسألتي، أعطيته أفضل ما أعطيت السائلين."<sup>(5)</sup>

(وكان من مظاهر عنايته- سبحانه- بكتابه، أن جعله محفوظا في كل العصور بالتواتر الصادق القاطع، برويه الخلف عن السلف بالكيفية المروية عن رسول الله- صلى الله عليه وسلم- وأن وفق له في كل عصر حفاظا متقين، جمعوه في صدورهم بالكيفية المروية عن رسول الله صلى الله عليه وسلم وأن قيض له رجالا قضوا معظم حياتهم في خدمته ودراسة علومه، فمنهم من كتب في إعجازه، ومنهم من كتب في قصصه وأخباره، ومنهم من كتب في أسباب نزوله، ومنهم من كتب في ناسخه ومنسوخه، ومنهم من كتب في مكيه ومدنيه، ومنهم من كتب في غريب ألفاظه).<sup>(6)</sup>

(1)فتح القدير الجامع بين فني الرواية والدراية من علم التفسير: لمحمد بن علي بن محمد الشوكاني (ت1250هـ)

(2)المنتخب في تفسير القرآن الكريم باللغة الإنجليزية، ص10، ط3، ترجمة المجلس الأعلى للشؤون الإسلامية، القاهرة سنة 2017م.

(3)المرجع السابق، ص16.

(4)جامع أحكام القرآن والمبين لما تضمن من السنة وأي الفرقان، للإمام أبو عبدالله محمد بن أحمد شمس الدين القرطبي (ت671)، مج1، تحقيق: عبدالله بن عبد المحسن التركي، مؤسسة الرسالة.

(5)المنتخب في تفسير القرآن الكريم باللغة الإنجليزية، ص16.

(6)الجامع المختصر من السنن عن رسول الله ومعرفة الصحيح والمعول وما عليه العمل، محمد بن عيسى بن سورة بن الضحاك السلمي الترمذي المتوفى سنة 279هـ، مج1، ص54، تحقيق ودراسة مركز البحوث وتقنية المعلومات دار التأصيل.

وأيضاً منهم من قام بترجمته بكل لغات العالم؛ قاصدين بذلك اتمام توصيل هذه الرسالة السماوية لغير الناطقين بها .  
ومن هذه الترجمات الأمانة ترجمة المجلس الأعلى للشئون الإسلامية، فجزاهم الله عن الأمة خير الجزاء.

**وللحديث عن أهمية الترجمة يجب معرفة معنى كلمة الترجمة لغة واصطلاحاً.  
أولاً: في اللغة:**

(الترجمان: هو المفسر للكلام. والترجمان بالضم والفتح هو الذي يترجم الكلام أي ينقله من لغة إلى أخرى والجمع تراجم)<sup>(7)</sup>  
وقد أورد الامام الزرقاني في مناهل العرفان معقبا على ذلك بأن العرب لم يذع بينهم استعمال كلمة تراجم جمعا لكلمة ترجمة .  
يقول: (وهذا خلاف ما ذاع على الألسنة من استعمال تراجم جمعا لترجمة)<sup>(8)</sup>.

**(وقد ترجمه وترجم عنه إذا فسر كلامه بكلام آخر.)<sup>(9)</sup>**

وقد جاء في تفسير الإمام بن كثير: (كلمة ترجمة تستعمل في لغة العرب بمعنى التبيين مطلقا سواء اتحدت اللغة أم اختلفت)<sup>(10)</sup>  
وجاء في تاج العروس (والترجمان: المفسر للسان، وقد ترجمه وترجم عنه: إذ فسر كلامه بكلام آخر.)<sup>(11)</sup>

**ثانياً: تعريف كلمة الترجمة في الاصطلاح:**

وقد أورد الزمخشري في أساس البلاغة معنى كلمة الترجمة وارتباطها بالتفسير قال: (كل ما ترجم عن حال شيء فهو تفسرته.)<sup>(12)</sup>

الترجمة عند الزرقاني: **(هي التعبير عن معناه بكلام آخر من لغة أخرى، مع الوفاء بجميع معانيه ومقاصده.)<sup>(13)</sup>**

وقد تحدث عن معنى كلمة الترجمة، وذلك في معرض حديثه عنها من الجانب اللغوي، ومن جانب العرف، وارجع استخدام كلمة الترجمة في اللغة لأربعة أسباب هي:  
ومنها قوله: (وضعت كلمة ترجمة في اللغة العربية، لتدل على أحد معان أربعة:

**أولها: تبليغ الكلام لمن لا يبلغه. ومنه قول الشاعر: ضعت كلمة ترجمة في اللغة العربية، لتدل على أحد معان أربعة: أولها: تبليغ الكلام لمن لا يبلغه. ومنه قول الشاعر:**  
إن الثمانين وبلغتها قد أوججت سمعي إلى ترجمان.

**ثانيها: تفسير الكلام بلغته التي جاء بها، ومنه قيل في ابن عباس: أنه ترجمان القرآن.**

**ثالثها: تفسير الكلام بلغة غير لغته. رابعها: نقل الكلام من لغة إلى أخرى.....** وقد جاز على سبيل التوسع اطلاق كلمة ترجمة على كل بيان، فقيل: ترجم لهذا الباب بكذا أي عنون له ، وترجم لفلان: أي: بين تاريخه. وترجم حياته أي: بين ما كان فيها.

وترجمة هذا الباب كذا أي: بيان المقصود منه.)<sup>(14)</sup>

تعريف الترجمة عند الباحثين المحدثين:

**(كلمة الترجمة Translation: هي نقل الكلام من لغة إلى لغة أخرى، والترجمة هي التفسير ومعنى التفسير مهم جدا لأنه أساس الترجمة فمن لم يفهم لا يستطيع أن يفهم.**

وإذا لم يفهم المترجم الكلام المكتوب بلغة ما فلن يستطيع أن ينقله إلى لغة أخرى. وإذا نقله بدون فهم كاف فسوف ينتج ألبابا فيها قارئها.)<sup>(15)</sup>

ولما كان الإسلام ديناً عالمياً ولم يقتصر على أمة دون الأخرى؛ وإنما كان للناس كافة قال تعالى: (قل يا أيها الناس إني رسول الله إليكم جميعاً) الأعراف ، الآية 158

فقد وجب إيصال الإسلام لكل الناس، والترجمة هي إحدى وسائل هذا الإيصال وجسر التواصل بين الشعوب المختلفة.

من هنا بدأ المسلمون بمعرفة ضرورة ترجمة القرآن الكريم؛ فأقبلوا على ترجمته إلى لغات عدة ،ولكن كيف تكون الترجمة ؟

إن الترجمة تكون لمعاني القرآن لا لنظمه وألفاظه، ويقصد بالمعنى هنا ما يسميه المعاصرون بالفكرة لا الدلالة المباشرة ؛ أي معرفة الفكرة التي تدور حولها الآية ومناسبتها وفهمها فهما صحيحا لا لئس فيه بحيث يستشعر القارئ لهذا الترجمة الوضوح لا الغموض واللبس .

(7) لسان العرب، أبي الفضل جمال الدين محمد بن منظور الإفريقي المصري ت 711هـ، ص432 ، دار صادر بيروت.

(8) مناهل العرفان في علوم القرآن، محمد عبد العظيم الزرقاني، تحقيق: فواز أحمد زمرلي، ج 2، ص90، ط1، سنة 1415هـ، دار الكتاب العربي .

(9) القاموس المحيط: لمجد الدين محمد بن يعقوب الفيروز آبادي(ت817هـ)تحقيق: مكتب تحقيق التراث في مؤسسة الرسالة ، بيروت، ج1 ، ط2، 1407هـ.

(10) تفسير القرآن العظيم، اسماعيل بن كثير القرشي الدمشقي(ت774هـ)، ج 1 ، ص541، دار الفكر.

(11) تاج العروس من جواهر القاموس: لمحمد مرتضى الزبيدي (ت1205هـ)، دار مكتبة الحياة. بدون بيانات طباعة.

(12) أساس البلاغة، لأبي القاسم محمود بن عمر الزمخشري(ت538هـ)، ص341 ، تحقيق عبد الرحيم محمود، طبعة1399 ، دار المعرفة ، بيروت.

(13) مناهل العرفان في علوم القرآن، محمد عبد العظيم الزرقاني، ص91.

(14) مناهل العرفان في علوم القرآن، محمد عبد العظيم الزرقاني، ص90 و91.

(15) أسس الترجمة. د. عز الدين محمد نجيب، ص7، مكتبة ابن سينا، القاهرة ، "د.ت".

وقد تحدث الدكتور النملة، ومن قبله الشيخ محمد رشيد رضا عن الترجمة وماهيتها ودورها في نقل المعلومة الشرعية من اللغة الأم إلى كل لغات العالم، ومن جملة ما ذكره الأستاذ رشيد رضا ما يأتي:

(هي من وسائل نشر المعلومة الشرعية نقلها لغويا من اللغة العربية إلى لغات أخرى يتحدثون العربية من المنتمين للإسلام، ومن غير المنتمين للإسلام، وتسمى هذه الوسيلة بالنقل والترجمة). (16) وقد عقب الدكتور النملة على هذا الكلام قائلا: (والترجمة ليست علما صرفا أو فنا خالصا، ولكنها فن تطبيقي يحتاج إلى المراتب والتدريب في وجود ملكة أو موهبة طبيعية) (17)

أما مفهوم الترجمة عند الدكتور والمترجم عز الدين نجيب فنجده يستفيض في فن الترجمة، وأنه فن شامل لا يحتوي على فروع اللغة المنقول منها فحسب بل يجمع بينها وبين اللغة المنقول إليها، (الترجمة فن صعب المراس والممارسة، فن يجمع بين فروع اللغة المنقول منها واللغة المنقول إليها). (18)

## أنواع الترجمة وتقسيم العلماء لها قديما وحديثا

### تاريخ الترجمات الاستشرافية للقرآن الكريم

أنواع الترجمة:

وللحديث عن معرفة أنواع الترجمة يجب معرفة تقسيم العلماء لها :

#### أولاً: تقسيم العلماء المسلمين لها :

وقد قام العلماء قديما بتقسيم الترجمة إلى قسمين: منهم الإمام الزركشي في البرهان، والسيوطي في الإتقان والزرقاني في مناهل العرفان، وحديثا الشيخ الذهبي في التفسير والمفسرون وغيرهم.

ولم يخرج كلامهم عن بعضهم البعض في تقسيم الترجمة إلى نوعين هما: الترجمة الحرفية، والترجمة التفسيرية. فما المقصود بكل منهما؟ فقد جاء في البرهان أن الترجمة الحرفية هي: (التي تراعي فيها محاكاة الأصل في نظمه وترتيبه). (19)

وقد تحدث الزرقاني عن الترجمة وأنواعها فقال: (فهي تشبه وضع المرادف مكان مرادفه. وبعض الناس يسمي هذه الترجمة ترجمة لفظية، وبعضهم يسميها مساوية). (20) وقد تحدث الذهبي عن الترجمة ولم يخرج كلامه عما سبقه في تعريفها، وقام بتقسيمها إلى قسمين هما: ("الترجمة الحرفية، والترجمة التفسيرية أو المعنوية") (21)

#### ثانياً: أنواع الترجمة الدينية ومستوياتها حديثاً:

وما لا شك فيه أن الترجمة في تطور مستمر؛ فكما أنها قديما كان يقسمها العلماء إلى نوعين هما: الحرفية والتفسيرية؛ (فقد استطاعت كلمة الترجمة أن تواكب متطلبات النص الحدائثي، وتصلح لكل نصوص العلم، وتفرع من فروعها الأساسيين الحرفي والتفسيري فروع أخرى؛ بما تناسب ومتطلبات العصر الحديث؛ فخرج لنا بعض الباحثين والمترجمين باستنباط مستويات وأنماط عدة. وعلى كل يمكننا تبين الأنماط أو مستويات الترجمات الحديثة، مع ملاحظة أن المترجم قد يستعمل عدة مستويات في ترجمة نص واحد، فجملة ما قد يناسبها مستوى أو نمط معين بينما جملة أخرى قد تحتاج إلى مستوى آخر، والغرض النهائي هو الحصول على أفضل وأوضح ترجمة للنص). (4)

ومن هؤلاء العلماء المحدثين المترجم الدكتور: عز الدين نجيب، وجاءت تقسيماته للترجمة من خلاصة ما جمعه وترجمه حيث قام بعمل قاموس ضخ من مجلدين من أضخم المجلدات في مجال الترجمة وشرح المصطلحات الدينية، وتوصلت إليه نتائج بحثه إلى انقسام الترجمة وتنوعها إلى أنماط عدة:

#### ومن هذه الأنماط:

1- الترجمة الحرفية : وهي ترجمة تترجم النص كلمة كلمة بنفس تركيب الجملة الأصلية وبدون التفات إلى اصطلاحات اللغة المنقول منها مما يؤدي إلى نص مترجم ركيك الأسلوب وغامض ومشوش.

(16) الوحي المحمدي محمد رشيد رضا ، ص6 ، القاهرة ، نهضة مصر ، سنة 1956 م .

(17) المرجع السابق ، نفس الصفحة .

(18) أسس الترجمة ، د. عز الدين محمد نجيب ، ص700 .

(19) البرهان في علوم القرآن : ليدر الدين محمد بن عبد الله الزركشي (ت794هـ)، ص191 .

(20) مناهل العرفان في علوم القرآن، محمد عبد العظيم الزرقاني ، ص91 .

(21) التفسير والمفسرون ، د. محمد حسين الذهبي، ج1 ، ص23، من اصدار وزارة الشؤون الإسلامية والأوقاف والدعوة والإرشاد ، المملكة العربية السعودية.

4- أسس الترجمة الصحيحة ، د. عز الدين نجيب، ص7 (بتصرف) .

**2- الترجمة بتصرف:** وهي ترجمة حرفية للجملة كاملة بحيث ينقل المترجم للقارئ المعنى الذي يقصده الكاتب مع مراعاة تراكيب اللغة المنقول إليها من حيث التقديم والتأخير ، وترجمة الاصطلاحات والتعابير الاصطلاحية إلى ما يمكن أن يناظرها في اللغة العربية، واختيار ألفاظه ليراعي الإيحاءات الهامشية، أو ظلال المعاني التي يقصدها الكاتب.

ولايهم هذا النمط من الترجمة تساوي عدد كلمات الجملة الأصلية والجملة المترجمة.

**3- الترجمة الإبداعية أو الترجمة الحرة:** فليس هناك ترجمة واحدة صحيحة والباقي خطأ، ولكن هناك ترجمات جيدة وأخرى متوسطة وترجمات ضعيفة.

وكذلك فليست الترجمة فنا خالصا، فالفنان الخالص ليس عليه سلطان سوى مايمليه عليه خياله وإبداعه، أما المترجم فهو ملتزم بالنص الذي أبدعه المؤلف، وكل ما يستطيع عماء هو أن يجلو ما خفي، ويوضح ما غمض، وينتقي لفظا أو آخر بحيث ينقل إلى القارئ فكر وروح وأسلوب الكاتب بأمانة وسلاسة .  
فالترجمة ليست علما أكيدا وليست فنا خالصا ، بل هي فن تطبيقي أي حرفة تحتاج إلى الكثير من الممارسة والتدريب والصبر.

**4- الترجمة الإبداعية أو الترجمة الحرة:** (وفيها يلتزم المترجم بموضوع النص المترجم وأفكاره الرئيسية، وفيما عدا ذلك يتصرف بطريقة حرة في أسلوب الكتابة، وفي المصطلحات المستخدمة وفي الصور الجمالية ، بل قد يضيف أو يحذف بعض التفاصيل غير الأساسية، ويتم هذا عادة في ترجمة الشعر، التي يفضل فيها انشاء شعر جديد به معظم أفكار الكاتب الأصلي، ولكن ببحور وأوزان وقواف عربية .

**5- الترجمة الشارحة أو التفسيرية:** (وفيها يضيف المترجم بعض الألفاظ أو العبارات التي يشرح فيها غوامض النص الأصلي .

وقد تكون هذه الاضافة في متن النص أو يفضل أن تكون في الهوامش).<sup>(22)</sup>

وهذا الأسلوب من الترجمة أميل إلى الأسلوب الحر في التعامل مع النص المترجم؛ حيث يعطي المترجم الحرية في اختيار ألفاظ وعبارات خيالية وإبداعية من لدنه، مع الحرص على سلامة المغزى العام أو الفكرة الرئيسة للنص.

ومثل هذا النمط من الترجمة يحتاج إليه الباحثون في ترجمة النصوص الدينية حيث تكون معاني بعض المصطلحات غامضة أو غير معروفة ، وكذلك في بعض الترجمات الأدبية لإيضاح بعض الغوامض التي تتبع من إشارات الكاتب إلى موضوعات أو شخصيات ثقافية غير مألوفة للقارئ العادي.

**6- الترجمة التلخيصية:** (وهذا النمط من الترجمة يعطي المترجم فكرة عامة مختصرة عن الموضوع الذي يترجمه ، كخطوة لاختيار النص الجدير بالترجمة الكاملة (الأمينة).<sup>(23)</sup>

وفيه لا يلتزم المترجم بالترجمة الكاملة للنص المراد ترجمته؛ بل يقوم بإعطاء عناوين عامة ملخصة للموضوع المراد ترجمته دون الالتزام بترجمته ترجمة فعلية.

وهذه الترجمة تعدها الباحثة ترجمة غير أمينة وذلك مع النصوص الدينية المراد ترجمتها.

وهي ترجمة قاصرة لا تفي بالغرض المطلوب في العمل المترجم.

**7- التعريب:** (وهو غير تعريب الألفاظ والمصطلحات، فهو تعريب يجري على مستوى النص الأدبي لتحويل شخصياته وبيئته ومواقفه إلى شخصيات وبيئة ومواقف عربية مع الاحتفاظ بالخط الدرامي وعقده وموضوع العمل الأدبي).<sup>(24)</sup>

وفيها يقوم المترجم أثناء الترجمة بترجمة بعض الألفاظ ترجمة معربة مثل ترجمة كلمة computer بنفس النطق المعرب لها أي بكلمة كمبيوتر، والتي هي في الاصل لم تكن عربية فاستبدلها المترجم بالكلمة العربية وهي الحاسب الآلي.

**8- الأقلمة :** (مثل التمصير والسعودة واللبننة، وهي فروع من التعريب يتم فيها تحويل النص الأدبي إلى بيئة مصرية أو سعودية أو لبنانية... إلخ مع استعمال اللغة العامية للبلاد المقصود).<sup>(25)</sup>

وهي ترجمة النص الأدبي ولكن يتم فيه الاستعانة ببعض الألفاظ المعربة ولكن بلهجة من لهجات أهل البلد التي منها المترجم.

فمثلا فلو كان المترجم سوريا، وقد كان في العمل المترجم كلمة we start بمعنى نبدأ؛ قام المترجم بترجمتها بلفظة "نبلس"، وهذا مذموم في الترجمة وينتزع منها الطابع اللغوي الصحيح والألفاظ الرصينة .

ولو استمر ترجمة العمل الأدبي بهذا الشكل لحلت العامية مكان العربية الفصيحة واستبدل الثمين بالغبث الرديء.

**9- الاقتباس:** وقد عرفها الدكتور عز الدين نجيب بأنها: (وفيها يتم استعارة العقدة الرئيسة للعمل الأدبي مع ابداع مواقف فرعية جديدة).

(22)أسس الترجمة ، د. عز الدين محمد نجيب ، ص 10 و11.

(23)أسس الترجمة ، د. عز الدين محمد نجيب ، ص 10 و11.

(24)المرجع السابق، ص12.

(25)المرجع السابق ، نفس الصفحة .



حيث يقوم المترجم بذكر العقدة الرئيسية داخل العمل الأدبي مع وضع بصمته الإبداعية فيه، بحيث يكون ابداعه فرعاً نابعة من العقدة الرئيسية للعمل المراد ترجمته. أدوات المترجم والشروط الواجب توافرها فيه والحديث عن أدوات المترجم، والشروط الواجب توافرها فيه: يجب ألا تغفل الحديث عنه لأنه سيخدم البحث عند الحديث عن المترجم جورج سيل، وأدواته التي استخدمها في ترجمته للقرآن الكريم في الفصل الأخير من هذا البحث. وفي هذا الصدد تحدث بعض العلماء، والباحثين في ذلك ومنهم المترجم والدكتور عز الدين نجيب يقول: (ولكل فنان أدواته التي يستخدمها في فنه فالموسيقي له آلاته ونوتته الموسيقية، والرسام له فرشته وألوانه، ولوحاته، ولكن قبل كل هذا يحتاج الفنان إلى عقل ذكي وقلب شفاف واحساس مرهف. أما أدوات المترجم والذي يجب أن يعرف جيداً كيف يستخدمها ويتعامل معها فهي:

- 1- معاجم وقواميس أحادية اللغة إنجليزية| إنجليزية عامة مثل قاموس أكسفورد.
- 2- معاجم وقواميس ثنائية اللغة إنجليزية| عربية عامة مثل المورد الكبير.
- 3- معاجم وقواميس ثنائية اللغة عربية| إنجليزية عامة وذلك لتساعد في الترجمة العكسية من العربية إلى الإنجليزية ومن أهم هذه القواميس قاموس "هانز فير": معجم اللغة العربية المعاصرة.
- 4- معاجم عربية عامة: لمعرفة المعاني الدقيقة والنادرة للكلمات العربية مثل المعجم الوسيط المنجد من صحاح اللغة ولسان العرب (26)

ويضع العلماء شروطاً لابد من توافرها في المترجم حتى يخرج عمله تام غير ناقص ومن أهمها:

#### ولا يمكن الاجادة في فن الترجمة إلا عند توافر شروط أساسية في المترجم أهمها:

- 1- يجب أن يكون لديه قاعدة عريضة من مفردات اللغة التي يترجم منها وإليها، وكذلك الإمام كامل بالمصطلحات والتعبيرات التي يتميز بها كل لغة.
- 2- دراسة متعمقة للقواعد والنحو والبلاغة والبيان في اللغتين بحيث يستطيع فهم ما يهدف إليه الكاتب الذي ينقل عنه، ثم يقوم بصياغة ما يترجمه بصيغة بلاغية أقرب ما يمكن في المعنى والمضمون لما قصده الكاتب، بحيث يمكن أن يقال عنها بأنها المعادل الموضوعي للنص المترجم.
- 3- ثقافة واسعة بمعناها الواسع الذي عرفه العرب القدماء؛ بأنه الأخذ من كل علم وفن بطرف، مع خلفية علمية في العلوم التي يقوم بترجمة نصوصها مثل الأدب أو التاريخ أو الجغرافيا أو الأحياء أو الطب... أو غيرها؛ بحيث لا يخلط بين معاني الألفاظ التي ترد في النص الذي يقوم بترجمته.
- 4- الأمانة في نقل الأفكار الواردة في النص الأصلي، ونقلها بلغة واضحة وسلسة ومفهومة إلى اللغة المترجم إليها بدون اختصار أو حذف (27)

الصعوبات أو المشكلات التي يقابلها المترجم:

هناك صعوبات حتماً ولا بد أن تواجه المترجم أياً كانت اللغة التي يُترجم بها ومن هذه الصعوبات:

- 1- صعوبات خاصة بالألفاظ أو المفردات: فاللفظ مثل الجسد تماماً وروح هذا الجسد هي المعنى تماماً، مثل ما شبهه ابن رشيق القيرواني في كتابه العمدة حيث قال: "اللفظ جسم وروحه المعنى، وارتباطه به كارتباط الروح بالجسد يضعف بضعفه ويقوى بقوته." (28) نعم فليس للفظ أي روح إلا إذا ارتبط بمعنى معين يحدده السياق الذي تواجد فيه في الجملة. (ليس للكلمات أو المفردات معنى في حد ذاتها ولكنها تكتسب معناها من السياق الذي توجد فيه. ولا بد للمترجم من أن يتحرر من المعاني التي حفظها للألفاظ في شبابه. فإذا وجد المترجم كلمة يعرفها ولكنها لا تعطي معنى مفهوماً أو مقبولاً في سياق ما فلا بد له من أن يعود إلى القاموس يستلهم منه المعنى الجديد، فمثلاً كلمة spring قد تعني ربيع أو زميرك أو مرونة أو يقفز أو ينشأ أو ينبوع أو مصدر. وقد يكون هو السياق الوسيلة الوحيدة في تحديد معانٍ مختلفة للفظ الواحد مثل كلمة tender قد تعني مؤلم في سياق طبي أو عطاء أو عملة في سياق تجاري أو سفينة تموين في الموانئ أو عربية الوقود والماء في القطارات، أو غض أو ناعم أو رقيق أو صغير السن وغيرها من الصفات التي يحددها سياق الجملة والموضوع الذي تتحدث عنه بداخله.) (29)

فمن هذه الصعوبات التي يجدها المترجم أثناء عمله:

- 1- صعوبة الترجمة: يقول بالمر عن ترجمة القرآن الكريم سنة 1882م:

(إن ترجمته كما ينبغي هي مهمة عسيرة جداً، ومحاكاة القافية والإيقاع من شأنه أن يعطي القارئ الإنجليزي رنيناً مصطنعاً غير موجود في الأصل

العربي.) (30)

(26) أسس الترجمة، د. عز الدين محمد نجيب، ص 186.

(27) أسس الترجمة، د. عز الدين محمد نجيب، ص 186.

(28) العمدة في محاسن الشعر وآدابه، لابن رشيق القيرواني (ت 463هـ)، تحقيق: محمد محيي الدين عبد الحميد، ص 198، ط 5، دار الجيل 1981م.

(29) أسس الترجمة، دكتور: عز الدين محمد نجيب، ص 186.

(30) مناهج المستشرقين في ترجمات معاني القرآن الكريم، د. علي النملة، ص 48، ج 2، تونس، المنظمة العربية للتربية والثقافة والعلوم، سنة 1985م.

وقد تمدت الباحثة الإتيان ببعض هذه الكلمات على لسان المستشرق والمترجم بالمر حيث سبق له وقام بترجمة القرآن الكريم، فمن البديهي أن يأتي كلامه حول ذلك نابعا من التجربة التي عاشها والصعوبات التي واجهها أثناء ترجمته للقرآن الكريم.

**2- ضعف الترجمات:** تواجه الترجمة الدينية صعوبات عديدة وخاصة ترجمة معاني القرآن الكريم ، وذلك لاختلاف نوع النص المترجم ؛ إذ أنه لا يشبه كلام البشر في شيء فتكون ترجمته ترجمة خاصة من أدق الترجمات على الإطلاق، ويكون لزاما على المترجم أن يختار الألفاظ المقابلة بعناية ودقة فائقتين، ولكن دائما لم يخل جهد بشري من بعض الأخطاء والذلات، ولعل ذلك ما دفع "يوهان فوك" إلى قول مقولته المشهورة وهي: (فكل ترجمة استشرافية جديدة هي الدليل المتجدد على ضعف سابقها بل تستمد من هذا الضعف مسوغ وجودها ولا يقتصر الأمر على الترجمات الجديدة، بل إن الترجمة الواحدة تتعرض للتنقيح مرات ومرات بسبب ضعفها البيادي منذ ولادتها).<sup>(31)</sup>

وقد أوضح الدكتور عبد القهار العاني بعض الصعوبات والعراقيل التي تقابل المترجم أثناء قيامه بالترجمة، منها: اختلاف التراكيب والبناء من لغة إلى أخرى وذلك في الجمل والعبارات، وليس ذلك فحسب بل واختلاف دلالة الألفاظ من لغة إلى أخرى.

(والترجمة من لغة إلى أخرى لها صعوباتها الخاصة التي تختلف عن تلك التي تقابلها لو تُرجمت إلى لغة ثالثة ، ويرجع ذلك إلى اختلاف التركيب اللغوي وبناء العبارات والجمل من لغة إلى أخرى، ويرجع كذلك إلى اختلاف دلالة الألفاظ بين اللغات، فلا يوجد تطابق بين معاني ألفاظ لغة، ومعاني ألفاظ لغة أخرى بسبب اختلاف الثقافات بين أهالي اللغات المختلفة، واختلاف أساليب التفكير في كيفية حلها حتى يصل إلى طريقة تكفل له نقل معنى وروح ما كتبه صاحب النص إلى اللغة المترجم إليها بأوضح ما يمكنه مع سلامة العبارة وسلاسة الأسلوب).<sup>(32)</sup>

فمن هنا يتضح أن الترجمة أو مهنة الترجمة على وجه الخصوص لم تكن بالمهنة السهلة، ولكنها تحتاج بأن يكون أصحابها من الناس الموسوعيين بعض الشيء فملا يدرك كله لا يترك كله ؛ بمعنى أن المترجم لا بد وأن يكون مُلمًا ببعض العلوم التي تتعلق بالعمل المترجم. فمن كان مترجما في مجال النصوص الدينية لا بد وأن يكون دارسا لبعض علوم العربية؛ حتى يكون بارعا في مجاله أو تخصصه وهكذا.

وتكمن الخلاصة هنا في أنه لا بد من أسس ثابتة تتوافر في الترجمة مطلقا أي كان نوعها وفي المترجم القائم عليها وهي:

1- معرفة المترجم لأوضاع اللغتين: لغة الأصل ولغة الترجمة.

2- معرفته لأساليبهما وخصائصهما.

3- وفاء الترجمة بجميع معاني الأصل ومقاصده على وجه مطمئن.

4- أن تكون صيغة الترجمة مستقل عن الأصل).<sup>(33)</sup>

الفرق بين أسلوب الترجمة الدينية والترجمات الأخرى:

فمن المؤكد أن يختلف أسلوب الترجمة من ترجمة إلى أخرى؛ خاصة عندما تكون الترجمة خارجة ممن يدينون بالإسلام عن هؤلاء المترجمين الذين لا يدينون بنفس الدين. حيث يجد القارئ بونا شاسعا بين ترجمة هؤلاء وهؤلاء.

حيث يجد كثير من الباحثين أن الترجمة التي يترجمها مترجم مسلم تكون ترجمة ذات طابع ديني مميز؛ حيث يلاحظ كثرة المصطلحات الدينية وشرحها؛ بالإضافة إلى الألفاظ العقديّة والتي هي أصل أصيل في النص الأصلي .

ناهيك عن استخدام الألفاظ الفصيحة والرصينة بقدر الإمكان بما يتناسب مع تقريب المعنى العام لألية الكريمة بسلاسة ووضوح. بعكس ما نجد في الترجمة الغير دينية أي التي قام بترجمتها مترجمون غير مسلمين، فيلاحظ المطلع على هذه الترجمة عدم اتسامها بالطابع الديني، وافتقارها إلى الفهم الصحيح لمداول الآية الكريمة فضلا عن معرفة المصطلحات القدية والفقهية معرفة جيدة. وقد تحدث المترجم الكبير عز الدين نجيب في هذا الصدد ما يأتي يقول:(الترجمة الدينية كثيرا عن أساليب الترجمة الأخرى لكثرة الاقتباسات ولكن فيه من الكتب المقدسة مثل القرآن والانجيل، أو الاحاديث النبوية أو كتب التراث) .

فإذا ترجمنا لا أن نحاول إعادة ترجمتها، وكذلك الأمر بالنسبة للأحاديث النبوية أو أي من كتب التراث؛ لا بد من استخراج النص المقتبس من مصادره الأصلية. أما إذا ترجمنا من العربية نصا يحتوي على اقتباس من القرآن أو الأحاديث النبوية أو الإنجيل. فمن الأفضل أن نرجع إلى ترجمة معتمدة نأخذ منها ترجمة الاقتباس... وبالطبع لا يجب أن يتعرض لمثل هذا النوع من الترجمة إلا شخص مسلح بخلفية دينية عميقة في الديانة التي يقوم بالترجمة منها أو إليها ، بالإضافة إلى اكتمال مؤهلاته كمترجم.

(31) الدراسات العربية الإسلامية في أوروبا ، د . محمد أركون ، ص 78 ، مجلة الأصالة ، الجزائر ، العدد 44 م 6 ، ربيع الثاني 1397هـ.

(32) الاستشراق والدراسات الإسلامية، د. عبد القهار داوود العاني، ص46، عمان دار الفرقان 2000م.

(33) مناهل العرفان في علوم القرآن، ص91.

(وهناك ترجمات عديدة للقرآن تختلف قوة وضعفا عن بعضها البعض، ومن أفضلها ترجمة **مارمادوك بيكتول**، وترجمة معاني القرآن الكريم التي أصدرها المجلس الأعلى للشؤون الإسلامية).<sup>(34)</sup> ومن أروع ما قرأت ترجمتين إسلاميتين للقرآن الكريم هما: 1- ترجمة المنتخب وهي ترجمة المجلس الأعلى للشؤون الإسلامية.

2- ترجمة محمد تقي الدين الهلالي، ومحمد محسن خان. وهما من أدق الترجمات وقد أثنى عليهما كثير من الباحثين. وكان أهم ما يميز ترجمات المسلمين في ميدان الترجمة الدينية؛ وخاصة ترجمة معاني القرآن؛ هو دخول المسلمين ميدان ترجمة معاني القرآن الكريم إلى اللغات الأوروبية في القرن العشرين، وأهم ما يميز ترجماتهم أنها كاملة، ومطابقة لترتيب المصحف الشريف بالرسم والترتيب العثماني، وتتسم بالموضوعية والعلمية والحيادية، ولعلها كذلك تنقسم إلى ترجمات كاملة، وأخرى جزئية، وأهم وأشهر هذه الترجمات: ترجمة **عبد الله يوسف علي**، التي طبعت طبعتها الأولى في **لاهور** عام 1934م، وترجمة **محمد مرمادوك بيكتول** المنشورة بلندن عام 1969م، وأثنت عليها لجنة من علماء المسلمين بأنها خير الترجمات لحرصه على مدلولات الألفاظ، وتمكّنه من لغته الإنجليزية، وترجمة الرحالة النمساوي **محمد أسد** التي يؤخذ عليها تأثره بمنهج التأويل في تعليقاته، وترجمته لبعض الآيات التي تنطوي على معجزات.

ومن أحدث الترجمات المعاصرة ترجمة المجلس الأعلى للشؤون الإسلامية باسم المنتخب في ترجمة معاني القرآن الكريم إلى الإنجليزية، وهي ترجمة مناسبة للنص القرآني بها مصطلحات دينية أصيلة ومعبرة عن المعنى القرآني. وهي محط حديث الباحثة في هذا البحث.

(ولقد اتجه نفر من مفكري الغرب إلى التنزيل الحكيم حين استبانوا منزلته وتأثيره العظيم على طبقة كبيرة من البشر. وحين توثق الاتصال بين الشرقيين من المسلمين وبين الغربيين لمختلف الدواعي والأغراض، عمل هؤلاء الغربيون على التيسير الرجوع إليه واستخراج ما يحتويه، فأنشئوا فهارس مختلفة الضروب، كان من أكبرها نفا كتاب "نجوم الفرقان في أطراف القرآن" المؤلفه "فلوجل" المستشرق الألماني المطبوع في لينسك عام 1842م).<sup>(35)</sup>

ولقد كانت لترجمات المسلمين أهمية كبيرة في تصحيح الترجمات المغلوطة والمفاهيم، والمصطلحات الخاطئة التي جاء بها المستشرقون في طيات ترجماتهم؛ حيث قد جهلوا - إن لم يكن تعمدًا - فهم بعض الآيات، وبالتالي الخطأ في ترجمتها وتصدير ذلك الخطأ إلى العالم الغربي، فكانت الحاجة ماسة في الاتجاه إلى العكوف على ترجمة القرآن ترجمة إسلامية صحيحة، ومن ثم جني ثمار هذه الجهود المباركة وأثرها على أفكار وعقول العالم الغربي، فكانت هذه الترجمات بمثابة حائط صد أمام التيارات الفكرية الاستشراقية المسمومة.

(ولنا أن نتصور الآثار التي يجنيها المسلمون وغير المسلمين من الجهود المباركة المخلصة في إخراج هذه الترجمات الأصلية، البعيدة عن اللمز، التي اتسمت بها ترجمات معاني القرآن، التي قام بها المستشرقون ثم لنا أن نتصور ما سيناله المعتنون بكتاب الله تعالى من الأجر والثوبة في الدنيا والأخرة، كلما اتسع نطاق الإفادة من كتاب الله تعالى الذي "لا يأتيه الباطل من بين يديه ولا من خلفه")<sup>(36)</sup> فصلت 142 الآية.

هكذا سعى المترجمون المسلمون المخلصون إلى إيجاد ترجمة صحيحة للتعبير عن المعنى القرآني (إن عناية المسلمين بترجمات معاني القرآن الكريم لهي دليل واقعي على السعي إلى إيجاد ترجمة دقيقة معبرة للمعنى القرآني، بعد أن تعذرت، وتتعدت الترجمات اللفظية مهما وصلت بنا الحال في الاطلاع باللغات. على أن هذه الترجمات لا تغني بحال عن الأصل العربي، الذي جاء القرآن الكريم فيه معجزا ببيانه، ومن هنا حرص المعنيون بالقرآن على تعلم العربية؛ وذلك للمتابعة الدقيقة لتاريخ كتابة المصحف الشريف وطباعته، ومحاولة الغوص في معانيه التي لا تتضب).<sup>(37)</sup>

فالجملة الواحدة يمكن أن تترجم إلى أكثر من ترجمة، وكلها ترجمات صحيحة؛ إلا أنها تختلف فيما بينها في مدى دقتها، وفصاحتها وقوتها وضعفها.

(فمثلا عبارة "اعتكف في المسجد للعبادة" ترجمها غالبية المترجمين إلى: To seclude oneself in A Mosque for worship. مع أن معنى To seclude oneself هو: ينفرد بنفسه أو ينعزل، وهو ما يصح مع الرهبان الذين ينفردون للعبادة في صوامعهم، أما المسلم الذي يعتكف في المسجد فهو في وسط الناس، غير منعزل عنهم).<sup>(38)</sup>

فالملاحظ هنا يجد أن هذه الترجمة لحد ما صحيحة ولكنها ليست ترجمة دقيقة المعنى؛ بل نجدها مقصرة في توضيح المعنى في كلمة "oneself seclude" حيث قام المترجمون بحصر معنى الاعتكاف في العزلة والانفراد؛ وكأن معنى الاعتكاف هنا في هذه الترجمة يعني أن يعزل الإنسان نفسه في مكان ما دون أن يختلط بأحد.

<sup>(34)</sup> أسس الترجمة، دكتور: عز الدين محمد نجيب، ص174.

<sup>(35)</sup> مقدمة المعجم المفهرس لألفاظ القرآن الكريم، محمد فؤاد عبد الباقي، ص5، بتصرف، دار الحديث القاهرة، طبعة دار الكتب المصرية سنة 1364هـ.

<sup>(1)</sup> للمستشرقون والقرآن الكريم في المراجع العربية، د. علي إبراهيم النملة، ص41

<sup>(37)</sup> المنتخب في تفسير القرآن الكريم باللغة الإنجليزية، ص10.

<sup>(38)</sup> أسس الترجمة، دكتور: عز الدين محمد نجيب، ص174.

وقد تفرد الدكتور عز الدين نجيب بتصحيح هذا المعنى في قاموسه المصطلحات الدينية يقول فيه: (to mosque-do well for worship) بمعنى يقيم في المسجد للعبادة، وهذا المعنى أدق من المعنى الأول الذي قام بترجمته مجموعة من المترجمين؛ حيث اقترن هنا معنى الاعتكاف بمكان محدد، وهو المسجد وليس أي مكان آخر. وأيضاً ترجمها الدكتور عز الدين نجيب بترجمة أخرى صحيحة معبرة عن المعنى بدقة وهي (to devote oneself to worship in mosque) بمعنى: يكرس نفسه للعبادة في المسجد. فهنا لم نجد عزلة بعيدة عن الناس للشخص المعتكف فالمعتكف يباح له الاختلاط بالناس المترادين للمسجد المعتكف فيه، وأيضاً الخروج من المسجد لضرورة ملحة أما العزلة هنا فهي عزلة مباشرة للنساء، وكل مباح الحياة .

(ولأن الترجمة ليست علماً دقيقاً ولكنها فن تطبيقي، فليست هناك ترجمة واحدة صحيحة والباقي خطأ، ولكن هناك ترجمات عديدة تقترب بدرجة أو بأخرى من المعنى العربي الصحيح، ويأخذ كل قارئ منها ما يجده أقرب إلى فهمه وذوقه، ولذلك فسوف تجد في كثير من الأحوال أكثر من ترجمة واحدة للمصطلح الواحد كما في المثال السابق.)<sup>(39)</sup>

### ترجمة القرآن بمعنى تفسيره بلغة أجنبية:

ويراد بها توضيح معاني القرآن بلغة غير اللغة التي نزل بها. وقد أورد ذلك الإمام الزرقاني حيث قال: (ولا ريب عندنا في أن تفسير القرآن بلسان أعجمي لمن لا يُحسن العربية، يجري في حكمه مجرى تفسيره بلسان عربي لمن يُحسن العربية، فكلاهما عرض لما يفهمه المفسر من كتاب الله بلغة يفهمها مخاطبه، لا عرض لترجمة القرآن نفسه، وكلاهما حكاية لما يستطاع من المعاني والمقاصد، لا حكاية لجميع المقاصد.)<sup>(40)</sup>

وهذا النوع من الترجمة لا بد أن يستوفي فيه شروط التفسير على اعتبار أنه تفسير للقرآن، ولكن بلغة أجنبية، وأن لا بد له أن يستوفي فيه شروط الترجمة على اعتبار أنه نص مترجم تم فيه نقل معنى الآية من العربية إلى غيرها من اللغات، أي أنه يجمع بين شروط التفسير وشروط الترجمة معاً.

وقد تطرق لهذه المسألة أيضاً الدكتور مصطفى صبري حيث قال: (لذا اصطاح المسلمون على أن يطلقوا على عملية نقل القرآن وترجمته من اللغة العربية إلى أي لغة أخرى ترجمة معاني القرآن الكريم.)<sup>(41)</sup> أي ترجمة معناه وليس ترجمة حروفه وألفاظه.

كذلك تلاحظ الباحثة إطلاق العلماء الأوائل مصطلح (ترجمة المعاني) على عملية نقل لغة القرآن من لغته العربية التي نزل بها إلى أي لغة أخرى؛ لأن هناك حرج من علماء المسلمين في إطلاق مصطلح الترجمة الحرفية على القرآن؛ لأنه كلام الله لا يقابله أو يضاهيه كلام آخر . أي أننا لا يمكن أن نخضع كلام الله لمقاييس، وموازن وضعها البشر في اللغات الأخرى، ولا يمكن إطلاق الترجمة عليه دون أن تكون مقيدة بترجمة المعنى، وبشروط وضوابط وضعها العلماء على من يقوم بالترجمة.

أما الترجمة الحرفية فلم يجزها جمهور علماء الأمة ( ووصلت إلى حد التحريم بينما أجازوا الترجمة إلى النقل بالمعنى.)<sup>(42)</sup>

هكذا يرى العلماء أن ترجمة القرآن هي ترجمة للمعنى وليس للنظم أو للمبنى، لذا وجب على المستشرق المهتم بترجمة القرآن ودراسته أن يكون عالماً بلغة القرآن، وملماً ببعض علومها حتى يستطيع فهم معنى الآية الكريمة ليستطيع تفسير المعنى مما يسهل عليه توصيل المعلومة إلى القارئ.

وقد وضح الدكتور فاروق فوزي سبب الاختلاف بين الفريقين وانقسامهم إلى فريقين: فريق يجيز ترجمته ولكن ضمن شروط وضوابط، والفريق الآخر لا يجيز ترجمته ذلك بل يمنع ترجمته ذلك، والسبب في ذلك هو (لأن ترجمته مستحيلة فهي لا تعطي المعنى الكامل، ولأن بالمقصود من الآية وأن مقاصد القرآن لا يمكن الوصول إليها عن طريق الترجمة.)<sup>(43)</sup>

وقد استدل المحتجون على ترجمته بضرورة العمل على التمسك باللغة التي نزل بها القرآن الكريم، لأنها إحدى أوجه الإعجاز والتي تحدى الله بها أفصح فصحاء العرب، والتي لا يمكن قراءته إلا باللغة التي نزل بها، وكذلك يفتح الباب إلى ضرورة تعلم اللغة العربية لأنها لغة أصيلة عالمية والأجدر العمل على نشر اللغة العربية باعتبارها لغة عالمية وتدرسيها في الدول الأجنبية، لكي يتعلمها ويتقنها من يريد قراءة القرآن ومعرفة الإسلام وتاريخه معرفة حقيقية، ثم إن القرآن في رأي الفئمة نفسها "يقصد الفريق الثاني الذي لا يجيز الترجمة" لا تجوز قراءته بلغة أخرى غير العربية سواء كانت تلك اللغة شرقية أم غربية فكيف تكون كتابته أو ترجمته إلى لغة أخرى؟<sup>(44)</sup>

<sup>(39)</sup> قاموس المصطلحات الدينية عربي الانجليزي, Adictionary of religious terms, د.عز الدين نجيب، ص5، مكتبة ابن سينا، القاهرة .

<sup>(40)</sup> المرجع السابق، ص107.

<sup>(41)</sup> مسألة ترجمة القرآن الكريم، د. مصطفى صبري، ص25، القاهرة، المطبعة السلفية، سنة 1351هـ .

<sup>(42)</sup> تاريخ توثيق نص القرآن الكريم، خالد عبد الرحمن العك ص130، ط2، دار الفكر، 1989م، 1406هـ، دمشق.

<sup>(43)</sup> الاستشراق والتاريخ الإسلامي، د.فاروق عمر فوزي، ص202.

<sup>(44)</sup> المرجع السابق، ص202.

وقد اتفق الكثير من العلماء على أنه لا بد من قراءة القرآن على الهيئة التي أنزل بها، وقد أورد الدكتور فاروق فوزي حديثاً مطولاً حول هذا وأوردت منه الباحثة القليل منه في كتابه قائلا: (وهكذا فقد استقر الرأي على أنه يجب قراءته على هيئته التي يتعلق بها الإعجاز لنقص الترجمة عنه، ذلك إن الترجمة إبدال لفظة بلفظة تقوم مقامها وهذا غير ممكن بخلاف التفسير).<sup>(45)</sup>

هكذا أصّر العلماء على استحالة ترجمة النص المقدس حرفياً؛ لأن من دلالات بعض جوانب الإعجاز في القرآن هو اللغة، والتي تعد جانباً أصيلاً في تحديد ماهية النص القرآني، وأنه أنزل في بيئة قبلية أهم ما يميزها هو الجانب اللغوي، وهو الركيزة الأولى في النص القرآني. (وفي حالة النصوص المقدسة بصفة عامة والنص القرآني بصفة خاصة فإن إمكان الترجمة يزداد استحالة؛ لأن خصيصة اللغة تكون فريدة، ولأن التأثير العميق لكلمة الوحي يرتبط بلغة التنزيل؛ ذلك التأثير الذي يسميه فريديجوف شيون بالسحر فيقول: "ويرتبط ذلك السحر بلغة القرآن ذاتها، أي العربية ومن هنا لا شرعية للترجمات من الناحية المذهبية، لأن لغة من اللغات تكون مقدسة حين يتكلم بها الله ولكي يتكلم بها الله ينبغي أن تتحلى ببعض الخصائص التي لا توجد في أي لغة تالية عليها).<sup>(46)</sup> فالمستشرق شيون هنا يتحدث عن قراءة القرآن والتي لا يمكن أن تُقرأ بغير اللغة التي أنزلت بها، وهذا أمر صحيح إذ لا يمكن قراءته بغير لغته الأصلية.

ولكن التساؤل هنا عن قراءة معناه بغير العربية؟ فكما يذهب المسلمون إلى كتب التفسير لمعرفة معنى أية معينة أو سورة ما؛ فيحق أيضاً لغير الناطقين بالعربية إلى الذهاب لقراءة ترجمته لمعرفة ما في هذا الكتاب الإلهي من قيم وتعاليم وترهيب وترغيب. وقد عزى بعض العلماء الراضين لترجمة القرآن إلى الجانب اللغوي. فلو فقد القرآن الكريم لغته؛ فقد قدسيته لأنه كلام رب العزة، وهذا ما أرجعه فريديجوف شيون إلى السحر؛ حيث ربط السحر بلغة القرآن فلو فقد القرآن لغته الأصلية فقد قدسيته فضلاً عن خصائصه التي أبرزتها لغته. وقد صدق صلى الله عليه وسلم حين قال "إن من البيان لسحراً" والمقصود بالسحر هنا هو تذوق جمال اللفظة القرآنية، ووقوع تأثيرها الجمالي والإبداعي والإعجازي في النفس الإنسانية موقع السحر، وهذا ما لمس شيون، وأفصح عنه حيث تذوق سحر العربية فضلاً عن ما أثرت اللفظة القرآنية شغاف قلبه بالرغم من أنه غير مسلم إلا أن الفطرة التي خلقنا الله عليها لا تستثني أحداً من البشر، وهذا في حد ذاته قمة الإعجاز. أهمية ترجمة القرآن الكريم بالمعنى، وارتباطها بالتفسير:

لا شك أن للترجمة بالمعنى فوائد مهمة لما لها الجانب الأكبر في فهم مدلول النص القرآني لغير الناطقين بالعربية. ومن فوائدها أيضاً: أنها كالتفسير العربي الذي اتفق على جوازها وفق شروط وضوابط.

وقد تحدث الزرقاني عن فوائد الترجمة بالمعنى وتضمن كتابه خمس فوائد تذكرها الباحثة بشيء من الاختزال وهي: (الفائدة الأولى: رفع النقاب عن جمال القرآن ومحاسنه لمن لم يستطع أن يراها بمنظار اللغة العربية من المسلمين الأعاجم، وتيسير فهمه عليهم بهذا النوع من الترجمة، ليزدادوا إيماناً مع إيمانهم، ويعظم تقديرهم للقرآن.

الفائدة الثانية: دفع الشبهات التي لفقها أعداء الإسلام، وأصقوها بالقرآن وتفسيره كذبا وافتراء، ثم ضللوا بها هؤلاء المسلمين الذين لا يحذقون اللسان العربي في شكل ترجمات مزعومة للقرآن) (الفائدة الثالثة: تنوير غير المسلمين من الأجانب في حقائق الإسلام وتعاليمه) (الفائدة الرابعة: إزالة الحواجز والعوائق التي أقامها الخيلاء الماكرون للحيلولة بين الإسلام وعشاق الحق من الأمم الأجنبية. الفائدة الخامسة: براءة ذمتنا من واجب تبليغ القرآن بلفظه ومعناه، فإن هذه الترجمة قد جمعت بين النص الكريم بلفظه ورسمه العربيين وبين معاني القرآن على ما فهمه المفسر وشرحه باللغة الأجنبية).<sup>(47)</sup>

ولعل الدوافع الاستشراقية وراء ترجمة القرآن هي الدافع الأساسي وراء فساد الترجمة وقد أوضح ذلك العالم الكبير والمستشرق سابقاً "موريس بوكاي Mores Pokay" يقول: (إذا بحثنا عن السبب في فساد هذه الترجمة، وجدناه راجعاً على هذه الدوافع بأكثر مما يرجع إلى الضعف بمعرفة اللغة العربية).<sup>(48)</sup>

(إن الإسلام بخير وسيبقى بخير لأن الله يحفظ كتابه الكريم، ولكن المسلمين هم الذين ليسوا بخير؛ لأنهم نسوا قول الله تعالى: "ولقد كتبنا في الزبور من بعد الذكر أن الأرض يرثها عبادي الصالحون" سورة الأنبياء 106 فورث الأمريكان والأوروبيون والآسيويون الأرض؛ لأنهم أكثر اصلاً منا في الأرض، فهم يعملون وينتجون ويخترعون ويقومون العدل فيما بينهم، أما نحن فنصلي ونتعبد وندعو الله منتظرين نصره، ولكننا لا نعمل صالحاً، ونظم أنفسنا وديننا. والقرآن يذكرنا دائماً بأنه لا يدخل الجنة إلا "الذين آمنوا وعملوا الصالحات" الكهف 107، فمن فعل ذلك ورث الأرض في الدنيا والفردوس في الآخرة، أما من آمن فقط، ولم يعمل صالحاً فقد

(45) المرجع السابق، نفس الصفحة.

(46) مناهج المستشرقين في الدراسات العربية والإسلامية، د. علي إبراهيم النملة، ص 38، ج 2، تونس المنظمة العربية للتربية والثقافة والعلوم، 1985 م. نقلاً عن المستشرق فريديجوف شيون، كيف نفهم القرآن الكريم.

وقد استعانت الباحثة بمرجع وسبب هنا وذلك نظراً لعدم توافر كتاب فريديجوف شيون (كيف نفهم القرآن).

(47) مناهل العرفان في علوم القرآن، محمد عبد العظيم الزرقاني، ص 111.

(48) الأفكار الخاطئة التي ينشرها المستشرقون من خلال ترجماتهم للقرآن، موريس بوكاي، ترجمة: عادل زعيتر، ص 8، مكتبة عيسى البابي الحلبي، القاهرة.

خسر دنياه وأخرته، ومن يعمل صالحا بدون إيمان فقد كسب الدنيا وخسر الآخرة قال تعالى: "من كان يريد حرث الآخرة نؤذ له في حرثه ومن كان يريد حرث الدنيا نؤته منها وما له في الآخرة من نصيب" ( الشورى، الآية 20،<sup>(49)</sup>)

فالناظر إلى معظم الترجمات الاستشرافية يجدها مترجمة ترجمة معجمية؛ لأن مترجمها لم يعرف العربية معرفة جيدة . فتجد المترجم يبحث عن معنى كل كلمة في المعجم أو القاموس، ويختار إحدى الكلمات كيفما اتفق ويضعها بجوار أختها ، بدون فهم لأساليب اللغة أو ذوقها أو قواعدها. (إنه رغم ركافة هذه الترجمات، وبعد أصحابها عن الأمانة العلمية ، وتصرفهم في النصوص، وتحريف الكلم عن مواضعه والقصور الفاضح في فقه اللغة العربية والجهل بأسرارها ، نجد هؤلاء المستشرقين المبشرين يجيزون لأنفسهم إصدار أحكام على لغة القرآن وأسلوبه وبيانه ومعانيه.)<sup>(50)</sup>

محاولات الرهبان لترجمة بعض سور القرآن :

فالمحاولات الأولى في ترجمته كانت تحديدا على أيدي الرهبان، وهذا أمر يثير الاهتمام والتساؤل حول: لماذا الرهبان تحديد يسعون لترجمته ولماذا لم يترجم من قبل علماء اللغة وأدباءها؛ وهم الأولى بذلك لأنهم يمكن أن يطبقوا معايير البحث العلمي، وأسسها وضوابطه وهو أصل أصيل في البحث العلمي؟! أما الرهبان فنراهم قد يُدفعون دفعا من قبل الكنيسة ، والدليل على ذلك أنه (تمت أول محاولة لترجمته في أسبانيا على يد رجال الدين أنفسهم فقام الراهب (بطرس المحترم)2 في القرن الثاني عشر الهجري وذلك عند زيارته ل"دير كلوني" في عامي 1141م و1142م ، وقام بإعداد خطة لدراسة القرآن الكريم، وترجمة الكتاب المقدس للمسلمين، ورغم إدعائه بأنه لم يغير شيئا من المعنى؛ إلا لكي يوضح النص، إلا أنه قام بحذف أجزاء بأكملها، وأخطأ في الترجمة، وأعاد ترتيب السور، وأضاف من عنده ليشرح السور المنفصلة ووصلها ببعضها البعض واستخلص نتائج لا وجود لها ولا صلة بينها وبين القرآن.)<sup>(3)</sup> وتكون هناك دوافع وأغراض أخرى يسعون لتحقيقها في أثناء ترجمتهم للقرآن الكريم، ولا يكون الدافع نبيلاً أو يخضع لمعايير البحث العلمي. وقد أورد المستشرق " يوهان فوك" ما يثبت صحة ذلك ، ويقول في كتابه (ونحن نستجمع أسباب اللفظة الأوروبية على الثقافة العربية أن نعود بذاكرتنا القهقري، فستذكر الدافع الذي حال بالأسباب إلى العدول عن السيف إلى الكلمة من أجل درء الخطر الذي شكله الفتح الإسلامي بداية، ومن بعده الموجودون الذين أثاروا بانتصاراتهم المتكررة حفيظة الكنيسة، فنبعت فكرة ترجمة القرآن للتعرف على الطبيعة المعرفية للخصم، ومقارنته بالحجة.)<sup>(51)</sup>

عرض مبسط لأوائل الترجمات الأوروبية الكاملة والتي تُرجم فيها القرآن كاملا:

#### 1- الترجمة اللاتينية الأولى: ترجمة بطرس المبجل سنة 1156م.

هي أول ترجمة كاملة للقرآن الكريم إلى اللاتينية ،وقد تولى ترجمتها أربعة رجال منهم رجل عربي مسلم، وقد جاء ذكر هذه الترجمة في موسوعة المستشرقين حيث أرخ لها الدكتور عبد الرحمن بدوي قائلا: (أول وأقدم ترجمة كاملة للقرآن هي تلك التي دعا إليها ورعاها بطرس المحترم Pierre Le Venerable رئيس دير كلوني، وتمت هذه الترجمة في 1143م. وطبعت في بازل سويسرا عام 1543م.)<sup>(52)</sup> وقد وصفها بأنها أقرب إلى التلخيص الموسع منها إلى الترجمة؛ لأنها لا تلتزم بالنص، ولا تلتزم بترتيب الجملة في الأصل العربي، وإنما هذه الترجمة تستخلص المعنى العام في أجزاء السورة الواحدة وتعتبر عنه بتعبير من عند المترجم، ويرى أيضا أنها: (عيب على هذه الترجمة، وقد انتشرت هذه الطبعة ولاقت راجا حتى جاءت طبعة مرتشي سنة 1698م.)<sup>(53)</sup>

<sup>(49)</sup> قاموس المصطلحات الدينية عربي الانجليزي، Adictionary of religious terms، د. عز الدين محمد نجيب، ص 5 و6.

2-بطرس المحترم : راهب ولاهوتي فرنسي ولد سنة 1092م، في أوفرن وسط فرنسا، وجهه أهله للحياة الرهبانية، ونشأ في دير كلوني، وصار رئيسا لهذا الدير وهو في الثلاثين من عمره وتوفي سنة 1156م.

<sup>(3)</sup> الاستشراق في الفكر الإسلامي المعاصر، د. محمد عبد الله الشرقاوي، ص 84 .

<sup>(51)</sup> تاريخ حركة الاستشراق، يوهان فوك، ترجمة عمر لطفي العالم، ص 9 .

2-أوائل ترجمات معاني القرآن الكريم في اللغات الأوروبية، د. محمد همام فكري، ص 23، مكتبة التراث العربي والإسلامي، قطر، د.ت.

<sup>(52)</sup> موسوعة المستشرقين، د. عبد الرحمن بدوي، ص 441.

<sup>(53)</sup> المرجع السابق، ص 441.

## 2- الترجمة الإيطالية الأولى :

ظهرت هذه الترجمة سنة 1547م معتمدة على ترجمة بطرس المحترم، وقد زعم البعض أنها مأخوذة من الأصل العربي مباشرة، ولكن الدكتور بدوي لم يزعم هذا، وأورد في موسوعته قائلا: (فمن هذه الترجمة يقصد الترجمة اللاتينية الأولى- لا عن الأصل العربي للقرآن قام "أريفايني" بترجمة القرآن سنة 1547م إلى الإيطالية)<sup>(54)</sup> فهذه الترجمة لم تكن ترجمة أمينة لسببين.

أولا: أنها لم تُترجم عن النص الأصلي مباشرة.

ثانيا: أن صاحبها لم يتعلم العربية ، ولم يفهمها فأتى له بترجمته ترجمة وافية أمينة؟! (وبعد اختراع الطباعة سنة 1450م انتشرت ترجمات القرآن بلغات أوروبية مختلفة، ومنذ ذلك الحين تتابعت الترجمات؛ فظهرت الترجمة الإيطالية سنة 1547م، والتي كانت أول ترجمة لمعاني القرآن الكريم كاملا إلى لغة أوروبية حديثة.)<sup>(55)</sup>

## 3- الترجمة الألمانية الأولى 1616م:

قام بها (سالومون أشقجر) ثم طبعت طبعة ثانية سنة 1623م ، وقد اعتمدت على الترجمة الإيطالية السابق ذكرها . وقد اورد ذلك الدكتور بدوي في موسوعته ما يأتي: (وعن هذه الترجمة الإيطالية تمت الترجمة الألمانية التي قام بها سالومون أشقجر 1616م.)<sup>(56)</sup>

## 4- الترجمة الهولندية الأولى سنة 1641م:

وقد اعتمدت أيضا على الترجمة الألمانية السابق ذكرها، وقد ظهر في عنوانها خطأين : الأول: إثبات كونها مترجمة من النص العربي الأصلي مباشرة، وهي ليست كذلك.

والثاني : وقوع الخطأ في مكان طباعتها حيث تضاربت الأقوال حول تحديد مكان طباعتها كما أورد بعض الباحثين ومنهم الدكتور عبد الرحمن بدوي في موسوعته ذلك الرأي. (وعن هذه الترجمة الألمانية تمت ترجمة القرآن إلى اللغة الهولندية سنة 1641م.)<sup>(57)</sup>

5- الترجمة الفرنسية الأولى سنة 1647م: وهي ترجمة الكاتب الفرنسي دي ريبير حيث كان يتقن العربية، ويرى بعض الباحثين أن هناك العديد من مواطن التعقيد والغموض في ترجمته ؛ حيث أخذ عليه البعض هذا المأخذ في عدم الوضوح ، ولم يزود الترجمة ببعض التعليقات لشرح المواضع الغامضة ، وقد أعيدت طباعتها سنة 1649م. وقد تُرجمت هذه الترجمة إلى لغات عدة منها الإنجليزية. وبالطبع قد ذكرها عبد الرحمن بدوي في موسوعته وأرخ لها بقول: (أول ترجمة للقرآن إلى الفرنسية ، هي التي قام بها (دي ريبير) سنة 1647م.)<sup>(4)</sup>

6- الترجمة الإنجليزية الأولى سنة 1734م: هي ترجمة المستشرق والمترجم (جورج سيل Gorge Seal) وتعد أقدم ترجمة إنجليزية كاملة من النص الأصلي العربي مباشرة ، وحظيت بانتشار واسع منذ ظهورها حتى اليوم كما يرى بعض المؤرخين، وطبعت ثانية في لندن سنة 1764م، وقد اعتمدت عليها الترجمة الألمانية التي جاءت بعدها اعتمادا كليا ، وترجمت إلى لغات عدة. وقد ذكر الدكتور عبد الرحمن بدوي في موسوعته وأثنى عليها. (وأقدم ترجمة إنجليزية للقرآن عن العربية مباشرة هي تلك التي قام بها جورج سيل ، وظهرت في لندن 1734م، وعنوانها بالإنجليزية: The coran, Commonly called the Alkoran of Mohammed: translated into English immediately from the original Arabic with explanatory nots, taken from the most approved commentators to witch is prefixed a preliminary discourse: by Gourage Seal Gent. London, 1734. In 4 ,p, 187, (508.)<sup>(58)</sup>

<sup>(54)</sup>المرجع السابق ص442و443

<sup>(55)</sup>موسوعة المستشرقين، د. عبد الرحمن بدوي، ص444 .

2- المرجع السابق ، نفس الصفحة.

3- المرجع السابق ، نفس الصفحة.

4- المرجع السابق، نفس الصفحة.

<sup>58</sup>موسوعة المستشرقين ، عبد الرحمن بدوي، ص443.

ويرى بعض الباحثين أن هناك ترجمة للقرآن سبقت ترجمة جورج سيل، وهي ترجمة "ألكسندر روس" ولكن ليست ترجمة مباشرة؛ أي ليست من النص الأصلي مباشرة ولكن قام بترجمته بالاستعانة بترجمة أندريه دو ريبير الفرنسية (وفي القرن السابع عشر ظهرت أول ترجمة إلى الإنجليزية على يد ألكسندر روس) Alexandr Roos سنة 1648م؛ وذلك نقلا عن ترجمة (أندريه دو ريبير) Andre De Reer الفرنسية. أي أنه ترجمها إلى الإنجليزية عن طريق الترجمة الفرنسية، وليس من النص الأصلي مباشرة، وقد وصفها الباحثون بأنها ترجمة غير دقيقة، واحتوت على أخطاء كثيرة ومغالطات واضحة عن الإسلام.<sup>(59)</sup>

7- الترجمة الألمانية الأولى ولكن من النص العربي مباشرة : وهذه الترجمة تختلف عن الترجمة الألمانية الأولى التي ظهرت سنة 1616م؛ إذ أن الأخيرة لم تكن مترجمة من النص العربي مباشرة، ولكنها مترجمة من الترجمة الإيطالية الأولى. (وأقدم ترجمة ألمانية عن النص العربي مباشرة هي ترجمة "دافيد فريدرش ميجرلن" الأستاذ في جامعة فرانكفورت وظهرت 1772م. تحت عنوان الكتاب المقدس التركي "الإسلامي").<sup>(60)</sup> وهذه الترجمة ظهرت سنة 1772م على يد "ديفيد فريدرس" Divd فريدرس" تحت عنوان الكتاب المقدس التركي "الإسلامي"، وذلك لأنها خرجت إلى النور في عهد الدولة العثمانية، فكان ينظر لكل جهد عثماني إسلامي بأنه جهد تركي على اعتبار أن تركيا كانت حاضرة، وحاضنة الإسلام والحضارة الإسلامية آنذاك، إلا أنني أرى من خلال تلك التسمية لهذه الترجمة أن هناك نزعة عرقية لدى المترجم في حصر كل إنتاج إسلامي على أنه جهد تركي؛ متجاهلا إمبراطورية الدولة العثمانية، والتي امتدت من الشرق إلى الغرب، وشملت دولاً عربية وإسلامية وأخرى غربية، وليست تركية فقط، وكان العالم الإسلامي آنذاك متوحدا تحت رايته، كما أن تسميته بالكتاب المقدس الإسلامي فيه تشبيها له بالكتاب المقدس المسيحي، ولكن حاشا أن يشبهه لأنه كتاب محفوظ، والذي لا يأتيه الباطل من بين يديه ولا من خلفه تنزيل من حكيم حميد. (فالمأخذ التي كانت توجه للإسلام ولبنى الإسلام والقرآن، في القرون الوسطى لم تتغير الآن بالرغم من أن بعض من عني، وما زال يُعنى بدراسة الفكر العربي والإسلامي من المستشرقين حاولوا أن يتحروا من ترديد لعنات أجدادهم وانتقاداتهم إلا أنهم رددوها بثواب عصرية، ظانين أنهم ارتفعوا بكتاباتهم عن لعنات أجدادهم).<sup>(61)</sup>

ويؤكد بعض الباحثين على ذلك قائلا: (إن كل الترجمات الأوروبية حتى تلك التي قام بها علماء غرضهم الدراسة والتعرف على نصوص القرآن وبحسن نية لم تكن هذه الترجمات موفقة ولا أدت الغرض المطلوب. بل إنها زادت من الصورة المشوشة عن الإسلام لدى المثقف الأوروبي).<sup>(62)</sup>

والملاحظ هنا يجد أن الدكتور فاروق قد أرجع السبب وراء الترجمات الأوروبية التي قام بها المستشرقون أنها بغرض الدراسة والتعرف على نصوص القرآن، وأضاف أيضا أن ذلك كله كان بحسن نية من المترجمين الأوربيين، ولكنه ذهب إلى نتيجة واحدة تتفق معها الباحثة فيها، وهي بأن تلك الترجمات زادت من الصورة المشوشة عن الإسلام والمسلمين. ولكن هنا يكمن التساؤل المستمر كيف تكون كل تلك الترجمات الباعث ورائها هو الدراسة والبحث فقط؟ في حين نجد أن هناك أغراضا عدة وأهدافا متعددة وراء ترجمته من قبل المستشرقين، فلو أخذنا بذلك الرأي نكون قد ألغينا الأغراض، والأهداف الأخرى الذي أجمع عليها جل الباحثين، والتي قد قامت الباحثة بسردها في بعض فصول البحث؟ والأكثر من ذلك يقول: "أنه قد كانت النية وراء ترجمته هو حسن النية"، ولكن كيف تستوى نيات المستشرقين والمعروف عنهم- عند كل الباحثين- اختلاف مآربهم ومقاصدهم حول الإسلام؛ فنجد البعض منهم كان في موضع الهجوم وادعاء الأباطيل على الإسلام، وانعكس ذلك الحقد الدفين على ترجمته بكل ما بها من سموم واقتراءات فالنية هنا لم تكن حسنة؛ بل كانت مشحونة من قبل الكنيسة ومهيبة ماديا ومعنويا لترجمته ترجمة محرقة.

فلا يمكن أن تستوي نية وأغراض مستشرق متعصب مثل "وليم الطرابلسي" أو "جون أوف سكونيا" أو "لقس ريكاردوز" أو "الكاردينال نيكولا" الذي وصف القرآن بأنه "هرطقة مسيحية وتحريفات يهودية للتوراة". أو غيرهم من المترجمين ممن ترجموا القرآن، وأطلقوا على تسميته باسم قرآن محمد ومنهم "الكسندر روس". بمستشرق آخر معتدل مثل (أبري) <sup>63</sup> والذي أطلق على ترجمته اسم

التفسير "TheKoran Interpreted" فلم يُنسب القرآن إلى محمد صلى الله عليه وسلم بل أطلق على ترجمته باسم التفسير، وليس الترجمة الحرفية له. ومن هنا حرص العلماء مؤخرا على اطلاق كلمة تفسير بدلا من ترجمة القرآن، أي تعني ترجمة فهم المعنى القرآني. (وقد جر هذا القلق "بطرس المحترم" إلى التحدي المشوب

59- أوائل ترجمات معاني القرآن الكريم في اللغات الأوروبية، د. محمد همام فكري، ص65

60- موسوعة المستشرقين، عبد الرحمن بدوي، ص443

(61) الاستشراق بين الموضوعية والافتعال، د. قاسم السامرائي، ص69.

(62) الاستشراق والتاريخ الإسلامي، د. فاروق عمر فوزي، ص203.

63 آرثر جون أربري (Arthur Gohn Arberry) (12 مايو 1905م-2 أكتوبر 1969م): مستشرق بريطاني اخص في التصوف والأدب الفارسي. وله ترجمة رائعة لترجمة معاني القرآن الكريم باللغة الإنجليزية.



بفقدان الثقة فقال مخاطبا المسلمين: (إما أن ترفضوا القرآن لأنه ذكر حكايات، وشرائع مأخوذة من كتب تعتبرونها أنتم مزورة ، فالقرآن إذا ليس موثوقا، وإما أن تعتبروا الكتب التي اقتبس منها القرآن موثوقة).<sup>64</sup>

أقول: إن الإسلام هو تصحيح لما جاء في اليهودية والنصرانية من تحريف، وتوضيح لما دخل بها مما ليس منها. إلا أن المستشرقين قد هاجموا ذلك بشدة في محاولة لهم لإخضاع الغرب الباحث عن حقيقة الأديان، وأي منهم الدين الصحيح؟ إلى تبني آراء هؤلاء المستشرقين حول القرآن وهو أن: "محمد جاء بدينه لتحطيم النصرانية خاصة". كما يعتقد بذلك "همبرت أوف رومانس" (ودرسوا القرآن بترجمات المتعددة والمشوهة عمدا أو جهلا ، لا لأجل أن يفهموه على إنه كتاب إلهي بل إنهم نقبوا فيه ، وقلوبه ظهرا لبطن حتى يجدوا فيه سندا وذرة على صحة الإنجيل الذي بين يديهم هو كتاب إلهي ففرحوا بالثقة التي قدمها القرآن لهم، وضنوا عليه بالثقة لأن روح الاستسقاء السائدة إذ ذاك كانت ضيقة بفعل التعصب الذي زرعه الكنيسة ورهبانها أمثال بطرس الذي كتب كتابه "المختصر في كل زندقة مذهب المسلمين الشيطاني الخبيث" بعد أن تهيأت له ترجمات عديدة لأثار إسلامية أصيلة في اللاتينية.<sup>65</sup>

لذلك ينبغي على الباحث أن يدرس بتمعن الحركات الاستشراقية للقرآن الكريم دراسة علمية وافية، والتي شغلت حيزا أكثر من عشرة قرون، وأخرجت مئات الترجمات، وواكبت حقبا عدة من تاريخ الاحتكاك الغربي بالعالم الإسلامي منها الحروب الصليبية، والاستعمار الغاشم. أولا: ترجمة لمختارات من بعض آيات القرآن الكريم مع مقدمة طويلة، وصدر ذلك تحت عنوان The Holy Koran أي القرآن الكريم. وفي عام 1955م نشر الترجمة المفسرة للقرآن تحت عنوان (The Koran Interpreted) أي القرآن مفسرا، كما قام بتعريف الغرب عن جلال الدين الرومي عبر ترجمة بعضا من أعماله.

#### الخاتمة:

- 1- ضرورة الاعتناء بكتاب الله والعمل به والحث على نشر الدين بسبل عدة من أهمها: الترجمة التفسيرية لمعانيه ؛ لأنها أوثق في توصيل المعنى المراد من وراء اللفظة القرآنية، وليس ترجمته ترجمة حرفية تفقد الدقة والموضوعية.
- 2- ارتباط حركة ترجمة القرآن الكريم بحركات الفكر الاستشراقي. حيث كلنا رأينا أول ترجمة لمعاني القرآن الكريم ؛ كانت على يد رجال الدين المسيحي. والحق ان ذلك كله قد صب في صالح الدين الإسلامي ؛ حيث راينا على الجانب الآخر بعض المترجمين المسلمين قد قاموا بترجمته ترجمة صحيحة وافية؛ لتكون حائط صد أمام من يحاول أن يشوه القرآن عن طريق ترجمته ترجمة غير صحيحة وتصديره للغرب الذي لا يفقه شيئا عن العربية بصورة محرفة.
- 3- العمل على الاهتمام بالترجمات الصحيحة ونشرها والتنويه على الترجمات الغير دقيقة. مع بيان الجوانب المضينة بها؛ وقد رأينا في فصول البحث تناول ترجمة جورج سيل لمعاني القرآن الكريم ومعرفة مدى أمانته في ترجمة القرآن من اللغة العربية مباشرة إلى الإنجليزية دون الاستعانة بنسخة القرآن المترجم إلى اللاتينية ح مما يدل على أنه قد تعلم العربية واطلع عليها .
- 7- بل ويجب على الباحث في المقام الأول أن يكون سفيرا للإسلام داعيا له بالحكمة والموعظة الحسنة متخذا الآية الكريمة "وجادلهم بالتي هي أحسن " معينا في فهم ومحاورة الآخر. وهذا يقود الباحثين إلى التأمل في مقولة إدوارد سعيد عن الاستشراق التمثيلي الذي يرى أن الشرق لا يستطيع أن يمثل نفسه بل يحتاج إلى من يمثله . وانجراف أغلب المستشرقين وراء إطلاق الأحكام جزافا على كل تراث إسلامي؛ أما إذا كان تراثا إنسانيا تناوله بكل موضوعية؛ متفهما موضوعات ذلك التراث الإنساني وأحكامه وأعرافه.

وفي ختام البحث تود الباحثة لعرض بعض النتائج والتوصيات الخاصة بالاستشراق والتي وصى عليها بعض العلماء والباحثين ودور الباحثين في مجال الدراسات الإسلامية تجاه الهجمة الشرسة على الإسلام والمسلمين، وما يقع على عاتقنا حيال هذه القضايا المعاصرة. وعلام تُفني أعمارنا في هذه الدنيا؟ ونحن مسؤولون يوم القيامة ماذا قدمنا للإسلام والمسلمين ؟ هل نجري وراء بهرجة، وزيف الغرب أم نكون سدا منيعا للإسلام وندافع عنه بكل ما أوتينا من قوة؟

والإجابة هنا تكمن في توجيه المستشرقة أنا ماري شميل تلك المدافعة عن حضارة الإسلام، وهي من هي وهي بنت الحضارة الغربية والتي تربت على تلك الثقافة الغربية ولكنها وجدتها ثقافة هشّة لأخلاقية لذلك فهي حذرت منها ومن الانجراف ورائها والانخداع بمتاع الدنيا وغرورها ودعت المسلمين إلى التمسك بالموروث العربي والإسلامي. فالمهم بدراسة جهود المستشرقين حول ترجمة القرآن الكريم يلاحظ كثرة اهتمام المستشرقين بالقرآن الكريم وخاصة ترجمته لمعرفة أن اللغة هي جسر التواصل بين جميع الثقافات والأديان؛ فكان لزاما عليهم البدء بتناول القرآن الكريم بالترجمة والبحث، والتفتيش فيه عن أي تحريف أو قصور حتى في الجانب

<sup>64</sup> الاستشراق بين الموضوعية والافتعال، د. قاسم السامرائي، ص69.

<sup>65</sup> المرجع السابق ، نفس الصفحة.

اللغوي ؛ ولكن هيهات وقد خاب مسعاهم في ذلك . اختلاف أهداف المستشرقين حول ترجمته، فمنهم من كان الهدف من ترجمته ودراسته هو الطعن في القرآن نفسه وإنكار الوحي الذي جاء به ، ومن ثم إنكار نبوة محمد صلى الله عليه وسلم ، ومنهم من كان هدفه تحري الدقة والموضوعية والحيادية إزاء النص القرآني، وهذا هو الهدف المنوط به والأساس في عملية البحث العلمي. وفي الختام أسأل الله الإعانة والتوفيق، وأن يقبل مني هذا الجهد المتواضع خالصا لوجه الكريم. وأن يعلمني ما ينفعني، وينفعني بما علمني وأن يزيدني علما إلى يوم ألقاه إنه نعم المولى ونعم النصير.

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ISSN: 2754-5601 (Online)

ISSN: 2754-5598 (Print)

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