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In the Name of Allah, Most Gracious, Most Merciful Allah will Raise up to suitable ranks And degrees, those of you Who believe and who have Been granted knowledge And Allah is well acquainted With all ye do^{*}.

> Abodullah Yussif Ali, The ^(*) Holy Quran, Text Translation and Comment,(Kuwait : That El-Salasil,1989)1509, Iyat 11, Sura,Mujadila, or The Woman Who Pleads.

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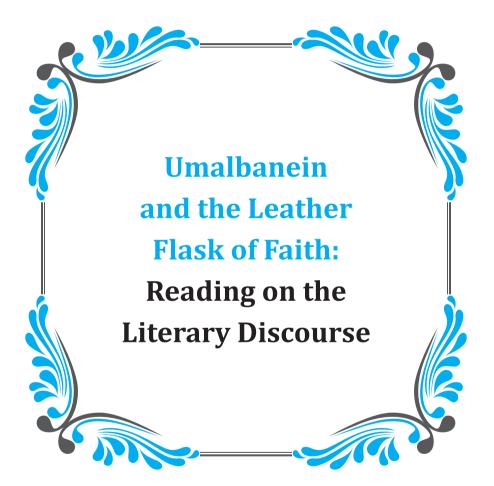
Thanks be upon Allah , the Creator of the universe , prayer and peace upon the beloved chosen Mohammed and his immaculate, blessed and benevolent posterity.

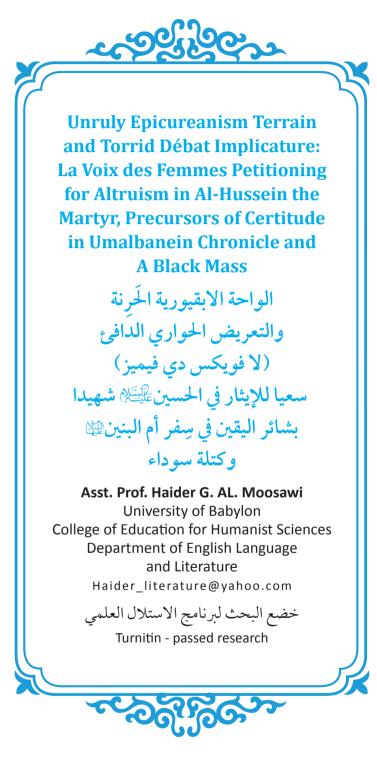
Now:

It is the seventh edition for the Al-`Ameed journal, the International Al-`Ameed Centre for Studies and Research pertinent to the holy Al-`Abbas shrine the journal incharges publicize to be a sheer vent in the path of the scientific dialogue and a message to tighten the academic bonds between the lesson and research study whose target is to trace, serve the truth ,delve into its particulars and save efforts and ink to take hold of it.

The current edition cuddles thirty research papers ramifying into various scientific fields; Arabic and its literature, psychological and educational sciences, history, sociology and English linguistics and literature. To the heart of the journal, the edition surges into being effulgence as embroidered with the immaculate fragrant chronicle of the venerated lady Umalbaneen Al-Kalabi (Peace be upon her), the wife of the commander of the believers Al-Ibn Abi Talib (Peace be upon him) commencing the role of Fatima Al-Zahra, the first wife (Peace be upon her) being a sufficient successor to Al-Zahra, the reverend epitome of the prophet pedigree and her brilliant respected presence in the life of Imam Ali and his sons (Peace be upon them all). The task of editing such an edition, Umalbanein and the Leather Flask of Faith: Reading on the Literary Discourse, and other ones the Al-`Ameed journal triggers is to illustrate the sublime human experiences for Ahlalbayt and the impact of such experiences on the humanitarian soul of the nation and recall the short and the long view of prowess for such great figures to be a lighthouse for generations as an eternal divine family.

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Abstract

In rudimentary terms, Epicureanism as a locus takes issue with mundanities of life man vehemently and fervidly exerts himself per se into culling, to be sure, the epicureans revert into certain angles of tranguility and guietude at the expense of societal axiomatic decorum. From Epicurus to the moment, man fluctuates between two mere extremes; it is whether to harm or to be harmed, it is whether to grant or be to granted. Rather, it is whether to plunge into sacrifice or envisage someone proffering voluntary acts. Such adduces evidence of existence in drama as in all literature. As such certain characters find expression and entity in saving other creatures at all costs regardless of denominations, sects and cultural bonds and all heartedly cleave to deliverance at the face of jeopardy, despots and a "die or convert" conundrum. There is a dense read here for certain dramatists seeking to unravel the thread between these contradicted extremes: Abdurrahman Al-Sharqawi, Ridha Al-Khafaii and Amiri Baraka remain noncommittal about the fact that man is man in all ordeals and crucibles.

Such dramatists divulge such a propensity in the artworks of theirs under the rubric of conversational implicature a litterateur manipulates for certain reasons, overtly and covertly, just to expose so paradigm a shift women commence to meet the challenge of gender, lust and mundane riches that are afoot at all ages . In its entirety, La Voix des Femmes bursts onto the scene as both a crying shout and repressing philanthropy whenever man loses his winning streak of felicity; the feminine characters, in Al-Hussein the Martyr, Precursors of Certitude in Umalbanein Chronicle and A Black Mass, break the impasse of being rigid in time it is to be a savior to those who appeal to the processes of perturbation and trepidation and take hold of altruism as a scepter to their being and doctrines. ملخص البحث

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إصطلاحا تتصل الابقيورية كموضوع بملذات الدنيا التي يجتهد الإنسان بحماس دائم لحوزها ، حيث يلتجئ الابقوريون نحو مواطئ الهدوء والسكينة على حساب التقليد البديمي الاجتماعي. منذ (ابيكيوريس) للحظة يتوسط الانسان كلا الطرفين: اما ان تقود الإيذاء او تكون تحت سياط الايذاء أاما ان تهبَّأو توهب. او بصورةأخرى اما ان تلج التضحية او ترسم بالافق أحدٌ يهبك مقاماتٍ طوعيه. ويوفر هذا الكينونة في المسرح وفي اجناس الادب جميعها: وهكذا يجد بعض الشخصيات الوجود في انتشال أناساآخرين مهما كلف الامر ومهما كانت انتهائتهم وطوائفهم وأواصرهم الاجتماعية وتسعى جميع هذه الشخصيات إلى الخلاص من براثن الخطر والطغاة وخيار (الموت أو تغير الدين). وهنا نقطة إرتكاز ملهمة لبعض الكُتَّابِ المسر حيين الذين يبحثون عن فك الإشكال بين الأقطاب المتناقضة: بقي عبد الرحمن الشرقاوي و رضا الخفاجي واميري براكا عن منئ من الحقيقة بأن الإنسان هو الإنسان في المحن والاختبارات برمتها أوابرزوا هكذا توجه في أعمالهم بتجاه التعريض الخطابي الذى يتناوله الأديب لأسباب معينة بصورة جليّة أو متخفية لإماطة اللثام عن التحول الجمّ الذي تمارسه النّساء لمواجة تحدى الجنس والشهوة والمغانم الدنيوية التي هي في المناص في كل الأزمان بتفاصيلها الأشمل بزغت للنور (لا فويكس دى فيميز) كصر خة مدوية وحب خبر جامح أينما يضيّع الانسان الأمل بالسعادة: أطاحت الشخصيات النسائية بالجمود وغي الوقت عينه إحلال مكانة المخلص لولئك الذين خضعوا لأشكال الذعر والتردد والتمسك بحزم بواحة الإيثار كصولجان كينونتهم وعقائدهم.

- Jumadaaloula 1437 March 2016

Unruly Epicureanism Terrain

Once reckoned as unruly and opague, epicureanism seeks to unknot enigmatic counts a protagonist confronts throughout the events. Take it as read, an interlocutor resorts into certain inquiries as he scrutinizes a drama excerpt just in case sheer altruism or sacrifice rises into light, in time man desires to plunge into life as much as possible. As a philosophical concept Epicureanism stipulates all the acts of pleasure and ecstasy; the epicurean, in his garden school, preaches that mirth and merriment are of essentiality; man should obliterate any sense of agony or despondency from his mind: the ecstatic man is the one who deserves his moment. for him one has to live so sensuously, as much he runs into life as gratified. In its simplest, Epicure's Garden comes as one of the main pillars in the philosophical epistemic schools, Plato's academy, Aristotle's and Zeno's, that give nurture to the human mind throughout ages. Yet Epicure's galvanizes the bond of friendship and pleasure as its mere doctrines; no politic and no morality in the human mind thereby man feels gratified and highly pacific. For Epicurean a friend is the one who keeps his human values and principles divine as long as he lives; his ultimate target is to circumvent pains and human voices, that is why he erects his school out of Athena just to keep his guietitude intact. The more man panders to mundanities the more he wallows into rue and dejection⁽¹⁾:

Fair Quiet, I have found you here.

Mistaken long, I sought you then In busie Companies of Men. Your sacred Plants, if here below, Only among the Plants will grow. Society is all but rude, To this delicious Solitude⁽²⁾.

In so doing, the epicureans grow egocentric and alienated; Epicurus himself has recourse to his garden to be in the midstream of solitude. The societal issues for him are the spur to the human plight

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and wail, it is quite convenient for the epicureans to seek pleasure and ecstasy out of their communities. Such meets the challenge of the human nature that runs in line with sociality, " man is social by nature⁽³⁾", that is why the epicureans find existence in friendship under the rubric of their garden manifestos: a friend should forgo the allure of other social relations. For the epicureans friendship is the one and only bond in the garden, one is to live and die for such a ligament .In literature, friendship takes great issue with certain litterateurs to give luster to the human prosperity : the circadian rhythm of life; Abdurrahman Al-Sharqawi, Egyptian poet and dramatist, takes hold of religious locus in terms of human bond, say, comradeship; one has to adhere his doctrine if need be . In a similar vein, Ridha Al-Khafaji, modern Iragi dramatist and Amiri Baraka ,Afro-American dramatist, break the impasse of conventionality as they manipulate history as a meandering brook with rallying wails one could imbue a lesson at all ages; history for them is the immediate impetus to resuscitate originality and genuinity. What is to the point is that their characters find epicureanism in being prototypes, paragons and scapegoats ; the epicureans die but for friendship, here , they are to live as long as man reminisces the acts of the sacrifice for the sake of friendship bonds: there is no human desires inherent in the heart of the self-abnegated .

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As a corollary, Epicureanism seeps into the Byronic perms to propel the portrayal of narcissism; man finds himself peerless to others and imagines himself as unabated at all circumstances. Such adduces evidence that the philosophy of Epicurus takes different shapes and shades of meanings throughout ages; at the very outset, as a school it sets its pegs on the periphery of Athena, the metropolis of knowledge, just to certify the sense that solitude is the efficacious road to felicity and pleasure; it is inferred that the location itself manifests the pivotal angles of the philosophy. More into the locus, the modern age could be engraved as both a fount of creativity and revolutionality; man experiences all the rigours in life economical, military, political, social, domestic and so forth, so the sense of epicureanism grows momentum as a target man endeavours to cull or better to abnegate himself from; the religious litterateurs throw light upon those who consider pains and torture at the

Unruly Epicureanism Terrain and Implicature ...

face of peine forte et dure and atrocities as felicity; it is a kind of epicureanism, man fights to divulge his principles through being cast into oblivion or death. The epicurean leads himself to immortality through true and innocent friendship as long as the human concept of friendship maintains immortality. However the epicureans give importance to the concept they might die for. In this regard, Wilfred Own , a war poet, exudes another stroke to death as he regards it as "meet" to fall martyr for the sake of a land ; for him it is quite pursuant to grant blood to other.

In essence, the centerpiece both Abdurrahman Al-Sharqawi and Ridha Al-Khafaji manipulate is altruism at the anvil of despotism, for their historical characters it is meet and pleasant to die for principles, what is the benefit of living in time one grows lenient and lenient; the epicureans have nothing to protect or shield: they find none worth consecrating the soul to but friendship under certain circumstances. The demarcation line between the garden epicureans erect and the religion epicureanism runs looms divergent and miscellaneous; the former stipulates one to be introverted and egocentric and to lose the heart only to friendship as a social interaction, yet the latter seeks martyrdom and philosophy for the welfare of the majority just to strike a note of humanity and doctrinality that man is for nothing mundane in life, for heaven and paradise he is to recommence.

There is a dense read or research locus about the philosophy of epicureanism itself, definitely appears as unruly and epicurean in the meant plays ; Al-Hussein the Martyr , Precursors of Certitude in Umalbanein Chronicle and A Black Mass in case the characters purport a different sense of pleasure and ecstasy to comply with death or peine forte et dure ; Imam Al-Hussein in Al-Hussein the Martyr fathoms that no pleasure but to rectify his grand father's message and religion so it is of altruism for him to die for; no way out, no way to escape death or carnage unless he strikes public morality to all ; whose blood sprouts to guide other people, worldwide, in the Precursors of Certitude in Umalbanein Chronicle, Fatima Bent Hutham whets her four sons Othman, `Abdullah, Ja`afar and Al-`Abbas never to leave Al-Hussein to the verge of solitude or harm ,or better it is to fall martyr before him , in the last moලක්රී AMEED Quarterly Adjudicated Journal 🔨 💭 දේශය

ments of the departure she divulges the truth of her veneration to Imam Al-Hussein; a mother takes lead in abnegating the maternal instincts from herself; her four sons genuflect to Al-Hussein . All the events in Karbala run counter to the scale of virtue; man panders to the riches of here and gives slip to after here; avarice and treachery exacerbate the human heart . The dust settled, Al-Hussein with his four brothers decapitated and their heads on the spears take a trip from Iraq to Levant just to intimidate those who might revolt against the despots. Umalbanein hearkens to the herald shouting at the nth power of his voice that Al-Hussein and his bevy fall martyr in line of Allah ; she never stirs inquiries about her four sons but about Al-Hussein and gets petrified to death :

What a loss, Imam ! What a loss, Hussein ! What a loss, Sayadi ! My sons and I do sacrifice thee, The son of Al-Zahra, By Allah, For thee, I am to shed blood not tears, Allah damn a nation slaughtering thee, A Allah damn a na7on coercing thee, Allah damn a nation hearing such and consenting.⁽⁴⁾

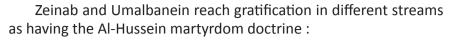
In the orbit of Epicureanism, man hankers after mundanities and reverts into solitude just to cull pleasure and felicity, now for Zeinab and Umalbanein find existence in the figure of Al-Hussein; it is sheer felicity for Zeinab tolerating pains and despondency as she grows defiant to injustice:

By the wound of the father oozing blood in Kufa Never surrender ! By the honour of the word Never surrender ! By thy uncle Hamza Never surrender ! By the dignity of thy religion Never surrender ! By the memory of thy grandfather Never surrender !⁽⁵⁾



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O the souls of my fathers and greatest ancestors Do shout to those who blink the eye to the despot Do erect the martyrs colour wherever there is injustice Do render these ripped limbs blazing embers casting

the despot and those who consent to injustice into perdition.⁽⁶⁾

Umalbanein in light of her sons falling martyrs at the beck of their Imam and brother meets her obligation to herself and her religion, for Zeinab it is not just to sacrifice, it is to grant people a note that no religion without a figure reputed for the acts of altruism at the anvil of all the epicurean mundanities : brotherhood or a filial bond is the milestone impetus for such historical figures to lay their blood veins cheap.

As similarly done with A Black Mass , Amiri Baraka manipulates a mythological tale of Yakub that causes conundrum and controversy in the Islamic theology, but it is ,all in all, a Faust repercussion one creates and later tolerates ; it comes home to roost, a scientist, Jacoub conjures a Frankstein monster , white, and transfigures a lady to be his solace mate, thereby convoluted and reticulated race sprouts into light : the portrayal of the lady Tiila surges as submissive and then falls victim to a botched experiment and vice . It is quite gratuitous to cast a lady as fount-producing machine erupting diabolic creatures. In this shift of focus ,the lady eschews all forms of epicureanism and adheres one dimensional duty ; to be in the community and believes in its dignitaries : the Frankstein monster broods to grab a lady , Tiila takes the brunt of being the scapegoat, though fluctuating between being half human and half monstrous, but none could salvage her:

OH LORDS HELP ME I AM TURNED INTO A MONSTER, OH LORDS HEEEEEEEEEEEEELLLLLLLLLLLL.....White! White ! White !⁽⁷⁾

Tanzil takes soul and shape of piety and shows certain colours of cordiality and filiality ; " our dying sister⁽⁸⁾" purports the sense of homogenous country that runs counter to the divisive American society. As tackled in the play Baraka renders the whole story

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into innovation ; he digresses from mythology; the black symbolizes abomination, yet the white philanthropy, but throughout the events the dramatist assaults against the white community as he tackles such a freakish character hankering after desire and lust; his portraval need not be commented, it is a kind of self-protest: the Frankstein monster, here, emanates from Faust desire to do something innovative to meet the requirements of the crestive and drastic changes, science falls short of being the lighthouse of deliverance and providence; Amiri endeavours to recall the acts of racism and discrimination into the white race that grows barbaric and savage for the sake of materiality ,entropy and monopoly ,expansion and dominance; the invented white creature, as planned, is to serve humanity, equate the formula between the white and the black and to do justice among people. In the play itself, the monster gives full rein to himself roaring, raving, raping and germinating vampirism; it grows unabated and unleashed; jeopardy hovers round the city as the genetic experiment comes undone.

Torrid Débat Implicature

A point of consensus among researchers grasps the implicature rationale stipulating something potential, pregnant and steeped in shades of interpretation. The Gricean maxims maintain an efficacious rapport between the interlocutors, the moment a character violates a maxim or maxims, the moment an implicature bursts onto scene . As regards explicature and implicature, the focus ,here, steers clear of tackling them in their broadest sense. The explicit denotation, succinctly and cogently, manifests the common and axiomatic aspects of an utterance; the truth-conditional semantics⁽⁹⁾ some interpretations derail from to fall in the terrain of pragmatics, in particular ,the conversational implicature that could be a target beyond the realm of a meant utterance and conventionality⁽¹⁰⁾. A character never perceives its shade of meaning, yet the other partner takes it as a touchstone of his impulse; in Al-Hussein the Martyr the protagonist proffers the populace a message need not be ramified into multilayered interpretations:

If perished, no life nor time to be

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By Allah What life is ! What people accrue to themselves from life If they take thy breath For surety thou breathe ad infinitum Thou have been the imam we do revert into⁽¹¹⁾.

The excerpt lays the hand of the interlocutors upon one sense; it is the protagonist who resolves not to cringe or flinch at the face of despotism; " thou breathe ad infinitum" implicates certain potential shades of meaning ,here the dramatist flouts the manner maxim as not to take hold of transparency; the utterance is rather obscure and illogical, the implicature ,here, serves the angles of martyrdom and eviternity . In light of epicureanism , one dies for friendship runs into eviternity , but the case here is quite different, Al-Hussein sacrifices himself for the sake of religion and eschews the allure of mundanities :he is to breathe in the memory of the righteous and the pious.

In the artistic centerpieces, the implicature sets a burden on the litterateurs in transpiring a message or morality or both⁽¹²⁾; a dramatist so often reverts into implicating some words-laden with shades of meaning just to vex, or cast knowledge into the mind or to debate on certain essential issues. In the medieval literature, it is prohibited to portray something epicurean or hedonistic. The dramatists and poets take liberty in describing all the liturgical and miracle aspects; that is why such litterateurs find existence in concealing their tone and persona under the wing of implicature mechanisms. In modernity, dramatists employ the potential implicated acts either for mitigation certain angles or for poeticism to tantalize the interlocutors into deciphering the key cue of an utterance. That is, suspense, sneaking suspicion, adherence and so forth. Rather, it is guite convenient that implicature invades literature and drama in particular for reasons psychological, sociological, theological, economical and literary⁽¹³⁾. To delimit the locus the literary and psychological terrains for viewpoints best known to poeticism are much exigent in the actual study ;the dramatists exert themselves to expose the innermost recesses of the characters, the human beAMEED Quarterly Adjudicated Journal

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ings, that is why they delve into the ulterior motives that steer the human equilibrium and conduct.

In the broadest sense of the word, the implicature stipulates some driving elements to rise into horizon ; the moment an utterance derails from certain maxims, the moment a potential shade of meaning surges into reality and perception ; such maxims help keep the context in line with the common and axiomatic recognition as they grant elasticity and flexibility to the debate and propel the utterance to a meandering flow, here comes the cooperative principle showing the necessity of being in the midstream of the event; the character feels that it is essential to do what the moment calls for; the dramatist in Precursors of Certitude in Umalbanein Chronicle devastates such a maxim for the sake of altruism implicature:

Abusuffian descendants expose their gall and rancour against Islam,

Their subversive deeds speak for themselves, In time, such a chaste 'Alawi Hashemite house and all the adherents are to proceed throughout ages, and sacrifice the precious and antique to keep the genuine Mohammedan Islam intact at all costs.⁽¹⁴⁾

It is inferred that every word takes its flow and harmony into perception, though there are some information tackled excessively .There is no redundancy or monotony as certain implicating utterances heave into view in the abovementioned excerpt; the dramatist never curbs himself from violating the relevance maxim, be relevant, as he reverts into the past and then ensconces his target in the present just to strike a note of importance to the eminent sacrificial acts her four sons inaugurate. Second in importance, the quality maxim seems undone; as the pivotal characters in A Black Mass state with certain information steeped in suspicion ; contemplation in time of hardship and exigent moments, fraudulence and machination all give nurture to the Frankstein monster implicature; Tiila falls victim to the human experimentation and remains loyal to her community decorum, pays obeisance to the magicians; her saviours as she believes: "Magicians. This thing has hurt me. My breath is short. My eyes are turning to stone (15)", Amiri Baraka targets noth-

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ing more than honesty and naivety that calibrate a meant heart bullet; the implicating sense lurks in the way manner maxim deviates from commonalty for the fact that: "This thing " implies certain connotations ; the inventive creature grows vicious and feline, or rather the white race grow monstrous with the process of time, no way to encompass their rallying expansion. In the third place, the quantity maxim never sets step into austerity as there should be certain information to be transpired to the readership; it is essential for a character to equivocate; Zeinab in Al-Hussein the Martyr utters her poignant shouts in light of morality, history and doctrinality:

O, Allah ! Salvage those whose hearts wither, *O, Allah !* Thou never preserve life with Thy justice In vain the guardians keep vigil without Thee.⁽¹⁶⁾

In the abovementioned excerpt, there is a débat that implicates the fact that no welfare and felicity without the shepherd of Him and Zeinab gives force to one-dimensional angle; it is unattainable for those who deviate from piety and altruism to retrace their steps as regards callused hearts at the face of humanitarianism. On the other extreme scale, Allah and His prophet vanish without trace from the heart of the mundane characters. Here , the quality implicature sprouts as Zeinab, the ever pure, implicates the repercussion of the renegade in the word " wither " that mitigates the state of being defunct so it is attached to the whole sense of the utterance as "the truth conditions of the utterance "⁽¹⁷⁾.

In fourth place, Amiri Baraka grants his dialogue luster and cachet as he, so often, endeavours to reprobate the societal issues; the explicature designates some circadian scales in his community; racism, discrimination, white-black struggle and ethnic atrocities. Nevertheless the implicature seeps into scene as the quantity maxim violated in particular to expose ingrained righteous indignation; under the journalist American rules, it is highly prohibited to show any act of discrimination in writing; that is why Amiri Baraka confronts the interrogation chair as much as he conceals his overtones under the shade of history, mythology, sociology, psychology and social welfare just to guide his people into the revolutionary words; AMEED Quarterly Adjudicated Journal المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع الم

plays and poetry. A Black Mass takes delight in contextual acts; stichomythia escalates and exacerbates the events; it is inferred from the ambience and utterances that the three black magicians hold contradicted tenets; one deems life trivial, one exerts himself to equate the whole life formula, one leads life of quietism, but they all perceive that the vanishing point never meets: "A man like ourselves, yet separate from us. A neutral being"⁽¹⁸⁾. Jacoub, here, never elucidates all his genetic formulas to cast humanity into neutrality, just to delimit himself to "neutral being" and then breathes the androgynous nature monster:

Izm-el-Azam! Let the Lord speak to me. Tell me my error. This whiteness spreads itself without effort. For the thing is sexless. It can not breed.⁽¹⁹⁾

On this view, Jacoub encompasses his crestive suspicion in dissecting a fact that the invented creature is surely androgynous so it is impossible to propagate. To the heart, the dramatist divulges his antiracist and anti-bourgeois hostile recall; the survival of the fittest rises onto the scene; the monster grabs hold of a woman, Tiila falls victim to both the crestive hostility between the white and the black and her loyalty to the black bonds she pertains to. The quality maxim here runs into devastation to implicate the sexless creature that drags the mind into shades of interpretations, on the sheer scale of the utterance, Amiri Baraka germinates a viewpoint that the white race grows momentum without any effort; it takes lead in all the walks of life.The implicature, here, lurks in two loci; women fall short of being free and independent and the white grapple with the entropy scepter.

As for Abdurrahman Al-Sharqawi it is a daunting task to compress his historical narrative into aphoristic utterances; the religious history abounds with poignancy and gooey emotionality one hardly escapes. In time, the relevance maxim finds no existence as some inferred events surge into reality in one utterance:

A-Hur: (In ordeal) Is it I who intimidate the sons of the Allah messenger I do ask forgiveness from the Al-Mighty O, my Lord



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I do ask prosperity from Thee (To Al-Hussein) I do as grounds from thee. Zeinab: (To Al-Hussein) Had men denied thee. No blame No demure They renege the promise It is their proclivity At the doomsday they are to be punished Guide us to a far cave to live Like valiant youths As the raving falsity surges into arrogance. *For not fathoming the lying face* Nor the grim of the hypocrite *For not observing inequity fostering from the shards of truth.* What is the benefit of altruism? Todav at the market of slavery. What weapons does one need to shield truth at the face of thousands in armour? Honestv as lorn and forlorn None believes! Equity as a vagrant vagabond!⁽²⁰⁾

The compressed content and aphoristic aspects find existence in the altruistic ambience the dramatist exerts himself to maintain so far as Zeinab reconnoiters history. As a character, she leads the torchlight into the human altruistic angles on the spur of the moment. What is to the point is that the relevancy maxim devastated to the ground just to highlight one implicated fact that no altruism as people indulge in acts of abomination. That is why Zeinab implicates the word "market" to connote that people conflate what they desire with what the desired ambition costs. In terms of the market, the débat that runs between Al-Hur and Zeinab rotates around the volatility of human mindsets as regards the mundane knights who blink their eyes to the everlasting sin they are to perpetrate; Abdurrahman Al-Sharqawi reverts into the clausal implicature, as a kind of implicature, to portray the strategy Zeinab, in light of understatement, takes seizure of in reprobating the machination of the despot, Yazid, his flabby grip to piety and perdurable lassitude:

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Thou deem Thou plunder him of the heavens Allah abide by our consternation Thou art providential Allah grant thee scepter on us It is a wonder ! What ruthful oblivion ,thou art in ,Yazid !⁽²¹⁾

It is not to stay clear of the Precursors of Certitude in Umalbanein Chronicle as the relevancy implicature of the débat looms more profound and larger in the crucial dialogues held between the pivotal characters; some debates lead to divisive termini, some to cordiality or fatality. Umalbanein takes the initiative in promulgating the sacrificial morale; a fount of altruism, she cleaves herself, sons and mundanity to one cause and one path.That is why most of her speeches in the play swirl and eddy around humanitarian and altruistic traits germinated in the human heart, as such, it is quite convenient to find such a character in the pith of sacrifice and philanthropy.The dramatist, Ridha Al-Khafaji, paves the way fictionally in terms of narrative and structure to his dramatic impact on both the events and ambience :

I never pay a sod to myself To thee all I do experience all the rigours and the do me in return. At first blush, I do observe the light of such a chaste house, My sole target, so ubiquitous a target, to be loyal to the sublime house Steeped in noble principles and sacred message. So I do decide to exert myself to serving such an abode till martyrdom,⁽²²⁾

The word "martyrdom" implies one fact that Umalbanein abnegates all the mundane desires and conflates her moment decisions with the fatal coming episodes; it is a kind of standard implicature as it is quite convenient and tacit to infer that Umalbanein could proceed further and further into the sacrifice frontiers⁽²³⁾, such an implicature solidifies the rapport between the text and the prescient readership; a reader could demystify a knot as he trails its roots in the context; reader-response theory or post-structuralism: the death of the author, could find a headway in such angles to

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obliterate the sense of subjectivity and simpatico interferences. On a grand scale, such a character portrays specific ambience fraught with quixoticism and stoicism, so it is quite pertinent to trace her in such orbits, the interlocutors could predict and speculate due to such foreknowledge personality traits ; both the explicature and implicature messages help decipher the pivotal character; any enigmatic implicated code in the text could find its way to settlement through the structural dynamic development of a character; "never pay a sod to myself" designates a kind of litotes; she is with a petty niche but a paramount one as the events escalate . In this conjecture it is of essentiality to grasp a meant character from seeding to harvesting.

In concomitant and analogous proximity, Amiri Baraka as revolutionary black dramatist, grits his teeth and quill to reprobate all the acts of human abomination, in particular, the colour discrimination. It is a shift of focus, the dramatist, here, spawns pertinacious aesthetic principles and crestive and innovative images seeping into his artworks; sometimes he holds the gauntlet against the middle class merits to slake his fury, there is mere didactism calling for more peace, tolerance and clemency, that is why he implicates his shouts and pains of the divisive schism in the society and endeavours to whisper the truth to all:

And so Brothers and Sisters, these beasts are still loose in the world. Still they spit their hideous cries. There are beasts in our world. Let us find them and slay them. Let us lock them in their caves. Let us declare the Holy War. The Jihad. Or we can not deserve to live Izm-el-Azam, Izm-el-Azam, Izm-el-Azam.⁽²⁴⁾

More into the pantheon of his psychological tinges, the abovementioned excerpt manifests certain implicated defects in the community; the Frankstein monster desires to devour whatsoever he confronts; it is a human carnal desire to possess and to dominate, here, the dramatist exerts himself to invent a creature white, moderate, neutral and complaisant just to equate the realistic formula; the white ensconce in the pinnacle of life, nothing remains but the ditch ground. Often than not, his creative images are to vex the interlocutors to drag them into the truth under the wing of "truth conditional content⁽²⁵⁾" .The dramatist deems as a truth seeker and مراقع AMEED Quarterly Adjudicated Journal

as a beleaguered freedom fighter, that is why his diction runs equal to all the shades of revolution, freedom and altruism; the dialogue delimits itself to one pertinent image and principle; a lady loses her life to fathom the truth, to the last she believes in the fraternity the black community holds: the altruistic act here is just to cut losses of the black sacrifice in the freedom and civil rights road.

In the last, the manner maxim hindered as there is a sense of obscurantism the dramatist endeavours to guide his utterance into certain targets, that is why he equivocates at the expense of transparency to tantalize the interlocutors into reading and watching the meant artwork. To the kernel, `Abdurrahman Al-Sharqawi fluctuates between two marvelous extremes; witticism stipulates a perfect amalgam of history and psychology, the historical events take shape and content of morality and edification, and psychology rises to the horizon as conscientious scruples the villains endure throughout the play:

Thirsty..thirsty I am perished in the forlorn deserts Fire in my liver bursts into flame How come to be perished for thirst ? In time it is I who are the prince and dominate thousands of rivers Am I perished for thirst ; I have the whole Nile Am I perished for thirst ; I have the whole Euphrates and Tigress.⁽²⁶⁾

The other extreme incarnated in the crestive presence of poeticism that depends mainly upon all the figures of speech and literary devices and might slither into misconception, that is why it is hard to avert the sense of obscurity expelling the root of the manner maxim:

By thy Name, he confronts thy enemy Depending upon none but Thee So never fail him. On earth none is a son of Thy chosen prophet but him. Thou best perceive If they decapitate him Nothing they fear. So shepherd him They art venture into life

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Whatsoever it cuddles Whatsoever on it I do supplicate Thee So damn him O, Allah we have none but Thee.⁽²⁷⁾

The literary devices employed in the abovementioned excerpt never slide the interlocutors into misconception, though there is no brevity devastating the manner maxim; to be brief: the character fluctuates between the past, the present and future just to throw light on the cruciality of the event; the periphrastic structure serves to lead caution to the allied armies; such could certify the pivotal tenet of altruism: "but Thee" designates sheer quixoticism the character exudes throughout the play, the device of periphrasis is just to transpire root and branch such a sense, man seeks piety at the expense of carnal desires; epicureanism. In the Precursors of Certitude in Umalbanein Chronicle, Ridha Al-Khafaji gives much nurture and heed to the sacred text and the historical venerated figures, that is why he employs transparent images and flowing structures to portray his character in a periphrastic structure:

He is the father of Al-Hassin and Al-Hussein. In paradise, are the masters of the young, What shall I inform? In time, I do fathom the niche of Al-Zahra, The ever consecrated, For him, For the angles, Surely what am I hearing? Do I deserve such a niche?⁽²⁸⁾

The evident implicature lurks in "a niche" as to transpire the meaning and heart of sacrifice and fidelity at the face of human desire; epicureanism: a niche infers three shades of meaning, the first designates mundanity, the second manifests hesitation and the third infiltrates into the context itself as she is reputed and evident as a woman of sacrifice and piety, a niche for Umalbanein purports sheer fidelity and sacrifice, she acquiesces the mission to recommence the role of Fatima Al-Zahra to be a spouse to a man promoting "individual and collective virtues"⁽²⁹⁾ in the orbit of human

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rights; Imam Ali, that is why the dramatist breaches the manner maxim periphrastically for the sake of obscurantism. On a similar vein, the scalar implicature gives prominence and paramountacy to her practical acts of sacrifice and how she whets the morale of her sons:

Allah bless thee, J`afir, By Him, thou art the son of that father. As are thy brothers, For a rigour, there is a man, For a stance, there is always one Who winnows its worth.⁽³⁰⁾

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Everyone in life could be a man of rigours but under certain provisos. Nor is it a generalized implicature; a man with specific traits could tolerate the onerous ordeals; here Ridha Al-Khafaji paves the way to the sacrifice thresholds Umalbanein bevy takes into the ultimate mission; martyrdom in the road of Him and His prophet; the abovementioned excerpt manifests that the scalar implicature specifies first such a bevy and second the way Umalbanein accrues to heighten the effervescence of her sons. However Tiila in A Black Mass violates such a maxim as regards her poignant shout at the time of jeopardy: "The sea shudders and rages, and throws strange creatures on the land" ramifies into various shades of meaning, the case here is guite multifaceted: the sea symbolizes the ordeal man could not comply with and has nothing to do with; passivity looms larger and larger to convey one fact that man could not cut losses of his woe and wails; life begets freakish strategies and people the man of the street finds no solace and existence in them . Amiri Baraka implicates his scything antibourgeois in the utterance "strange creatures" as there is transgression from the axiomatic conversational maxims : transparency; strange creatures strike a note of essentiality to the fact that some people pander to interests and desires and derail from the human decorum .What is more , obscurantism heaves into reality as a threshold to cull certain implicatures; a dramatist germinates certain acts of other interpretations to an utterance and to pinpoint what he desires to convey to the interlocutors. Al-Hussein the Martyr gives lead to poeticism; figures of speech and rhetoric devices invading the dialogues and the ambience; Zeinab,

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a pivotal character, exudes elegant and sublime speeches pertinent to such poetic orbits, so run the implicated intentions and targets into perception:

It is the heaven saturated with blood ,earth tends to be blood-dyed Euphrates tends to be blood Sand tends to be blood drops No lodging in the bud of thy children and wives Without the martyr blood that oozes at thy sight and backs Thy house walls art blood Thy mosque corners art blood Thy tent pegs art blood...⁽³¹⁾

Palilogy as a rhetoric device takes hold of the abovementioned excerpt just to drag the implicated word "blood" into the limelight; Al-Hussein decapitated at the hand of mundanity, whose blood prevails throughout ages and places and gives chase the sinners and accomplices ad infinitum so obscurantism employed here ,though derailing from the transparency maxim, just to give prominence and paramountacy to such prophetic blood. Zeinab runs counter to expectation and speculation as she grows momentum and valiant at the face of both atrocity and carnage to certify altruism in the lair of human deciduous desires; epicureanism, she bears the brunt of being a paragon to those who are intimidated. In a similar stream, the poetic language in the Precursors of Certitude in Umalbanein Chronicle whose transparent images and sacred ambience give force to the speeches Umalbanein delivers; the dramatist flouts the conversational maxim; being direct, to convey historical and logical evidence:

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Such is what we do fear for Imam Al-Hussein, Umayyad excels in nothing, but in tactics of betrayal and terrorism. They do usurp Caliphate, They do deface and twist facts, They do slaughter, Desecrate the forbidden degrees. They do calumniate and fabricate lies. To the extent, Islam has been strange and fugitive In its lands, In what a sort of time do we live?⁽³²⁾

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Under some conditions, periphrasis bursts onto scene through hedging, a kind of implicature; Umalbanein manipulates the impetus of history, pedigree ,logics, doctrines and so forth just to convey that there is no right unless one should be right in adhering what Allah ,his prophet and Imams decree, that is why the character hedges just to cast effervescence into the heart of the son-fighters:

So I do decide to exert myself to serving such an abode martyrdom, here come thou as Imam Ali Binabitalib sons, Thou cast me into splendour and pride, As thou are ,shoulder to shoulder, With Imam of the nation sacrificing yourselves In faith and peerless altruism.⁽³³⁾

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By the same token ,there could be some interpretations in the debate held between the characters in A Black Mass leading into a maxim violation; Amiri Baraka as a creative poet and prolific dramatist, embraces certain opaque utterances to cast so paramount a target not manifested in the mere utterance:

No, brothers. I will show you. I will begin to teach them. I will have Tiila back. Look .I break the spell and begin to work...⁽³⁴⁾

The expression "teach them" is pregnant with some shades of meaning, the dramatist manifests himself more ostensibly in such an utterance that certifies the importance of being civilized, moderate and human; the tenets Amiri Baraka inspires to preach could be traced in his revolutionary artworks, that is why here Tiila desires to be a scapegoat to others in line with epicureanism; the revolutionary characters, by hook or crock, exude some altruistic values at the anvil of trepidation.

As one of the salient tenets of the conversational maxims is to delimit a débat or a text to brevity; In Al-Hussein the Martyr, it is found the prolixity and elucidation augur much as there are historical events, a sacred conflict and monolithic figures, as such a dramatist transgresses the debate maxims, being brief, to throw caution:

O ! *Thou who disinter the tomb of the prophet and desecrate his posterity O* !

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Thou who masticate the liver of the martyr O ! Thou who extinguish the light of civilization ,truth and peace O ! Thou who suffocate dreams Thou wage the blaze of revenge Thou who hoist the colour of humility Thou who decapitate man dreaming of justice⁽³⁵⁾.

In the abovementioned excerpt, Zeinab grants the villains some historical information to remind them of both her state as she is born and bred in the prophetic cradle and the great Islamic issue and cause her brother, family and all the righteous endeavour to shield; it is a historical concatenation of sacrifice for them to endure plights and consternation. Chronologically the excerpt keeps pace with the manner maxim; being orderly but it infringes the relevancy maxim for the sake of much profound elucidation , the dramatist implicates certain landmarks in the utterance "disinter and masticate" to allude to realist events happened to the tomb of the prophet and his uncle ,Hamza, here such valour could be a defense mechanism at the face of despots; Zeinab defies valiant to cast intimidation into the heart of the peine forte et dure masters. Yet Umalbanein gives full rein to her imagination to narrate all her vision; the moon and stars descent just to guide the interlocutors to the last:

I do vision a moon descending from the heaven, Into my lab and then three planets adhering, To be in the lab. But as I do awake, nothing I do find, So am now in great agony I⁽³⁶⁾.

Ridha Al-Khafaji deviates from the brevity maxims and tackles the innermost compassion his character manifests just to provide more facts about the sacred stance Umalbanein recommences and ploughs though perceiving the ultimate and eminent calamity with the process of time. On the other extreme of fatal confrontation, the three women in A Black Mass elucidate the state of isolation and dislocation in life to the magicians just to cast the sense of passivity the modern female genders endure as there is no a niche for women in the society; they have to be a tail rather a head : "Oooooh. ත්රීං AMEED Quarterly Adjudicated Journal

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The earth is alien. Our mothers are sick. The world has shrunk and is choking us⁽³⁷⁾" delineates one iterating fact in the modern drama that life falls short of cuddling all people on one scale and principle; it is a kind of strenuous survival; man tends to a chameleon or a weapon or accomplice or a mere puppet in the great machine just to appeal to barbarity and savagery. It is of essentiality to take hold of prolixity to pave the way to specific targets, Amiri Baraka as a revolutionary believes that there should be peace and quietitude on earth regardless of any discrimination.

More to the point, expectation breaking looms large in both drama and fiction; sometimes it is to speculate something than something else bouncing without any precedence. Ridha Al-Khafaji contravenes the relevancy maxim as the herald equivocates from breathing the martyrdom of Imam Al-Hussein ,his brothers and bevy for the sake of mitigation :

Aye, definitely, A battle happened between Al-Hussein adherents and Umayyad army; Some of Al-Hussein's fall martyrs, In return, Imam erects a funeral meeting for them⁽³⁸⁾.

The herald takes the initiative at the medias res and never tackles Al-Hussein martyrdom locus first, it is presumed that the exigent, the first, but he endeavours to extenuate the agony in equivocating to cast the truth. The mitigation implicature ,here, comes just to wreathe Imam A-Hussein with paramountacy as a justice and philanthropy martyr; Mohammed Bin Al-Hanafeena and Umalbanein seek no inquires but about Imam Al-Hussein; the scalar implicature here serves to mitigate the martyrdom of Imam Al-Hussein ; "some of Al-Hussein's" implies certain shades of content; it is possible that Al-Hussein never pertains to the falling martyrs and gives life and effervescence to the two characters, Mohammed and Umalbanein to ponder over the calamity ember by ember; the scalar implicature paves the ground for the most poignant shout Umalbanein wails:

What a loss, Imam! What a loss, Hussein! What a loss, Sayadi! My sons and I do sacrifice thee,

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The son of Al-Zahra, By Allah, For thee, I am to shed blood not tears, Allah damn a nation slaughtering thee, Allah damn a nation coercing thee, Allah damn a nation hearing such and consenting. Now, I do perceive the root of my dejection, As I awoke and found nothing, The moon and the three planets Descending from heaven into my lab...⁽³⁹⁾

For surety ,there is no a shred of epicureanism in the excerpt above as the pivotal character abnegates herself from mundanity; she pays no sod to her sons and life but she lends despondency and consternation to her soul the moment the herald utters the martyrdom of Al-Hussein; such a lady takes delight and existence in principlism and altruism, so it could be inferred that La Voix des Femmes never delimits itself to time or place, it could be a desire femininity exudes though peine forte et dure or decapitation mechanisms knock the shape of the paragons of virtue and sapience.

La Voix Femmes Petitioning for Altruism

As a groundbreaking gambit, women from time immemorial spearhead a wave to promote and protect certain gender entities; the watchwords of equality, equity and human rights prevail in most regions of the world. Such finds voice and resonance in protest processions to abrogate a declaration, slogan processions and other acts demonstrating the gender discrimination opprobrium: modern age abounds with gender inequity, as such many movements and shouts take to the street to convey one fact that it is human to live as human , equal and communal, since all religions on earth shield the human rights for women; Christianity certifies: "honour thy father and thy mother: and, Thou shalt "love thy" neighbour as thyself⁽⁴⁰⁾" and Islam takes precedence over the unites nations proclamation for human rights by so many centuries⁽⁴¹⁾ and never mandates any act of discrimination or injustice:

O mankind! Reverence your Guardian. Lord,

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Who created you From a single Person, Created, of like nature, His mate, and from them twain Scattered (like seeds) Countless men and women, reverence God, through whom Ye demand your mutual rights, And reverence the wombs: For God Ever watches over you.⁽⁴²⁾

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At its core ,La Voix de Femmes heaved into view as Parisian and feminist in 1845 calling for more human rights for women to act as equal and efficacious as man does in the community regardless of race ,colour ,gender ,religion ,ethnicity, marital status, health status and so forth. Such a propensity for being human and communal as men gains momentum and resonance to deny the traditional norms of being domestic and maternal .In the wake of the Arab Spring ,women exude persistence and effervescence to change ,multiply and amplify their part in the political ground: abolitionism accomplished despotism abated and other human equities in the full swing but some religions in the world endeavour to guide the human rights into dawn.

The milestone locus of the actual study ,here, manifests the sheer choice a woman takes in jeopardy and extreme horror not to cull her rights or interests; she gives, grants and bestows her life, sons ,future blood upon others: in the Islamic cultures there are two ladies incarnating modern and traditional traits of a fighter who surmounts all acts of despotism and torture and never flinch or cringe at the face of the sword, peine forte et dure or decapitation. Without the slightest idea of the she-warrior; modern women gain brilliant visibility and emulate her path though different in colour, language ,culture and religion; Zeinab Bent Imam Ali, sister to Hussein, exorcises herself from extreme horror to promote the morale to revolt , to shout and change; in Karbala battle she has nothing to do but her mentality and eloquence she appears unrivalled and peerless; `Abdurrahman Al-Sharqawi portrays her philanthropy at the heart of life lure and treasures:

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Brother !...Brother ! Had the heaven been obliterated Had the mounts been rocked Had masses been ravaged Not perished thou art ! Had the doomsday been blazed Had stars lost their luster Had oceans been churned Not perished thou art !⁽⁴³⁾

The persona invokes the sense of altruism as one should have in time of hardship and purports a groundswell of sentimentality and sympathy among gangsters, gang members and accomplices; it is guite convenient for Ahalalbayt posterity to promote and protect Islam and doctrines; the dramatist implicates the sense of altruism in the landscape images portrayed as eradicated and demolished; Zeinab desires nothing in life but her brother, what will be will be, it is of essentiality for her to redeem her lost brother: "obliterated, rocked, ravaged, blazed ,lost and churned" could be implicature verbs as they could be interpreted into certain codes of meaning; it is more convenient for the character to have the heaven obliterated than to find her brother decapitated ; self-abnegation could run into the heart of altruism .one abnegates himself from the ruches and treasures of life for the sake of brotherhood doctrines. So `Abdurrahman Al-Sharqawi flouts relevance maxim for sake of altruistic effervesces. On equal terms, Ridha Al-Khafaji strikes a modernist note that not only do women call for more human rights, but they hold themselves cheap at the human and doctrinal tenets:

My son Abdullah, It's a matter of convenience We are used to have... Such is abode of prophecy, guardianship and a message. It's our destiny Allah, The evolver whose power is great, Grant, So we are honoured To sacrifice ourselves for such ...⁽⁴⁴⁾

Umalbanein fathoms her vision that there should be sacrificial acts and no way to cut losses ; as she perceives that it is of doctrines

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to sacrifice the dearest and the antique to pave the way to the coming generations; the Islamic culture thrives with she-warriors without armament but inculcated doctrines:

Hail thou all ! Oh, the moon of the Hashemite people, Never abandon thy master, Al-Hussein, O thou all, my sons, Never do I remind thee of The responsibility for the son of the messenger of Allah, The Imam of the nation, He is the real quintessence of the living Islam, So thou are to preserve thy Islam, originality and honour to fight the emblems of evil; the tail of the devil, and to sacrifice thy blood for the sake of the great Allah religion emitting light and pleasure to mankind.⁽⁴⁵⁾

With alacrity, the catchwords in the excerpt manifest the altruistic morale the character endeavours to whet both son fighters and community; no a sacred text or a religious artwork passes without morality. It is crucial to trace such a lady throughout the play to take hold of her pertinacious doctrines to promulgate the Islamic seeds. The débat implicature lurks in "quintessence" to convey the sense of sublimity and nobility Imam Al-Hussein pertains to and no one else could cull such traits in such a time; Umalbanein sets a comparison first between her sons and Imam Al-Hussein to manifest the scale she employs in equating the ordeal and second between the community and the imam; it is great loss if it is happened to lose such a monolith, that is why the dramatist never hums the common quality maxim tunes: on the poetic scale, such altruistic implicatures give a meandering rhythm to adhere the lines and contemplate the acts of self-abnegation void of epicureanism, life lust and lure; the dramatist resorts into the débat implicature to throw light on the fact that effervescence ,to some people, designates rectifying and obliterating all acts of abomination.

A rallying cry of today, there is some evidence giving force to the motivational states to spur altruistic acts; Daniel Baston expands on the fact that empathic angles trigger helping and benevolent motives beyond the "warm glow⁽⁴⁶⁾". In this regard, G.J. Mattey tackles

the core and fringe of friendship inducing certain altruistic acts if need be and stratifies it as "above all social reaction⁽⁴⁷⁾". Yet Batson seeks to unravel the sense of altruism to its simplest roots: there are four stimuli for the prosocial driving factors; altruism, collectivism, principlism and egoism. The first rotates round stoicism and quixoticism at the anvil of jeopardy and hardship; it is to deprive a human desire of a certain gratifying fount just to let others pass, live and do what one denudes the self of; in this locus Umalbanein withstands all kinds of torture and deprivation; she gives her last valediction to her sons provided that it is their last moment in life. In the second, collectivism reflects well the societal issues; people advocate each other to manage something altogether to the welfare of community; here ladies huddle around the scientists without demure to fathom the state of the invented creature just for the communal welfare, in the third, some egoistic behaviors burst onto the scene just for limited concerns serving none but the egoist himself; in case there is an altruistic act stimulating highly costive sacrifice, the egoist plunges into action for the sake of certain incentives or rewards or societal applause. The last motive designates the decorum acts and the social principles that guide people into certain conducts; one has to cleave himself to one of these limits and societal parameters Zeinab in Al-Hussein the Martyr adheres a specific line of principlism, no way to deviate from it as it is of her doctrine that to be a lighthouse or a shepherd to people in mirk and dust is the heart of piety and philanthropy:

Verily do chicanery as desired Verily do machination to justice For the coerced there should be a storm Muster thy sinews Yet thy throng is nothing but emaciation. Envisage days as much Yet thy days are nothing but limitation Or rather for the mirk makers no a state could be erected Our mention is but eviternity Our vision is but commemoration⁽⁴⁸⁾.

At the other extremes, there are a focus and a purpose in the altruistic acts; even if altruism emanates from some of the principles manipulated above; there should be mention to the parental nur-

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ture as it evolves and augments with the process of time ; the more it finds expression and existence in the bud of a family or a community, the more it sparkles and illuminates the recess of egoism and entropy. In most recent psychological studies people grow more altruistic to their blood bonds⁽⁴⁹⁾. Both Zeinab and Umalbanein, in one celestial sphere, surpass all the blood bonds to transpire a crucial note as sheer altruism in pursuance of doctrinal angles; virtue is its own reward:

For paradise there is a price, Never fathomed with words, Paradise is but abnegation, benevolence, immortality And chastity. It's a creative deed in the recesses of the soul, To salvage it, So, it's he who lives in ostracism Never perceives altruism, Whoever knows me knows, That the bounty to the good is but a favour from His blessings; He destines that I serve in the abode Of the commander of the nation Of Al-Zahra, Of the prophet.⁽⁵⁰⁾

The abovementioned excerpt manifests certain altruistic débat implicatures; "a price" Could be considered as a breach of conventionality implicating that the meant character pays himself for not having something mundane in return just to be in line with Allah and piety, that is to say it ramifies into various codes; such ladies seek no eviternity and resonance in history as they were in the bud of paramountacy and prominence; it is a cause of piety and faith ploughing the martyrdom roads to their dearest and nearest. Into the heart of La Voix de Femmes movement certain shouts calling for equality and mundane principles to unravel the knots for other feminine generations; the sense of epicureanism strikes deep root in such a movement, women , in the mundane sphere tableau, desire to be equal to men and take so ubiquitous and so great a part in the society just to gratify their life necessities, yet on the other extreme scale of the same formula, the doctrinal ladies in the plays tackled in the actual research paper surpass all the frontiers of la



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voix de Femmes as they deny all sorts of epicureanism and sacrifice whatever they have to devastate vice and evil in their societies, though hemorrhaging everything; they never cut the losses and determine to promote one fluttering and hoistering colour: the sacred virtues of Him.

In common parlance, altruism provides insight to the kind of people one interacts with as delineated that collectivism considered as a boost to social motives leading to certain acts of altruism, that is to say the trait-group theory surges into horizon as paramount; no altruistic acts without group productivity as to give force and nurture to the social interaction, the more altruists thrive in a community, the more the group productivity bursts into the scene⁽⁵¹⁾; peers, dignitaries and other salient and venerated pillars in a community help exude altruistic acts. Umalbanein in the Precursors of Certitude in Umalbanein Chronicle flutters in the bud of her society that gives her existence and esteem for her stance as righteous and pious, no way to denude herself of such ingrained traits for mundanity, Redzo, Mujcic and Paul Frijters discuss that the peer surveillance leads to certain altruistic acts; yet Umalbanein has no peer surveillance but Allah and the Glorious Quran as she has recourse to them whenever in frustration; she grows more altruistic just to recommence her role as the wife of the guardian, Imam Ali; for her Allah, the Glorious Quran, the prophet and the infallibles appear commensurate with the peer surveillance⁽⁵²⁾. So on the scale of social interaction Umalbanein takes the highest initiative as a phoenix o other mothers:

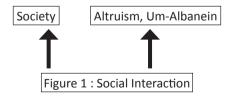
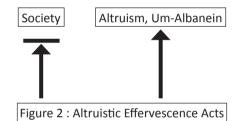


Figure (1) elucidates the normal response of all the populace in the society to altruistic measures, Umalbanein holds the lead of them in sublime fidelity; two pieces of information heave into dawn

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as crucial to altruism; the altruist gains plausibility from the community itself as regards his chronicle; Umalbanein, reputed for sapience and pertinacious doctrines, finds no hindrance to plough her path into life, that is why she gains ubiquity as altruistic beyond all the epicurean tenets and modern mundane tinsel of human rights for women. Figure (2) below deciphers the path such a character furrows into life as having sheer altruism the dramatist implicates in the utterance above; a price .The maxim of relevance appears smashed open to two shades of meaning; it is not surprising or equivocal to infer that altruism is a consequence rather a target, and it is to shepherd people into truth and light at the expense of self-indulgence :



There is a truck for the altruists in the life marathon to adhere and no way to shunt, it is one choice mission to breathe with altruism or to die for the sake of doctrinal principles; altruism. In light of epicureanism such a character runs into eviternity ,with sheer valour she confronts all the rigours in life as armoured with eloquence, débat implicature as does Zeinab in Al-Hussein the Martyr, that is why it is manifested that such two characters incarnate tacit peer surveillance in the society, nowadays many a woman adheres such ladies in doctrines and societal issues and regards them as paragon and altruistic effervescence impetus in life to accrue and cull the bless of Him.

Conclusion

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Last to the foregone kernel, it is a real tale taking morale and shape into existence; man is to sacrifice and hold his being cheaper

and cheaper at the fangs of reality, as such people adhere to all the tenets of principlism and crouch for the moment to gratify the innermost recesses of the self: it is beyond principlism and sacrifice. it is a kind of a sacred duty one has to proceed, no way but to be a trodden furrow to others. Bevond the realm of la voix des femmes there is mundanity, women strive to have some civil rights as a vent to reimburse the usurped identity; the society, by hook or crock, confiscates the self-veneration and deprives them of a dream: a dream of tomorrow; Tiila finds a niche in the acts of obeisance to others, grows more complaisant to the last and tends to be the scapegoat of her community. On the other extreme there are two ladies crouching for nothing and for no mundane rights; they abnegate themselves from such reality scars and consider sacrifice dutiful and divine for the sake of doctrines; Zeinab, the mother of agonies and consternation, envisages no an oasis or a land in life but to cope with despotism and coercion at all costs. On another pinnacle, Umalbanein defies all the endowment and instinct theories to whet her sons for one son ; the son of Al-Zahra , Imam Al-Hussein , that is to say it is inferred that la voix des femmes could be ramified into two isles; the mundane sphere tableau of certain ladies gritting their teeth to cull and the celestial sphere Zeinab, Umalbanein and their adherents inspire to cull by heart; they never trace rights in their marathon, they deem that no rights or values they have but martyrdom or sacrifice, no rights grow right but in line with Him and His guardians.

The unruly débat implicature facilitates the acts of altruism; the dramatists manipulate narrative , dramatic and rhetorical devices to proffer the roots of altruism, that is why they , sometimes, derail from the conventional maxims of communication for the sake of the abovementioned devices . As such obscurantism , brevity, palilogy and periphrasis wreak havoc on the Gricean maxims; relevance and precision , the hedging as a defense mechanism ,a personality trait and an impetus to whet morale gives nurture to the character delineation and demystification , the standard implicature lends itself to erect the rapport between the reader and the text in light of both reader –response theory and post-structuralism; the death of the author , the clausal implicature through speech acts equivocation

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and certain rhetorical devices, litotes and understatement, surges to cast one fact that despots are to vanish and in oblivion ,so the implicated codes under the wing of the rhetorical adopted devices wreathe the meant three plays to have the epicureanism terrain, though unruly, brought into florescence and to have the débat implicature ,though torrid, inculcated in the recesses of an utterance.

In the aggregate, it is inferred that there surge into field three driving factors giving nurture and furniture to the débat implicature; in the first, it is to spotlight the root of altruism, collectivism, principlism and egoism; the quality implicatures in Al-Hussein the Martyr, Precursors of Certitude in Umalbanein Chronicle and A Black Mass manifest such a driving societal factors to erect cordiality and congeniality in a community whenever these factors agglomerate , the altruistic acts augment. In the second, it is of essentiality for a littérateur to equivocate in terms of obscurantism either to drag the prescient readership into a meant target, or to galvanize them to respond to an artwork or to broach more information serving eminent events or certain characters .In the last, the débat implicatures lend effulgence to the state of mitigation; the implicated facts usually extenuate a state, or a result or an ambience.

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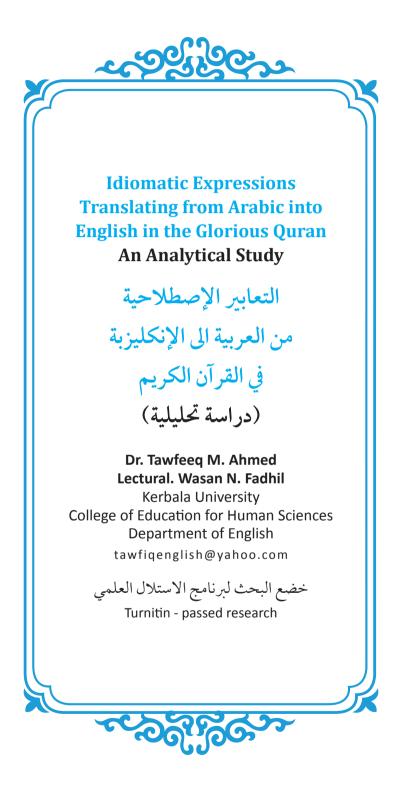


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Abstract

A lot of expressions in the holy books in general and in the Glorious Quran in particular are artistically constructed and strongly rhetorical if compared with ordinary human prose and discourse. This privacy of the Holy Quran is due mainly to its language, Arabic, a language that has features not available in other languages. This research is an attempt to investigate and identify some existing obstacles in the process of translating Arabic idiomatic expressions in the Glorious Quran into English. It is hypothesized that Quranic expressions may be translated differently due to several factors. Four samples of translation will be investigated. The main aim of this study is to show the influence of social and religious factors in interpreting such expressions. Other points like strategies for translating idioms and challenges that Quranic translators encounter will also be tackled. Key words: idiomatic expressions, strategies, Holy Quran, social culture, difficulties.



ملخص البحث

العديد من التعابير التي وردت في الكتب المقدسة بصورة عامة وبالقران الكريم على وجه التحديد هي مركبة ومصاغة بطريقة فنيه وبلاغيه راقية اذا ما قورنت بتعابير الانسان الاخرى في النثر والخطابة.

ان خصوصية اسلوب القران الكريم قد تعود لخصوصية اللغة العربية التي انزل بها والتي تحتوي على سهات ومقومات تخلو منها باقي اللغات. لذا فهذه الدراسة هي محاولة لتقصي وتحديد بعض الاختلافات في المعنى والاعراب عند ترجمة التعابير الاصطلاحية القرآنية العربية الى اللغة الانكليزية. ولهذا حللت اربعة نهاذج لترجمات القران الكريم. الهدف الاساس من هذه الدراسة هو تبيان تأثير العوامل الاجتهاعية والدينية بتفسير هكذا تعابير. كم اتطرق البحث الى مواضيع ذات صلة بموضوع البحث مثل اساليب ترجمة المصطلحات والمعوقات التي تواجه المترجمين العرب للإنكليزية مع ذكر النتائج التي توصلت لها الدراسة ومن اهمها:

اولا: لا يمكن على الاطلاق ترجمة اكثر الكتب السهاوية المقدسة بدون المام كامل بطبيعة المجتمع المنزل عليه اجتهاعيا واقتصاديا وسياسيا الخ. ثانيا: ان التقارب الاجتهاعي والفكري بين اصحاب الكتاب السهاوي والامم الاخرى يساعد الى حد كبير بتسهيل ترجمة تلك الكتب. ثالثا: بينت الدراسة بتفرد اللغة العربية عمن سواها كونها تحوي ظواهر لغوية قد لا توجد في كل اللغات. رابعا: لا شك بان ترجمة النصوص الدينية تعتبر من اعقد انواع الترجمة لما تضمه من افكار يترتب على ضوءها الاحكام والعبادات والمعاملات بين البشر.



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1. Theoretical Aspects of Idiomatic Expressions

1.1.Introduction

Idiomatic expressions are forms of speech which represent units peculiar to themselves. In other words, they cannot be understood from the individual meanings of their constituents. Therefore, the individual meanings of their constituents are dissimilar from their literal meanings. Accordingly, this characteristic requires a special category of translators, those who have enough experience and knowledge that are not found in others. They have to have several talents such as religious background, cultural and linguistic knowledge. An inaccurate translation for the ordinary Quranic text causes misunderstanding from the side of the foreign (non-Arabic speakers) readers. The effect, of course, will be serious and critical in the case of translating figurative expressions as proverbs, phrasal verbs, and idioms. In fact, this reason led Muslim scholars rejecting translating the Glorious Quran into any other language. Instead, they recommend that foreigners have to learn Arabic as possible, or at least, the translation should be for the meaning no more. Toury (1980:74) points out that the Muslim scholars' rejection springs from that there is no translation entirely acceptable or entirely adequate. Accordingly such scholar accept what is called exegetical translation (it is frequently helpful to have a team member who is an expert in the sacred text for exegetical advisors. They should have deep knowledge of the source text and languages. They make sure the source text meanings are clearly understood throughout the translation process) which is based on commentary and explanation of the Quranic rules, significance, beliefs, etc. However, such translation is considered an extremely difficult task, simply because each translator must express the accurate meaning and convey the aesthetic sense of the Quranic expression at the same time.

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Let us consult some linguists' definitions and views of idiomatic expressions and their attitudes towards translating them into another language.

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To Beekman and Callow (1974:121), figurative expressions contain several classes, and idiomatic expressions is one of them. They state that idioms occur in all structures of "at least two words which cannot be understood literally and which function as a unit semantically".

In fact, evena single word can be an idiom by itself. For example, sometimes to express high quantity of something 'y' is added to some nouns like 'rain' and 'speed' to be 'rainy' and 'speedy' a case which is not applicable to the word 'fish', thus 'fishy' does not mean much quantity of fish, rather, it expresses doubt, suspicion, etc., the same thing is found in the Holy Quran. So, in Al-Hijr (Stoneland, Rock) Allah says «٤٤ لله المالية الواب. الحجر hath seven gates», here (seven), has a literal meaning . In At-Tawba (Repentance), Allah says «If you beg forgiveness for them seventy times Allah will not forgive them», «٨٠ التوبة ٨٠», «٨٠ سبعين مرة فلن يغفر الله لهم. التوبة ٨٠» (the same the number 'may') but it has a figurative meaning to muchness and exaggeration, Ali (2007).

Langacre (1983:61) refers to a feature of «heightened vividness» which can be achieved when there is a frequent use of shift in tense or person as in FatirSura(Orignator)when Allah says» الله الذي الله الذي «which asys الم السل الرياح فتثير سحابا فسقناه الى بلد ميت فأحيينا به الأرض بعد موتها. فاطر which may be translated into «and Allah it is who sendeth the winds and they raise a cloud; then we lead it unto a dead land and revive therewith the earth after its death». Another example can be seen in At-TawbaSura(Repentance), Allah says: ومنهم من يقو لأئذن لي و لا تفتني الا) ومنهم من يقو لأئذن لي و لا تفتني الا which may be translated into saith: Grant me leave (to stay at home) and tempt me not. Surely it is into temptation that they (thus) have fallen». It could be a shift in the nominal/verbal balance as in Al-AnamSura(Cattle) يخرج "ليت من الحي من اليت وخرج اليت من الحي الانعام ه «He bringeth forth the living from the dead, and is the bringer-forth of the dead from the living. «. Another example can be cited from which may be «فالق الاصباح وجعل الليل سكنا. الانعام ٩٦ «al-AnamSura is translated into He is the Cleaver of the Day break, and Hath appointed the night for stillness». A shift may be in the person, that is from the third person to the second when Allah expresses himself in وقلنا اهبطوا بعضكم, (the Cow different verses, the first in Al-Baqara(the Cow سليعض عدو البقرة ٣٦ which may be translated into « We said:Fall down, one of you a foe unto the other», «, the second in Taha وقال اهبطا. طه 123which may be translated into «He said: Go down hence, both of you". Another shift is from dual to plural within a given person as in the following two verses respectively, Taha (123) وقال اهبطا . طه «(123) « and Al-Bagara(36) ، ٣٦ وقلنا اهبطوا بعضكم لبعض عدو البقرة «(36) , which are translated into English as «He said: Go down hence, both of you «, the word (both) is a clear indication that the addressee is dual.and « We said: Fall down, one of you a foe unto the other». Or from sin-والله الذي ارسل «gular to plural within a given person also as in FatirSura which may «الرياح فتثير سحابا فسقناه الى بلد ميت فأحيينا به الارض بعد موتها .فاطر ٩ be translated into «and Allah it is who sendeth the winds and they raise a cloud; then we lead it unto a dead land and revive therewith the earth after its death «. Finally, this style can be used in the al, «rhetorical question as in the following two verses: Al-Inasan(1) وما » andTaha(17) «اتى على الانسان حين من الدهر لم يكن شيئا مذكورا .الانسان ١ الا سیمینک یا موسی .طه ۱۷ which are translated respectively into. «Hath there come upon man (ever) any period of time in which he was a thing unremembered? « and « And what is that in thy right hand, O Moses?. Though in both verses, the forms are interrogative, it does not mean that Allah does not know the answer. In the first verse, it is an emphasis that long time passed where man not created yet. In the second verse Allah wanted to tell Moses that this stick is evidence of initiating of prophecy, that is from inanimate thing Allah can create a living creature with great abilities. Other examples of such rhetorical questions were mentioned in Al-Qari)a(The Calamity)as>What is the Calamity?>and Al-Hagga (The Reality)>What is the Reality?>, Ali (2007).

1.2. Methodology

Several sources that have been the theoretical framework of this study are some previous studies relating to translating idiom-

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atic expressions in general and religious texts in particular. Therefore, some of the headings of the data chosen are based on the mentioned studies. Throughout the current paper there is a survey for the difficulties faced in the translation of idiomatic expressions as well as mentioning some strategies to overcome those obstacles. Another point to be mentioned is that some non-religious idioms are taken as samples of the influence of social factors on translation. This forms the theoretical part of the study.

The practical part of the study includes ten samples of Arabic religious idiomatic expressions extracted from the Glorious Quran. These samples are translated into English by four different forms of very well-known figures in this field. Analyzing these translated forms is one the main objective of this study. Some explanations in addition to examples of translation are added to the study to have a comprehensive idea about this field of translation. The last step is to collect the findings and mention the suggested strategies that are adequate and efficient for translation of idiomatic expressions from one language into another.

1.3. Difficulties of Translating Idioms (challenges)

Cultural background plays a significant role in the process of idiom understanding as a first step and idiom interpretation as a second. Thus, the translator should have a solid foundation of the culture of the target language to catch the implied and hidden meaning. Words or expressions that have various connotations in one language may not have the same emotive associations in another. Therefore, different languages frequently reflect different connotations and associations of feeling because of the differences in cultural roots. The Islamic religion in fact has to a great extent affected the Arabic language and its social culture. It is a situation which is also applicable to other environments as influence of Christianity on English, Hinduism on Hindi, Buddhism on Japanese, etc. The interrelationship between language and its culture was studied before several decades by many well-known linguists such as Whorf and Sapir, Hatim and Mayson(1997:62).



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Moon (1998:21) claims that studying the cultural and social differences between the source language and the target one may have the same importance of the linguistic differences between them. Thus, the more less distance between the two languages the more easiness for the translator to perform his task. The bigger the gap between the source language and the target language, the more difficult the transfer of message from the former to the latter will be.

In the light of the above facts it is believed that the qualified translator must have a good knowledge about the religious concepts and nature of the target text, message, discourse, speech, speaker, and so on.

1.3.1.The Social Culture

The social factor of any community has influence on its language. It has a clear impact on every aspect of life such as emotions, morals, customs, beliefs, relationships and friendship, economics, policy, etc. To clarify this fact, idioms of different levels of difficulty and of various aspects of life will be translated from Arabic into English. However, these can be categorized into four groups. They are as follows:

The first group includes Arabic Idioms that can often be translated into English. It is said that foreigners cannot understand idioms of the target language they hear for the first time. But this matter does not always seem right, for some idioms are clear enough to be understood even when translated literally. For example (رأس الافعى) which is translated into (the snake)s head) is easily understood as the main cause of every evil planning or harmful effect. This is simply because snake)s head is the most important and dangerous among other parts of its body due to the belief that poison is gathered in its head and ejaculated by the tusk, Maxon (2003:82).

Another example of this group is (اللعب بالنار) which is translated literally into <playing with the fire). All adults realize the danger of fire if carelesslyused. Where it has great benefit for human being, it could have very bad result when it is misused. It is indeed a good Address AMEED Quarterly Adjudicated Journal

servant but bad master. Thus, ، (playing) implies a hidden meaning when enjoyment may sometimes turn into trouble or a disaster.

The Arabic idiom (سرك في بير) which can also be translated literally into < your secret is in a well) may effortlessly be understood by non-native Arabic speakers. All know that difficulty of getting something out of a deep hole. Of course the difficulty will be doubled if we know that the hole is in a distant place and full of water. Thus, the word <secret> plus its position being in a well help the learner comprehend its privacy and blackout.www.islamic-awareness.org

The idiom (کلامك ذهب) is translated into (your speech is gold). The word (gold) is the most important word in this idiom and it is also considered the key to understanding what this idiom means. Among all metals and materials, gold is most precious (with the exception of platinum) and favorite to women and many men all over the world. So whatever thing characterized as gold, it means desirable, precious, pure, shining, etc.

The last sample idiom of this group is (يرفع الراية البيضاء) which can be translated into>raising the white flag>. The literal meaning of the words (raising), (white), and (flag> helps too much in understanding the whole meaning of this idiom. In the English idiom (raise your hat>, (raise> supports the meaning of approval or admiration. The word (flag> in the English idiom (flag something up> supports the meaning of (drawing attention). Finally the word (white> in the idiom (white lie> implies that a harmless lie without evil purpose. Accordingly, the total meaning of the idiom (raising the white flag> can be induced from the literal meaning of its words.

Therefore, the above idiomatic samples prove that possibility of translating some idioms from one language into another literally without a considerable change in its meaning or understanding by foreigners. It is necessary to mention that this group contains a large number which are very fashionable in the daily use, spoken and written.

2. The second group includes Arabic Idioms that can be translated into English by equivalent idiom. Thus, it is the translators experience and talent enable him/her to find equivalent idiom in



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the target language. In this case, it is the foreigner>s responsibility to understand the hidden meaning of such expressions. As we have done in the previous section, five samples of this group will be analysed. The first idiom is (يصطاد في الماء العكر). This idiom is an equivalent to the Englishone < fish in troubled water>. In both languages, this idiom means> try to gain advantage in a dangerous or confused situation.

The second idiom is 'يرش الملح على الجرح' which is translated into the English idiom add fuel to the fire. Though all words in the Arabic form are translated differently into English, both forms have similar meaning, that is (to do or say something that makes people react more strongly).

The third idiom in this group is (ينفخ في قربة مقطوعة). This Arabic idiom has more than one similar form such as < back the wrong horse, (fight a losing battle), and <bark up wrong tree> but the most equivalent one seems < beat the dead horse>. Nevertheless, some English native speakers use the word (flog> instead of <bar>, claiming that <horses> are not hit directly by bare hand, rather by a whip. However, all these forms have almost one meaning, that is <to waste your effort by trying to do something that is no longer possible>.

The fourth idiom is (ابتلع الطعم) which is translated into < swallow the bait). This idiom means to accept something that has been said, done, offered, etc. to tempt one. Right, it is translated literally, but in both languages it implies a figurative meaning.www.islamicawareness.org

The last idiom is (الكرة في ملعب) which is translated literally and idiomatically into (the ball is in somebody)s court). Like the previous idiom, this one is also translated literally, but with a little difference. In the Arabic version, the word (كذا) is used which refers to animate and inanimate creatures such as teacher, mother, ministry, police and so on; while it refers only to animate creatures in English version, that is why the word (somebody) (not something) is used.

Concerning this group of idioms, two points should be mentioned. First, as a matter of fact it is unknown whether these idioms are originally Arabic or English. In other words, they are unknown

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whether they are borrowed from English into Arabic or vice versa. Second, no matter whether or not Arabic native speakers and English native speakers have heard these idioms in the target language, simply because they are already found in their mother language. Thus, listeners or readers of both languages are able to understand such group of idioms, though they hear for the first time, (Larson, 1984:112).

3. The third group includes Arabic Idioms which are difficult to translate into English. We have mentioned before that idiomatic expressions is one group among other language specific. Thus, various factors affect this peculiarity. In other words, while an expression might be completely easy-to-understand for speakers of a specific language, the same set of words and expressions may seem fully vague and dim and even in some cases nonsense to the speakers of the other. Religious and social factors play a major role in this respect. Anyway, another set of Arabic idioms will be investigated.

The first sample in this group is (مربط الفرس). The literal translation is (the horse stable). The English version has only one interpretation; that is the place where the horse is kept. It is like many other expressions as (the lion den), (the rabbit hole), or (the bird nest). The case in Arabic is extremely different. It expresses the real and single goal, purpose, desire, intention behind doing or saying something.

The second idiom is ((یبیض وجه) کذا). The literal translation is (whiten somebody)s or something)s face). Again the translated version seems funny, for to (whiten) means to paint in white, a case which is abnormal in English culture and it may happen only in the circus (clown)s face) or sport competitions (faces painted in national flags colors). What is stranger in the phrase (something)s face)?. It is possible to use expressions like (بیض وجه الدولة، العائلة، الدرسة، الخ (kg) in Arabic, but this is not possible in English as to say (the government)s face, family)s face). Therefore, a process of paraphrasing such idioms is required. It may be translated into (to honor somebody, to raise somebody)s value, to distinguish somebody, etc.).



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The third idiom in this group is اخر العنقود which if translated literally, it would be> at the end of cluster>. It is similar to the translated version of theprevious idiom. It has no figurative meaning at all. On the contrary, اخر العنقود in Arabic refers to family members (sons and daughters); Arabic family, unlike other non-Arabic , has often several members. The word (اخر), (end) refers to the younger member who receives more care and interest from his parents than others. So, to be at the end of the cluster means to be spoiled and spoon-fed. Then the best translation for this idiom may be < the last and least born of the family).www.islamic-awareness.org

The fourth idiom is اصبح في خبر كان). Literal translation for this idiom (it became in was)s predicate) really seems vague). In Arabic the subject is not identified whether it is an animate or not, while in English, limitation cannot be avoided. In Arabic, seems only one case for the auxiliary <کان> but in English it could be <was> or <were>, depending on the subject. Moreover, there is complete difference between Arabic sentence structure and the English one. In Arabic (کان), (was) precedes the nominal sentence and changes parsing the first element (subject) and the second one(predicate). It is a case which is not found in English. So, after preceding a nominal sentence with this verb (was), there would be a complete change for the predicate case and this is what was intended from this idiom. Here, the linguistic difference is the reason behind translating the idiom into English. Accordingly, an explanation of the idiom is required and the nearest translation is (it totally changed(mostly to the worst)>

The last idiom in this group is (بالع الموس) which is colloquially used on a large scale. In Arabic culture, magicians used to challenge people by doing unbelievable actions. These actions are mostly sight cheating. It is said when a magician challenges to swallow a blade, but as soon as he inserts it in his mouth he faces troubles. So, he neither can swallow it nor take it out lest he loses the bet. A case like this is generalized where both actions are worse. Therefore, translating with explanation is the only option.

Then this group of idioms needs to be explained or paraphrased in the target language, for the literal translation is mostly far away میں AMEED Quarterly Adjudicated Journal

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from their real meaning. Giving situational examples helps too much in understanding them or at least narrowing their intended meaning.www.islamic-awareness.org

4. The fourth group includes Arabic idioms which are impossible to translate into English. Three factors when combined together makeimpossibility of translating such idioms. First, when the idiom meaning is not completely built up from the meaning of its parts. Second, when the syntactic structure of an idiom is built up in a certain form but means another. Third, when the semantic interpretation of a concept in one language has either more than one interpretation in another language or it has different one. This last factor, often happens when the two cultures are geographically far from each other and extremely different.Now it is time to examine a group of Arabic idioms that seem impossible to translate.

The first example is (وهل يخفى القمر). Structurally this idiom has an interrogative form, but, in fact, the person who says this idiom does not expect to hear an answer from the attendants. It is an emphasis that somebody or something always present and active. Translating it literally as (Does the moon disappear?) has only one interpretation that the speaker wants to know this information about the moon. This is simply because no question form in English has the same interpretation in Arabic.

The second idiom in this group is (ارني عرض كتافك). This idiom has a command form and this is clear from the Arabic verb form (ارني). The speaker is addressing a single male person. It is somehow a polite form to ask somebody to leave a place. It is restricted in this sense because replacing the word (كتافك) (shoulder) with (chest), for example has no idiomatic meaning; either has nothing to do with dismissing someone out of place. On the contrary, the addressee will show his chest to the speaker. The literal translation of this idiom is (show me your shoulder)s width). The English version does not tell whether the addressee is male or female. An English person who hears this command may turn to show his shoulder)s width without having any idea about the negative meaning of this command. Thus, the cultural factors is incarnated in this expression.

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This expression has two interpretations in Arabic. It either refers to the son who is born from a legal relationship between man and women (within a marriage relation), or it refers to the suitable future expecting bridegroom. Suitability in Arabic culture means a man with highly behaved person. The context here plays a very important role. For example, if we are talking about somebody with his absence and suddenly he appears, then we will say (ابن الحلال بذكر), where we mean < the good, behaved, respected person». If we are talking about a girlys marriage (often late), and we say اتنتظر ابن الحلال) (she is waiting for the legal son), then we mean (she is waiting the suitable husband). Therefore cultural and linguistic factors are both implied in this idiom. Concerning the Western countries, they do not care whether one is born within or without marriage relationship frame. Nevertheless, they do not call a person as illegal when he is born by unknown father. Moreover, marriage habits differ completely from the Arabic culture. In other words. Arabic girls are waiting for a young to engage them, while the situation in the West differs simply because both(men and women) have already had sexual relations before marriage.

The fourth Arabic idiom is (کسر عین) فلان). The Literal translation of this idiom that is (break somebody)s eye) really seems strange, since breaking occurs in solid and dry things such as a bone, stick, glass, neck, etc. Again the cultural factor is implied here. When Arabs want to show their good behaviour to each other, they nicely treat who maltreated them. In other words, this idiom refers to disability of wrongdoers to look at who kindly treated them. It is really a conduct lesson. This habit may not be found in other culture or no idiom fit to such situation.

The last idiom in this group is (خفيف الظل). Really the literal translation of this idiom (of a light shadow) has nothing to do with the underlying meaning. It is clear that shadow has no weight to be, for example (light) or (heavy) shadow. Moreover, there is no reference to any specific person in the Arabic version, but Arabs know that it refers to the person who has (humorous spirit). Thus, the nearest translation into English is (light- hearted) which expresses intention to be amusing rather than too serious. Nevertheless,, the English translation does not cover all spiritual features that implied in the

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Arabic one; for the Arabic meaning includes, a person of a lovely spirit, citing amusing evidence, سرعة البديهة, English translation seems closer to the heart while the Arabic one is closer to the mind.

1.3.2.Lexical and Morphological

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Languages are not equal in expressing their semanticity; where one language is more specific in one respect, another language may be more in another one. This language peculiarity is achieved either through the lexemes or the morphological system of the language. Thiscan clearly be seenbetween Arabic and English. English, for example, is semantically more specific than Arabic in the description of scientific expressions. For example, there are some types of tiny creatures that cannot be seen by the bare eye, like germs, bacteria, microbe, etc. where it is very difficult to find equivalent terms in Arabic. That is why people used to borrow them withouta little modification in their pronunciationas (الحورياً ميكروب). Or sometimes they are explained to give a close meaning to them as (الحياء) (الحياء), (living creatures that can only be seen by microscope), or

Arabic on the other hand is more specific in , for example, family relations. Thus it is hardly possible to translate the following Arabic words without adding other words to them by explaining or paraphrasing them. These words such as: المعرب ، حديل ، نسيب ، حال ، عديل ، حال ، حال ، عديل ، حال ، حال ، عديل ، حال ، عديل ، حال ، عديل ، حال ، حا

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1.3.3.Religious Aspects

Most Quranic translators highly depend on Quranic scholars, interpretations when they translate the Quranic texts, the main reason for having sometimes various translations for the same expression. Indeed, some Quranic items are pregnant with specific emotive overtones, a case where a periphrastic translation is unavoidable rather advisable. In this respect, samples of these items will be tackled.

- Single and collected letters: Some suras start with separate letters. Sometimes, it is only one letter as (ص), or two as (بس), or three as (الم) or four as (الم), or five as (كهيعص). In addition to the semantic interpretation of these letters, they are phonologically meaningful. Generally an Arabic word of three letters like (على) is translated into English as (on, over, etc.) but in case of these letters translation is problematic whether they transfer to Arabic letters as (aliflam meem) or into equivalent English letters as (alm). The case will be very critical when we come across with a letter (sound) that has no equivalent in English as (or construction).
- 2. Words: Many single words in Quran seem impossible to translate into a single word or even a short expression. That is so because they imply concepts or rules. This makes explanation is desirable. Here, we are going to take only three of such words:
 - الفدية: compensation for a missed or wrongly practiced religious obligation (like in Hajj), usually in the form of money or foodstuff or offering animals by slaughtering them.
 - الركعة: a unit of prayer consists of one standing, one bowing and two prostrations.
 - التيمم: to put or strike lightly the hands over clean earth and then pass the palm of each one onthe back of the other, blow off the dust and then pass them on the face.
- 3. Swearing words: Swearing in the Glorious Quran is used as a style either to warn human against disobeying Allah>s orders and instructions, as a reward for the right doer believers, or to show Allah>s power. Allah swears by different things such

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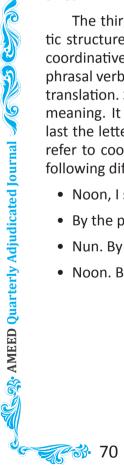
as time, fruits, sun, etc. Again samples of these swears will be pointed out.

First is < روالعصر. This Arabic words has two senses. Either it refers to time in general, or to the duration between midday and sunset (afternoon or matinee). On this base, translators chose one of these two senses due to their understanding of the intended meaning. So it is translated either into < Al->Asr (the time)>, or <By the declining day <.

The second swearing expression is (والتين والزيتون). These two words refer to two types of fruits and have no connotative meanings. Thus, they are translated literally, but some translators are concerned with the letter (و) (and); for some translate it without any addition while others want to show that it is not a coordinative rather it is part of the swearing expression; so they use « I swear......».

The third swearing expression is (ن والقلم وما يسطرون). The syntactic structure of this swearing differs completely from English. The coordinative (و) (and) combines the noun (القلم) (the pen) with the phrasal verb (ما يسطرون). This is one reason that causes difficulty in its translation. Second, the word (القلم) (the pen) itself has connotative meaning. It may refer to knowledge, script, documentations, etc. last the letter) (and) that precedes the second phrasal verb may refer to coordination or swearing. Accordingly, this swear has the following different translations:

- Noon, I swear by the pen and what the angels write.
- By the pen and what they write.
- Nun. By the pen and that which they write (therewith).
- Noon. By the Pen and that (the angels) write.



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2.Semantic Interpretation of Idiomatic Expressions: Practical Aspects

2.1.Introduction:

people of different languages use sometimes completely different expressions to convey a similar meaning or idea. So, an expression may be easy to understand by speakers of a particular language but it will be vague and strange to the other language's speakers when translated. This fact led linguists to be satisfied that each language has got some culture-specific items that are completely different from the corresponding items in another language. What makes the task more difficult is that there are different ideologies, social classes and geographical locations. All these factors together affect understanding foreign idiomatic expressions and interpreting them correctly in the second step. Of course, in case of inaccurate translation troubles will arise, (Newmark, 1988:51).

All sociolinguists agree that the religious factor is the most influential on people thinking and viewing to the world, on this base religious texts were formed in a way that seems difficult or impossible for ordinary man to compose alike of the same linguistic level. The Holy Quran as an example was written in a way that challenges Arabs and non-Arabs to write one verse similar to it. Moreover, it is written by what is called Standard Arabic, a form which can be understood by all Arabs regardless of their dialects. The Quran is considered as the perfect and eternal constitution of muslims for having such social relation treatments, rules of reward and punishment, worshipping instructions, human rights and duties, etc., all these should be followed by muslims. It is not difficult for Arabs to understand the Glorious Quran since it is written in their mother tongue. The problem is indeed with non-Arab muslim speakers. Such people need to read translated Quranic texts for their worshipping, treatment, and many others. So, inaccurate translation for the text or a deviation from the original meaning causes a wrong way in following Quran rules and instructions. Most translators do not find adifficulty in translating ordinary Quranic texts. in fact, their suffering arises from the figurative expressions like metaphor,

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simile, proverbs, idioms, etc. which mostly have a hidden or underlying meaning and purpose. Accordingly, they have to find an exit for this dilemma. For most translators to overcome the difficulties while translating idioms, they have to follow some strategies. These were discussed byBaker(1992), which is called problem-solving strategies.

2.2. Strategies for Translating Idioms

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We have earlier mentioned that recognizing the idiom is not an easy task. This recognition is necessary, for the translator must know whether he is dealing with an idiomatic expression in a given text or not. However, some of these expressions are recognized more easily than others. Generally, it is said that two situations in which an idiomatic expression can be recognized easily:

- When the expression (idiom) violates truth and reality conditions, as in 'laughs up your sleeve', 'give someboby a big hand', and 'sea legs'; or in Arabic as in 'اروبعة في فنجان). and 'sea legs'
- When the expression (idiom) is grammatically ill-formed as in <five finger discount>, (y and large>, (up-and-coming>, (on the go>, and (before every eyes).

After recognizing an expression as an idiom, the translator has the following possibilities to transfer from mother language into the target language.

- A. a.Using an idiom of similar meaning and form. This is in fact the most difficult one for translators, where they have to come up with a parallel idiom in the target language that conveys the same meaning as of the source language, in addition, such group consist of equivalent lexical items, as in> behind bars (نحلف القضبان), (in cold blood> (بدم بارد), and (give a green light> (zed الضوء الاخضر)). This may be considered the highest level of translation and done by the most qualified experts.
- B. Using an idiom of similar meaning but dissimilar form. The second best solution for translators is to convey the intended meaning by equivalent idiom in the target language that has the same meaning but different structure, as in (save somebody)s

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face، (یحفظ ماء الوجه) and ‹put your cards on the table) کشف فلان) (اوراقه).

- C. Translation by paraphrasing. If the translator could not manage the above two solutions, he should resort to paraphrasing the idiom. This is actually regarded as the most fashionable style used, as in theseEnglish idioms and their translations into Arabic ‹ask for the moon› (يطلب المستحيل), ‹all ears› (كله اذان صاغية), ‹on cloud nine› (في غاية السعاده) (في عاية السعاده).
- D. Using notes: This way allows translators to use notes or short explanation due to the extreme difficulty in transferring the idiom into the target language. Many idioms in the Bible and Holy Quran forced translators to adopt this style. These notes are of two types. The first is to give explanation between two brackets, as in (٩٠٠١٣ سراء٢٠٠) (Or some other creature of those which are too hard(to receive life) in your minds). The second is by supplying marginal information as in (٩٠٠ سلم عليكم) (peace be upon you because you were constant, how excellent, is then, the issue of the abode*)

However, we will come across this way in the next section where the Arabic Holy Quran idioms are translated into English.

2.3. Analysing Samples of Translated Idioms

In this section, samples of Arabic idiomatic expressions that are mentioned in the Holy Quran will be investigated. Four different English translations for these idioms are consulted. These idioms represent a kind of the Quranic discourse that has its specific syntactic and lexical items. Moreover, both the word order and the selection of specific lexical items are semantically orientated. Besides, its stylistic and syntactic properties are language-specific and may not be shared by other languages. Thus, Arab translators for such sensitive texts are considered superior than the foreigners who learn Arabic academically. Most translators aim is to preserve the Quranic text tone, its splendor and stylistic specialty. Each translator tries his best to achieve a high level of this aim as possible. AMEED Quarterly Adjudicated Journal

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As such, it is better to list the four translated versions adopted in this study. The First version is by Muhammad Taqi-ud-Din Al-Hilali andMuhammad MuhsinKhan(1983), the second version is by Hasan Qaribullah and Ahmad Darwish(2001). The third version is by Muhammad S. Shakir(1988)and the fourth one is by Ali QuliQara>i(2004). In fact, we are not about criticizing or evaluating their translations, simply because their task is really great. In addition, not all translators have the bravery and ability to approach such a risk. It is worth mentioning that since we are concerned with a translation study, the translated title of the suras> names into English are adopted.

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The first idiom is < حتى يتبين لكم الخيط الابيض من الخيط الاسود (in the sura) حتى يتبين لكم الخيط الابيض من الخيط الاسود (أَسُوَدِ مِنَ) The Cow البقرة ١٨٧) (وَكُلُواْ وَاشْرَبُواْ حَتَّى يَتَبَيَّنَ لَكُمُ الخُيْطُ الأَبْيَضُ مِنَ الخُيْطِ الأَسْوَدِ مِنَ). This idiom is translated by the above mentioned translators respectively by these forms:

- 1. Eat and drink until the white thread becomes clear to you from a black thread at the dawn.
- 2. Eat and drink until the white thread becometh distinct to you from a black thread of the dawn.
- 3. Eat and drink until the whiteness of the day becomes distinct from the blackness of thenight at dawn.
- 4. Eat and drink until the white steak becomes manifest to you from the dark steak at the crack of dawn.

It is clear that no two translators are exactly the same. Al-Hilali and Khan,Qaribullah and Darwish, andQara،I are somehow close in their translation for they try to translate literally. Shakir tries to focus on meaning more than the equivalent lexical items. There are three translations for the verb (ديتين), these are () becometh distinct), (becomes clear) and becomes manifest). The expression (الخيط الابيض) is translated literally into (white thread) and by paraphrasing (whiteness of the day). To my humble point of view, the third interpretation seems closer to the intended meaning.

in the sura The حتى يلج الجمل في سم الخياط The second idiom is حتى يلج الجمل في سم الخياط Heights (إِنَّ الَّذِينَ كَذَّبُواْ بِآيَاتِنَا وَاسْتَكْبَرُواْ عَنْهَا لاَ تُفَتَّحُ لَهُمْ أَبُوَابُ السَّهَاء وَلاَ)

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اَيَدْخُلُونَ الجُنَّةَ حَتَّى يَلِجَ الجُمَلُ فِي سَمِّ الخِيَاطِ وَكَذَلِكَ نَجْزِي المُّجْرِمِينَ. It is translated into the following:

- 1. Until a camel shall pass through the eye of a needle.
- 2. Until the camel goeththrought needless eye.
- 3. Until the camel pass through the eye of a needle.
- 4. Until the camel passes through the needle's eye.

Nearly three translators seem to be alike. These are byAl-Hilali and Khan, Shakir and Qara ו for all use the same words. What differentiatesQaribullah and Darwish's translation is using the verb goeth instead of pass. However, all translate the idiom literally, and this translation has a strange sense to non-Arab speakers. This is simply because there is no relation between the camel and the eye of the needle. If it is based on size principle, then there are other animals bigger than the camel such as the elephant and the whale. Indeed, the idiom expresses impossibility of doing an action or despair of its presence. It is similar to the idiom (الجمل). An interpretation for this idiom claims that the Arabic word (الجمل) means the thick ship rope. All translations exceptAl-Hilali and Khan precede the word camel with a definite article. Honestly we cannot say that they are all wrong rather these are just their interpretations.

الْتُلُواْ يُوسُفَ أَوِ) in the suraJoseph (يخل لكم وجه ابيكم) The third idiom is (يخل لكم وجه ابيكم). The four (اطْرَحُوهُ أَرْضًا يَخْلُ لَكُمْ وَجْهُ أَبِيكُمْ وَتَكُونُواْ مِن بَعْدِهِ قَوْمًا صَالِحِينَ...يوسف ٤٠ translations are the following:

- 1. So that your father>s face will be left for you.
- 2. So that your father>s favour may be all for you.
- 3. So that your father>s regard may be exclusively for you.
- 4. So that your father>s love may be exclusively yours.

This idiom is translated differently by all the four. The word (وجه) is translated literally byAl-Hilali and Khan ...but contextually by others. So it may be favour, regard, or love.

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The fourth idiom is (يعض الظالم على يديه) in the sura The Criterion (يعض الظالم على يديه). The fourth idiom is (وَيَوْمَ يَعَضُّ الظَّالِمُ عَلَى يَدَيْهِ يَقُولُ يَا لَيَّتَنِي اتَّخَذْتُ مَعَ الرَّسُولِ سَبِيلًا...الفرقان ٢٧). The four four

- 1. Upon that day the harmdoer shall bite his hands.
- 2. On the day when the wrong-doer gnaweth his hands.
- 3. And the day when the unjust one shall bite his hands.
- 4. A day when the wrong doer will bite his hands.

Though all translations are literal, no two are exactly the same. Three different translations for the word (الظال). These are the harmdoer, wrongdoer, and the unjust. There is no reference or a hint to what is meant by this personal behavour by such type of people on that particular day. Generally, all translate the verb (يعض) into bite exceptQaribullah and Darwish, gnaweth). Biting ones hands in English culture does not mean a reference for regretting or feeling sadness. So, how can the foreigner understand this meaning when he reads the translation.

وَالَّذِينَ يَقُولُونَ) inthe sura The Criterion (قرة اعين) The fifth idiom is وَالَّذِينَ يَقُولُونَ) The four (رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا وَذُرِّيَّاتِنَا قُرَّةَ أَعْيُنِ وَاجْعَلْنَا لِلْمُتَقِينَ إِمَامًا.....الفرقان ٧٤ translations are the following:

- 1. What pleases our eyes
- 2. Vouchsafe us comfort
- 3. The joy of our eyes
- 4. Grant us comfort

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This noun phrase idiom is translated byAl-Hilali and Khanwith a subordinated clause (what pleases our eyes), and with a single word byQaribullah and Darwish (comfort), and with a noun phrase (the joy of our eyes) by Shakir, and finally with a single word (comfort)by Qara>i. This indicates that there are three points of view concerning understanding this word. It seems thatQaribullah and Darwish and Qara>i a little far from the real meaning, for the happiness relates to the eyes rather than general or for all bod parts according to the word (comfort).

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قِيلَ لَهَا) in the sura The Ants (وكشفت عن ساقيها) in the sura The Ants (وكشفت عن ساقيها) the sixth idiom is ادْخُلِي الصَّرْحَ فَلَيَّا رَأَتْهُ حَسِبَتْهُ لِلَّةَ وَكَشَفَتْ عَن سَاقَيْهَا قَالَ إِنَّهُ صَرْحٌ مُّمَرَّدُ مِّن قَوَارِيرَ....النمل ٤٤). It is translated into the following forms by the four translators respectively.

- 1. And when she saw it, she thought it was a pool of water and bared her legs.
- 2. And when she saw it she deemed it a pool and bared her legs.
- 3. But when she saw it she deemed it to be a great expanse of water, and bared her legs.
- 4. So when she saw it, she supposed it to be a pool of water and she bared her shanks.

Almost all translators are similar. The only difference is by Qara>i when he translated (ساقيها) into her shanks instead of her legs. Actually this literal translation does not show the underling meaning of this idiom. To say, in Arabic, (كشف الأمر عن ساقه) means to become horrible, unimaginable, and unbearable; and this is what happened to The Sheba Queen when she saw a duplicate to her throne far from her kingdom. Moreover, it is not reasonable and not suitable for a strange lady to bare her legs in the presence of a prophet as the translators tell.

تَالَ طَائِرُكُمْ عِندَ اللَّهَ بَلْ) in the sura Ants (طائركم، The seventh idiom is ، قَوْمٌ تُفْتَنُونَ....النمل ٤٧). It is translated into the following.

- 1. He replied (your prediction is with Allah.
- 2. He said: Your evil augury is with Allah.
- 3. He said: The cause of your evil fortune is with Allah.
- 4. He said (Your bad omens are with Allah.

This idiom is translated by four different forms. All have a singular subject except the one by Qara›i. So, it seems a word by word translation. Excluding the suffix pronoun from the word (طائر کم), it is a one word idiom. This word (طائر) has a denotative meaning. It is real evidence that even a single word may be an idiom. AMEED Quarterly Adjudicated Journal



فَإِذا) in sura Muhammad ، (حتى تضع الحرب اوزارها) The eighth idiom is ، (حتى تضع الحرب اوزارها) لَقِيتُمُ الَّذِينَ كَفَرُوا فَضَرْبَ الرِّقَابِ حَتَّى إِذَا أَنْخَنتُمُوهُمْ فَشُدُّوا الْوَثَاقَ فَإِمَّا مَنَّا بَعْدُ وَإِمَّا فِدَاء حَتَّى الدَيْضَعَ الحُرْبُ أَوْزَارَهَا....عمد ٤ . It is translated into the following.

- 1. Until war shall lay down its loads.
- 2. Till the war lay down its burdens.
- 3. Until the war terminates.

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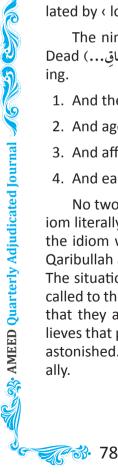
4. Till the war lays down its burdens.

This idiom is translated with the same structure as a complete transitive with a transitive verb except by Shakir who translated it into an intransitive one. The word ‹war› is the subject in all four forms; but what draws attention is that Shakir does not use third person singular form for its verb. In other words, he does not add ‹s› to the verb ‹lay›!. The center word of this idiom ‹leilow is translated by < loads> and ‹burdens>.

The ninth idiom is (والتفت الساق بالساق) in sura The Rising Of The Dead (القيامة ٢٩...وَالْتَفَّتِ السَّاقُ بِالسَّاقِ...). It is translated into the following.

- 1. And the leg is wound about the leg.
- 2. And agony is heaped on agony.
- 3. And affliction is combined with affliction.
- 4. And each shank clasps the other shank.

No two translations are alike.Al-Hilali and Khantranslate this idiom literally. Others try to give the figurative meaning. All translate the idiom with a present tense, though it is in the past in Arabic. Qaribullah and Darwish and Shakir translate it with a passive voice. The situation of this idiom is telling about the dead when they are called to the Doom Day. Thus, an interpretation for this verse claims that they are unable to wound their legs. In other words, he believes that people at such a moment are very shocked, puzzled, and astonished. Therefore, it is not possible to translate the idiom literally.



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فَأَمَّهُ هَاوِيَةٌ....) in the sura The Calamity (فامه هاوية) in the sura The Calamity (القارعة ٩

- 1. His head will be in the plunging.
- 2. The bereft and Hungry One will be his mother.
- 3. His abode shall be the abyss.
- 4. His home will be the Abyss.

It is easy to notice the different translations of the four versions. This noun phrase idiom is translated by all with complete sentences, due to the difference between Arabic and English sentence structure; for the verb in English sentence is mandatory while it is not so in Arabic.Qaribullah and Darwish translate the word (مها) into English literally (his mother). They paraphrase the idiom trying to convey an accurate meaning. Other translators try to use less equivalent words in English, at the same time they want to be close to the figurative meaning, especially concerning the word (مها).

Conclusion

Translation is not mere transferring words and expressions from a source language into a target language. It is really a talent close to art, where the translator should convey accuracy as well as sensitivity. It is advisable that junior translators should start with the literal meaning texts; and gradually till they become able to translate texts that carry figurative and rhetorical implications. Many consider religious texts of a highsensitivity for the rules and instructions based on them by non- native speakers of the source language. Throughout the current study, it has been shown that there are some difficulties regarding translation of standard Arabic idiomatic expressions into English.More details about these difficulties can be shown in the following points:

1. Translators of such texts must have a deep knowledge on both Arabic and English. Since Arabic can hardly be acquired one hundred percent by non-native speakers, it is preferable that Quranic texts should be translated by Arab native speakers. Adjudicated Journal

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- 2. The more two cultures and languages are identical to each other the more easily the process of translation of literal expressions in general and figurative ones in particular. So, for example, translating Quranic texts into Persian is easier and more accurate than into French due to the similarity between Arabic and Iranian environments(culture, language, religion, habits, etc.).
- 3. Arabic is really a unique language by its features. This fact can be revealed by the different versions of its holy texts. So translating these texts in turn is a risky task. The risk arises from that there will be many translated versions of the Quran which may be equal to the translators. Non-Arab speakers will understand the translated texts differently. In other words, each foreign reader may understand these texts according to the translator's point of view.
- 4. Muslim scholars have the right when they advise translating Quran meaning rather than considering translation as the original Quran in another language. This is simply due to the impossibility of translating some Quranic items such as the separate letters at the beginning of some suras or the musical tones of some expressions like 'دوعلى امم ممن معك' .
- 5. The translation of Arabic idioms mentioned in the Holy Quran is considered the highest level of difficulty. However a translator did his best, he could not convey the very precise meaning of these idioms. In this respect, the influential role of context should be taken in consideration.
- 6. Translating an idiom in the source language by an idiom in the target language which is the best strategy often seems not possible to apply. This actually forced most translators to follow other strategies such as paraphrasing.



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