

Paronomasia in Arabic and English: A comparative Study

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الملخص

وفي هذه الدراسة يقدم الباحث للقارئ مقدمة مختصرة عن الدراسة؛ مشكلة الدراسة وأهداف الدراسة وقيمة دراسته. وتتضمن الدراسة ثلاثة أسئلة: 1. هل تستخدم اللغتان العربية والإنجليزية هذا الشكل الكلامي لنفس الغرض؟ 2. إلى أي مدى يتم استخدام البارونوماسيا في اللغتين العربية والإنجليزية؟ 3. ما هي الأقسام الفرعية الرئيسية للبارونوماسيا باللغتين العربية والإنجليزية؟ أهداف الدراسة ما يلي: 1. الكشف عما إذا كانت اللغتان العربية والإنجليزية تستخدمان هذا الشكل الكلامي لنفس الغرض أم لا. 2. توضيح إلى أي مدى يتم استخدام البارونوماسيا باللغتين العربية والإنجليزية. 3. التعرف على الأقسام الفرعية الرئيسية للبارونوماسيا باللغتين العربية والإنجليزية. بدأ الباحث بتعريف مصطلح البارونوماسيا وما معناه. كما قدم الباحث بعض التوضيحات والتعريف بالبارونوماسيا وأهميته. كما قام الباحث بإجراء مقارنة وشرح تقابلي لمصطلح البارونوماسيا. كما قدم الباحث بعض الأمثلة على البارونوماسيا باللغتين العربية والإنجليزية ووضح أوجه التشابه والاختلاف بين هاتين اللغتين. وفي الخاتمة يعطي الباحث للقارئ فكرة عما توصل إليه وعن نتائج دراسته. التورية الإنجليزية ليست محددة بشكل جيد مثل نظيراتها العربية. له العديد من مرادفاته العربية ويستخدم في مجموعة واسعة من السياقات الأدبية. على الرغم من صعوبة إعادة إنتاج الأدوات الصوتية، فإن التقنيات المستخدمة في صنع البارونوماسيا عديدة، وتختلف في درجة فعالية المترجم في إعادة إنتاج التأثيرات الجمالية على القارئ.

الكلمات المفتاحية: البارونوماسيا ، العربية، الإنجليزية، التضمين، المقارنة.

Abstract

In this study, the researcher gives the reader a brief introduction about the study; the problem of the study, the aims of the study and the value of his study. The study is included three questions: 1. Are the two languages, Arabic and English, using this figure of speech for the same purpose? 2. To what extent is paronomasia used in Arabic

and English? 3. What are the main sub-divisions of paronomasia in Arabic and English?

The aims of study include the following: 1. revealing whether or not the two languages, Arabic and English, use this figure of speech for the same purpose. 2. Explaining to what extent is paronomasia used in Arabic and English. 3. Finding out what the main sub-divisions of paronomasia in Arabic and English are. The researcher has started by defining the term paronomasia and what does it mean. Furthermore, the researcher gives some explanations and definition of paronomasia and its importance.

Also, the researcher make a comparison and a contrastive explanation of the term paronomasia .Furthermore, the researcher gives some examples of paronomasia in Arabic and English and shows the similarities and the differences between these two languages. In the conclusion, the researcher gives the reader an idea about what did he conclude and the results of his study. English puns are not as well defined as their Arabic equivalents. It has several Arabic equivalents and is used in a wide range of literary contexts. Despite the difficulty of reproducing phonological instruments, the techniques used to make paronomasia are numerous, and they vary in the degree to which the translator is effective in reproducing the aesthetic effects on the reader.

Key words: paronomasia, Arabic, English, implicature, comparison.

Introduction

Statement of the Problem

Wordplay is one of the most important tactics, features and strategies used by some linguists who are specialist in literary text writing and analysing. The role of paronomasia as a sound device used in Arabic and English has attracted many researchers to study it.

Both Arabic and English are full of phonologically, especially the figures of speech which are commonly used to construct a pleasing script. Paronomasia is one of these speech figures that are used in these two languages. Newmark (1988) states that “sound

devices and phonologically oriented schemes are used to create a language designed to please the senses” (p.42). In addition to enriching the context of the text, this type of language "paronomasia “has an artistic value. Such ornamental devices abound in Arabic, and they are one of the language’s intrinsic strengths personality traits. In many cases, rhetoricians have used the words pun and paronomasia interchangeably. When paronomasia is defied, many literary and popular dictionaries consider one to be equal to the other and may even assign them the same meaning, cross-referencing one to the other's definition. All phonetic effects were prominent in early literature since it was written for the ears.

This figure of speech seems to have lost favor with the general public, but not with poets, who continue to use it. In Arabic, "paronomasia” is translated into “Al-Jinās .“ Sirriyya (2006) states that “Arab rhetoricians have gone to great lengths to analyze and describe each minute difference in Al-Jinās, and have almost come up with a word for each difference” (p.39). Likewise, Sirriyya (2006) states that “in English, there are echoes of the Arabic jinās, i.e., there is counterpart usage of similar devices; yet, English rhetoricians have not defined nor classified them as exhaustively as the Arab rhetoricians have done. English counterparts to jinās are scattered among four English devices, viz., pun, paronomasia, paronyms and rhyme” (p.39).

This study tries to answer the following questions:

1. Are the two languages, Arabic and English, using this figure of speech for the same purpose?
2. To what extent is paronomasia used in Arabic and English?
3. What are the main sub-divisions of paronomasia in Arabic and English?

The researcher in this paper aims at:

1. Revealing whether or not the two languages, Arabic and English, use this figure of speech for the same purpose.
2. Explaining to what extent is paronomasia used in Arabic and English.
3. Finding out what the main sub-divisions of paronomasia in Arabic and English are.

The importance of this study lies in that it shows how paronomasia is a vital and essential linguistic phenomenon in our daily life, especial in literary text understanding and comprehension because having a good knowledge of this linguistics strategy will enable the reader / the listener to be well acquainted of the hidden meaning of the speaker /writer. This study shows how paronomasia also help the linguists to reveal the connection between the important languages in the world. Also, this study is one of studies that shed much light on how paronomasia beautifies the language and adds to its value.

Literature Review

What is meant by Paronomasia in Arabic and English?

2.1 Definition of Paronomasia

Cluck (1969) states that “paronomasia may be defined as an elevated pun, in contradistinction to the paltry wit of a play-on-words, which has been regarded as a less serious poetic diversion for the last few centuries” (p.21). Also, Casanowicz (1893) states that “the charm and effect of paronomasia lie, as has been observed elsewhere,” in the union of similarity of sound with dissimilarity of sense (p.105). Ling (2006) explains that paronomasia can be split into two categories. They're called paronomasia and antalaclasis, respectively. The use of two words with similar or identical pronunciation but different meanings is known as paronomasia. (p.67). Cantarino (1974) states that “paronomasia refers to the syntactic relationship between two or more cognate words with the same or related meaning” (p.439). In this respect, Wales (2011) states that “from the Gk root onomasia ‘naming’, paronomasia is a general rhetorical term for word-play, especially puns, involving words that sound similar: e.g. as in newspaper headlines, jokes and graffiti: Nuclear food here – fission chips” (p.306). Wales (2011) also states that “Hamlet’s complex word-play in his cynical aside to Claudius, who addresses him as cousin and son: A little more than kin and less than kind! (I. ii). Here also the formal correspondence suggests a semantic connection:

in Shakespeare's time known as a quibble. Memorability is a factor in the sound play of such advertising slogans as More reasons to shop at Morrison's" (p.306). Furthermore, Wales (2011) mentions that Ronald Carter (2004) emphasizes the importance of language play in daily language, describing it as an essential interpersonal means of social "bonding." Paronomasia, according to cognitive linguists such as Raymond Gibbs (1994), is an important ludic concept that is part of the 'poeticity' of human thought, and it satisfies a basic need of the human race as a whole (p.306). Giorgobiani (2011) mentions that "paronomasia is the use of the same word or the same root in different syntactic functions in one sentence and it is believed to be borrowed via Greek" (p.245).

Cuddon (2013) defines paronomasia as "a punning play on words which uses similar or identical phonemes for its effect (an 'assonant pun')" (p.516). Khanfar (2013) mentions that paronomasia refers to the use of two words, which have the same or similar pronunciation but they have dissimilar sense and meaning. Paronomasia according to Ling (2006) is considered one of the two branches of puns (p.42). In the same respect, Giorgadze (2015) states that paronomasia the synonym meaning of pun and "it is a form of wordplay which suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect" (p.362). In the same respect, AL-Hajjaj and Ali (2013) argue that "paronomasia depends on the conception of repeating either the same lexical item or bringing in a word similar or near - similar to another in form" (p.10). Li (2015) states that Zeiger (1978) defines paronomasia as "play on words which sound alike but which have different meanings" (p.36). Likewise, Jing (2017) states that "paronomasia is one of important means to create puns. Easily know from its name, paronomasia is a pun created by the homographic of a word. According to the etymology and grammatical, it can be divided into Polysemy Pun and Homonym Pun" (p.44). Jing (2017) gives the following example: Example: "Money doesn't grow on trees. But it blossoms at our branches". This advertisement is about a bank. In this commercial, the branch uses two separate methods. On one side, it literally refers to a branch. In the other side, it refers

to the various branches of the bank. As a result, the commercial aims to persuade people that putting money in Lloyd Bank would increase their wealth (p.44). Lover and Lawrence (2017) say that the rhetorical device paronomasia can be described as a term used to deliberately manipulate the confusion between words that sound similar but have different meanings. It's similar to a word play and is often referred to as a pun (p.510).

2.2 Types of Paronomasia

Cook (1992) mentions that Paronomasia may be placed in a generic sense, as Frye and Welsh do, where it is linked to very early types of literature, both charm and riddle. It's possible to think about paronomasia in non-literary ways, such as logical, linguistic, psychological, or, dare I say, neurological ones (p.36).

Cook (1992) divides paronomasia into five categories. (pp. 38-47):

1. The amphibology: Cook (1992) states that “this type breaks down into “double (amphib-)” and “meaning (-ology).” Amphibology is the application of two or more meanings to a single word or phrase — in other words, a pun”
2. The malapropism: Cook (1992) states that “this type refers to the misunderstanding of one word for another word which is similar in sound, most often an unintentional confusion”.
3. The accidental pun: Cook (1992) states that “this refers to the inadvertent transposition of sounds within a word or phrase”.
4. The anagram: Cook (1992) states that “this type refers to the rearrangement of the letters of a word so as to spell another word or words — this is an intentional type of wordplay”
5. The palindrome: Cook (1992) states that “this type refers to a term which etymologizes as: run (drome) back/again (palin-),” meaning a word or sentence which is spelled the same way backwards and forwards”.

2.3 Functions of Paronomasia

AL-Hajjaj (2013) explains that paronomasia is used in Arabic and English rhetoric to add vitality, dynamism, and color to the text, among other things, in order to achieve those aesthetic values. It also performs a variety of functions and serves a variety of purposes, the most notable of which are as follows: (p. p. 22-26):

1- Creating aesthetic image:

This role appears to me, is fulfilled by the artistic values embedded in the framework of paronomasia. In Arabic and English paronomasias in general, and Quranic paronomasias in particular, it is thought to be the most expressive feature. The aesthetic tenets found in the structure of Arabic and English paronomasias typically create additional semantic clues in order to maintain the general sense of the rhetorical argument and make it more clear and visible. The written or spoken texts beautifully crystallize this feature.

It is ingrained in the structure of this figure of speech to satisfy, entertain, and even amuse readers and receivers by instilling in them a feeling they have never experienced before.

2- Conciseness and Brevity: Paronomasia in Arabic and English can give a text a pleasant and clever sense of brevity and conciseness that literal language can't always achieve.

3- Purposeful ambiguity or / and vagueness:

In Arabic and English rhetoric, this role is an inherited feature present in the structure of all forms of paronomasias. In other words, Arab and English rhetoricians regard it as a necessary precondition for the formulation of this figure of speech.

2.4 Paronomasia in Arabic

Sirriyya (2006) mentions that the nearest corresponding in Arabic to paronomasia can be "jinās". Sirriyya (2006) states that "Arab rhetoricians do not agree on a unified classification of jinās. The most comprehensive classification could be that of al-

Qazwīnī. He classified jinās into two major types: the complete and the incomplete. These two major types are subdivided further as illustrated below” (p.39).

2.4.1. The First Type “Complete Jinās”:

Sirriyya (2006) states that “Complete jinās occurs when the two utterances are identical in type, number, vowel and quiescence and order of letters (speech sounds). It can be classified into four subcategories” (p.39).

1. 1. Identical syntactically jinās الجناس المماثل (‘al-mumāthil) :

In the identical syntactically jinās, the two used utterances in this form belong to the same part of speech, for example, two nouns, two verbs, and so on, as in the Prophetic Tradition:

قَالَ النَّبِيُّ مُحَمَّدٌ (صَلَّى اللَّهُ عَلَيْهِ وَآلِهِ وَسَلَّمَ)

" إِنَّ يَوْمَ الْجُمُعَةِ سَيِّدُ الْأَيَّامِ ، وَأَعْظَمُهَا عِنْدَ اللَّهِ ، وَهُوَ أَعْظَمُ عِنْدَ اللَّهِ مِنْ يَوْمِ الْأَضْحَى وَيَوْمِ الْفِطْرِ ، فِيهِ خَمْسٌ خِلَالِ : خَلَقَ اللَّهُ فِيهِ آدَمَ ، وَأَهْبَطَ اللَّهُ فِيهِ آدَمَ إِلَى الْأَرْضِ ، وَفِيهِ تَوَفَّى اللَّهُ آدَمَ ، وَفِيهِ سَاعَةٌ لَا يُسْأَلُ اللَّهُ فِيهَا الْعَبْدُ شَيْئًا إِلَّا أُعْطِيَ ، مَا لَمْ يُسْأَلْ حَرَامًا ، وَفِيهِ تَقُومُ السَّاعَةُ "

2. The Adequate jinās الجناس المستوفي (‘al-mustawfi):

Sirriyya (2006) states that “unlike the previous jinās, here the two utterances belong to two different parts of speech, and e.g., a noun and a verb, as in the following poetic line of Muhammad bin, Abdil-Lāh al-Asadī”:

" وَسَمَّيْتَهُ يَحْيَى لِيَحْيَا فَلَمْ يَكُن ... لِأَمْرٍ قَضَاهُ اللَّهُ فِي النَّاسِ مِنْ بَدَّ "

3. Composite jinās جناس التركيب (jinās ‘at-tarkīb)

Compound is one of the two utterances in this subcategory. It is divided into three categories.

A) “al-marfū المرفو (literally the darned)”:

Sirriyya (2006) states that “ the first utterance of this jinās consists of a word and the second consists of one word and part of another word, as in these lines of al-Harīrī”

" ولا تله عن تذكّار ذنّبك وابكه ... بدمع يحاكي الويل حال مصابه"
 " ومثل لعينيك الحمام ووقعه ... وروعة ملقاه ومطع م صابه"

B) “The homograph المتشابه (al-mutashabih)”:

Sirriyya (2006) explains that “ the two utterances of this jinās are spelled in the same way, as in the line of Abu alFath al-Bustī”.

" إذا ملك لم يكن ذا هبه فدعه فدولته ذاهبه"

C) “The separated المفترق (al-mafrūq)”:

Sirriyya (2006) mentions that “ as its name indicates, in this jinās, the two utterances are spelled alike, but the radicals are written differently, as in the lines of “Abu “al-Fath “al-Bustī”

" كلّم قد أخذ الجامَ ولا جامَ لنا ما الذي ضرّ مديرَ الـ جام لو جامنا"

2. “The mis-constructed jinās (’al-muharraf) ”:

The two utterances, in this subcategory, have the same number of letters, but the vowels and quiescence vary. Rhetoricians have argued about whether this category belongs to the complete or incomplete set of types. This kind can be further classified into two sorts:

A. The expressions of the jinās diverge in the vowels only, as in:

"اللهم إني أعوذ بك أن أضل أو أضل أو أزل أو أزل أو أظلم أو أظلم أو أجهل أو أجهل عليّ"

B. The expressions of the jinās vary in vowels and quiescence, as in:

”البدعه شرك الشرك“

2.4.2 The Second Type “Incomplete Jinās”:

Sirriyya (2006) mentions that “ in this category, the two utterances differ in the number of letters. They are further divided, according to the number of the letters they differ in, into three subcategories”. These are the following:

1. One of the two words has a letter that isn't in the other. This subcategory is divided into three types:

a. The original letter is the additional letter, as in the Prophetic tradition:

قَالَ النَّبِيُّ مُحَمَّدٌ (صَلَّى اللَّهُ عَلَيْهِ وَآلِهِ وَسَلَّمَ)

"أَتَاكُمْ أَهْلُ الْيَمَنِ هُمْ أَرْقُ أَفْئِدَةً وَأَلْيَنُ قُلُوبًا ، الْإِيمَانُ يَمَانٌ وَالْحِكْمَةُ يَمَانِيَّةٌ"

b. In the centre, there is an additional letter. As in:-

"اللهم اجعلها رِيحاً ولا تجعلها رِيحاً"

c. The final letter is placed at the end. Al-mutarraf is another name for this kind. For instance, Abu Tammam's poetic line:-

"يَمْدُونَ مِنْ أَيْدِ عَوَاصِمٍ تَصُولُ بِأَسْيَافٍ قَوَاضٍ قَوَاضِبٍ"

2. The two words differ in two letters, on condition that that only one letter is diverse in each word, it can also be categorized into the following:

a. The dissimilar letters are the first ones, as:

"مَا كَانَ الْفُحْشُ فِي شَيْءٍ إِلَّا شَانَهُ ، وَمَا كَانَ الْحَيَاءُ فِي شَيْءٍ إِلَّا زَانَهُ"

b. The dissimilar letters are in the mid, as in:

"لَا جَلْبَبَ ، وَ لَا جَنْبَ ، وَلَا تُؤَخِّدُ صَدَقَاتُهُمْ إِلَّا فِي دُورِهِمْ"

c. The dissimilar letters are at the final position, as in:

"لَا يَمْنَعُكُمْ مِنْ سَحُورِكُمْ أَذَانُ بِلَالٍ وَلَا الْفَجْرُ الْمُسْتَطِيلُ ، وَلَكِنَّ الْفَجْرَ الْمُسْتَطِيرَ فِي الْأَفْقِ"

3. The jinās of inversion جناس الانقلاب (jinās 'al-qalb):

The letters of the two utterances in the jins are reversed in this case. It is divided into two categories:

A. The full inversion, in which the letters of one of the utterances are inverted in their order, as in

”حسامه فتح لأولياته وحُتِف لأعدائه”

B. Part of the order of one utterance is inverted in an incomplete inversion, as in

”رحم الله امرا امسك ما بين فكليه ، و أطلق ما بين كفيه”

2.5 Paronomasia in English

1. Complete paronomasia:

a) Identical syntactically paronomasia:

Sirriyya (2006) mentions that “ in Shakespeare’s Othello (V. ii.7), Othello said: Put out the light, and then put out the light, in which the first **light** refers to “the lamp” and the second to Desdemona’s life” (p.40).

b) Adequate paronomasia:

Sirriyya (2006) mentions that “ in Shakespeare’s Richard II: Fitzwater: Surrey thou liest. Surrey:

“ That lie shall lie so heavy on my sword,”

“ That it shall render vengeance and revenge,”

“ Till thou the lie-giver and that lie do lie In earth as quiet as they father’s skull”

“The play in this example is on the verb **lie** (as in, lie down) and the noun lie (as in, tell lies)” (p.40).

c) The mis-constructed paronomasia:

Sirriyya (2006) mentions that “ in Shakespeare’s All’s Well that Ends Well (II.iii): A young man married is a man that’s marred.”

2. The incomplete paronomasia:

a. One of the two words has one extra letter:

1- The extra letter appears at the start such as (ocean –motion). Here the two words have the same pronunciation but of the word motion start with the sound / m /.

2- The extra letter is in the mid: as in the English saying “A friend in need is a friend indeed.”

b. The two words differ in two letters: as in (blew – flew)

2.6 Differences and Similarity Arabic and English in Paronomasia

AL-Hajjaj and Ali (2013) argue that in western rhetoric, all kinds (forms) of paronomasia, which are much too numerous, can be used as puns, but none of them can be used in Arabic rhetoric. One of the sublime elements of rhetoric, according to Arab rhetoricians, is paronomasia. Arab linguists and exegetes agree on this point as well (p.19).

In addition, AL-Hajjaj and Ali (2013) mention that the disparity in approaches to pun and paronomasia between Arab and Western rhetoricians stems from the fact that Arab rhetoricians function in a very restricted and limited lexical semantic domain. To avoid mixing pun with other rhetorical schemes such as paronomasia, they do not follow the technique of considering pun as "playing on words." On the other hand, Western rhetoricians operate inside a more versatile lexical semantic context.

This lexical semantic versatility arises naturally from the use of the "playing on words" technique, which provides a rational basis for combining pun with paronomasia and other rhetorical figures to achieve a varied range of stylistic goals (p.22). Furthermore, AL-Hajjaj and Ali (2013) mention that the non-flexible lexical semantic domain of Arabic pun is used as a positive factor in achieving the goal of formulating proper puns while also keeping this function active in the issue of distinguishing between what is pun proper and what is paronomasia proper. Since these figures of speech are separate

schemes with different meanings and created by different rhetorical strategies, they should always be held apart. (p.22).As-Safi (1994) explain that “paronomastic or paronymous constructions which are common in Arabic but rare in English, can be used to achieve rhetorical / stylistic effects and to bring about eloquence and vividness of expression” (p.10).

Conclusions

Arab linguists have gone to great lengths to analyze and describe each minute difference in paronomasia (jins) , and have almost come up with a word for each one. This, however, has resulted in a dispute about the classification. There are traces of the Arabic paronomasia in English, i.e., similar devices are used in a similar way, but English rhetoricians have not described or categorized them as thoroughly as Arab rhetoricians have. Pun, paronomasia, paronyms, and rhyme are four English devices that have English equivalents to paronomasia (Jins). Despite the fact that each of these concepts is entirely autonomous and independent of the others, they do overlap in some way.

For example, English puns are not as well defined as their Arabic equivalents. It has several Arabic equivalents and is used in a wide range of literary contexts. Despite the difficulty of reproducing phonological instruments, the techniques used to make paronomasia are numerous, and they vary in the degree to which the translator is effective in reproducing the aesthetic effects on the reader.

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