

A Pragmatic Analysis of Implied Meaning in Selected Poems by T.S. Eliot and Al-Sayyab

تحليل تداولي للمعنى الضمني في قصائد مختاره لستي اس اليوت والسياب

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Abstract

In addition to its basic communicative function, language can be used to imply information that is not actually stated, i.e. addressers do not always state exactly (or directly) what they mean. Such instances fall within the domain of pragmatics in that they have to do with how addressers use language to communicate in a particular situation by implication rather than by direct statement. The researcher attempts to demonstrate that the beauty and the multiple layers of meaning in poetry can be better explored if the addressee looks at the lines from a pragmatic perspective in search for implied meaning. There are many devices that can convey implied meaning in poetry, among which are 'rhetorical', 'figurative' or 'literary' devices. But only certain of these devices convey implied meaning, and are thus, the focus of this study. They include metaphor, simile, metonymy, synecdoche, rhetorical question, symbolism, and allusion; in addition to pragmatic devices such as connotation, pragmatic presupposition and deixis.

The problem is that the implied meaning in a given poem (1) might not be grasped by the addressee, or (2) might be interpreted by the addressee differently from the implied meaning intended by the addresser, because, in either case, the addressee might lack awareness of the various figurative and pragmatic devices used by the addresser to convey implied meaning. When a poet uses implied meaning, the addressee is invited to reconstruct the meaning himself with the help of the context, and is, thus, obliged to a particularly active and strenuous participation in the poetry. Consequently, the present study attempts to detect such instances of ambiguity, analyze and disambiguate them as well as clarify the addresser's motives behind such cases.

1.1 Implied Meaning:

According to Verschueren (1999: 50), implicit meaning is "what can be meant or communicated beyond what is explicitly or literally said, by means of presuppositions, implications, and implicatures". Implied meaning

(henceforth IM) covers all types or levels above what is explicitly stated. It refers to any meaning that is "conveyed indirectly or through hints, and understood implicitly without ever being explicitly stated", (Grundy 222: 73). Thus, since IM depends crucially on the extralinguistic context in which a given piece of language is used; it is purely extralinguistic.

1.2 Devices of Implied Meaning:

Literature is marked by its evocative use of language- even when a literary writer chooses to use everyday words and structures, the end result is crafted and conscious. The effect is intensified by the use of literary and figurative devices that enrich and heighten the power of the words on the page, (Thorne 2006: 69). Poets employ such devices in order to add layers of meaning to their poems, both in the spoken and written forms of expression. In written poetry, however, the devices used are less than those used in its equivalent spoken form because the latter is richer than the former in meaning aspects. In particular, the phonological aspects are excluded from the written form.

1.2.1 Metaphor:

Baldick (2001: 153) states that metaphor is "the most important and widespread figure of speech, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two". Both semantic and pragmatic meaning aspects must be involved directly in the understanding and analysis of metaphors. Levinson (1983: 156) states that since metaphors are usually associated with the intended meaning of the addresser, the context in which a metaphor is used seems to be more important than its formal linguistic information; i.e., metaphor falls more within pragmatics than semantics.

1.2.2 Simile:

Baldick (2001: 237) defines a simile as "an explicit comparison between two different things, actions, or feelings, using the words 'as' or 'like' ", and asserts that it is more tentative and decorative than a metaphor. Childs and Fowler (2006: 139) note that a simile states explicitly that there is a similarity Z (ground) between X (tenor) and Y (vehicle) though it usually does not state explicitly what this similarity is, and thus the addressee is forced, as is the case in metaphor, to infer what Z might be in that context. It is in this very particular area where IM is generated in the case of simile.

1.2.3 Metonymy:

Baldick (2001: 154) defines metonymy as "a figure of speech which replaces the name of one thing with the name of something else closely associated

with it, e.g., 'the bottle' for alcoholic drink, 'the press' for journalism, 'skirt' for woman, 'Mozart' for Mozart's music, 'the Oval Office' for the US Presidency", etc. In metonymy, the literal term for one thing is applied to another with which it is conventionally closely associated because of a recurrent relation in common experience, (Abrams and Harpham 2009: 120; Quinn 2006: 262). The IM in metonymy is the unstated or intended meaning which stands in relation to the literal meaning on the basis of close association between the two types of meaning. Thus, metonymy is an indirect way of referring to something.

1.2.4 Synecdoche:

Baldick (2001: 254) defines synecdoche as "a common figure of speech by which something is referred to indirectly, either by naming only some part or constituent of it (e.g. 'hands' for manual labourers) or- less often- by naming some more comprehensive entity of which it is a part (e.g., 'the law' for a police officer)". He observes that it is usually regarded as a special kind of metonymy which occurs frequently in political journalism (e.g., 'Baghdad' for the Iraqi government) and sports commentary (e.g., 'Barcelona' for one of the city's football teams). Therefore, in synecdoche the literal meaning is different from the intended meaning, and the understanding of IM depends on the addressee's ability to link linguistic meaning to extralinguistic meaning.

1.2.5 Rhetorical Question:

A rhetorical question is "a sentence in the grammatical form of a question which is not asked to request information or to invite a reply, but to achieve a greater excessive force than a direct assertion", (Abrams and Harpham 2009: 315). For example, when the rhetorical question "Isn't it a shame?" is uttered in everyday language, it functions as a forceful alternative to the assertion "It's a shame". In terms of speech act theory, the illocutionary force of this device is not to question but to assert, (Ibid.). In effect, a rhetorical question is a statement in the form of a question, (Quinn 2006: 367). By recourse to the extralinguistic context, the addressee can distinguish between a rhetorical question and a real or direct one. Pragmatically, this point is crucially important for IM.

1.2.6 Symbolism:

Symbolism is a term used in many disciplines, "referring to the process by which a person, place, object or event comes to stand for some abstract idea or condition", (Quinn 2006: 408). The term is applied only to "a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself", (Abrams and Harpham 2009: 358). As normally used in literary study, symbol suggests a connection

between the ordinary sense of reality and a moral or spiritual order. Pragmatically speaking, symbolic meaning interacts with the literal meaning but does not 'cancel' it because a symbol "should not be an intrusion into the text but should have a function on the literal level", (Quinn 2006: 408). To understand the symbol being used is to connect its meaning to the poem and interpret the story on a deeper level.

1.2.7 Mythology:

Baldick (2001: 163) defines a myth as "a kind of story or rudimentary narrative sequence, normally traditional and anonymous, through which a given culture ratifies its social customs or accounts for the origins of human and natural phenomena, usually in supernatural or bodily imaginative terms". Childs and Fowler (2006: 146) state that "critics value myth positively because of its apparent spontaneity and collectivity, expressing some lastingly and generally satisfying account of human experience". Quinn (2006: 274) argues that "despite their seemingly endless variety, myths tend to have an underlying consistency of action, theme, and character". Thus, mythology is a part of the extralinguistic context because its meaning is dependent on the cultural and social values in a given nation.

1.2.8 Irony:

According to Quinn (2006: 222-223), irony is a term with a number of distinct references in literary study: (1) as a rhetorical and literary device, (2) as a mode of literature, (3) as a way of perceiving life itself. Baldick (2001: 130) defines irony as "a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its 'context' so as to give it a very different significance". The traditional definition of irony as saying something to mean the opposite of what is said is demonstrably incorrect because an addresser may be ironical, but not mean the opposite of what is said. For example, if one utters 'It seems to be a little windy' in the middle of a violent storm, he is saying less than what is meant. Irony is rarely used in written poetry as it depends heavily on the phonological aspects of meaning.

1.2.9 Allusion:

Abrams and Harpham (2009: 11-12) define allusion as "a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage", stating that most allusions "serve to illustrate or clarify or enhance a subject, but some are used in order to undercut it ironically by the discrepancy between the subject and the allusion", and "imply a fund of knowledge that is shared by an author and an audience". In the case of poetry, allusion conveys IM by linking the text, i.e., the poem, to something which can be grasped by virtue of the

extralinguistic context.

1.2.10 Connotation:

Connotation refers to "the range of further associations that a word or phrase suggests in addition to its straightforward dictionary meaning (the primary sense known as its denotation); or one of these secondary meanings", (Baldick 2001: 49). Which of the potential connotations of a word is evoked depends crucially on the particular extralinguistic context in which it is used. This point is very important for the accuracy of the pragmatic analysis of connotation because both the addresser and the addressee select only those connotations restricted or implied by the associated context, and thus, the other theoretically potential candidate connotations of the same word are excluded. A group of non-linguistic properties make up connotative meaning. These properties can be social, psychological or physical, and may extend to features which are merely 'typical' rather than 'invariable' in the referent, (Leech 1974: 14).

1.2.11 Pragmatic Presupposition:

In addition to semantically or linguistically presupposed information, there are other types of information deducible from a given sentence, based on the relationship between a piece of language used and its extralinguistic context. This information is neither asserted, entailed nor presupposed semantically, because it is not a property of the sentence itself but of the extralinguistic context. In other words, pragmatic presupposition depends on extralinguistic information. Thus, the context in which 'The cat sat on the mat' is uttered, might be the pragmatic presupposition that the addresser is expressing pleasure/complaint, etc. about the cat's behavior.

1.2.12 Deixis:

There are several types of deictic expressions: person, spatial, temporal, social and discourse deixis, (LoCastro 2012: 24). In English, first person (I, we), second person (you), and third person (he, she, it and they) can refer to the addresser, addressee, and others outside the immediate context. Poems often employ deictic expressions without stating the person or entity indicated by them in the surrounding discourse, in which case they can only be recovered or grasped by way of the extralinguistic context of the poem. When any deictic term is put to use, it cannot be fully understood unless the addressee links its lexical meaning to its pragmatic meaning through the extralinguistic context. It is at this point where the deictic term acquires the unstated meaning or IM. Most importantly, the type of context which generates IM in the case of deixis can be either linguistic or extralinguistic. The first case occurs when the unstated meaning of the deictic term is filled or grasped from the linguistic aspects, resulting in what can be termed

'semantic IM'. The second case occurs when the unstated meaning is filled or enriched by the extralinguistic context, resulting in 'pragmatic IM'. It is only the second case that can be captured by pragmatic analysis.

For the purpose of illustration, Table (1) below is an eclectic model of meaning proposed by the researcher. It includes a wide range of devices and types of semantic and pragmatic meaning, in general. Figure (1) below shows the IM-carrying devices in written poetry which are selected from the items of the model (see Table 1). The selected items in Figure (1) are the actual devices the analysis of the data deals with.

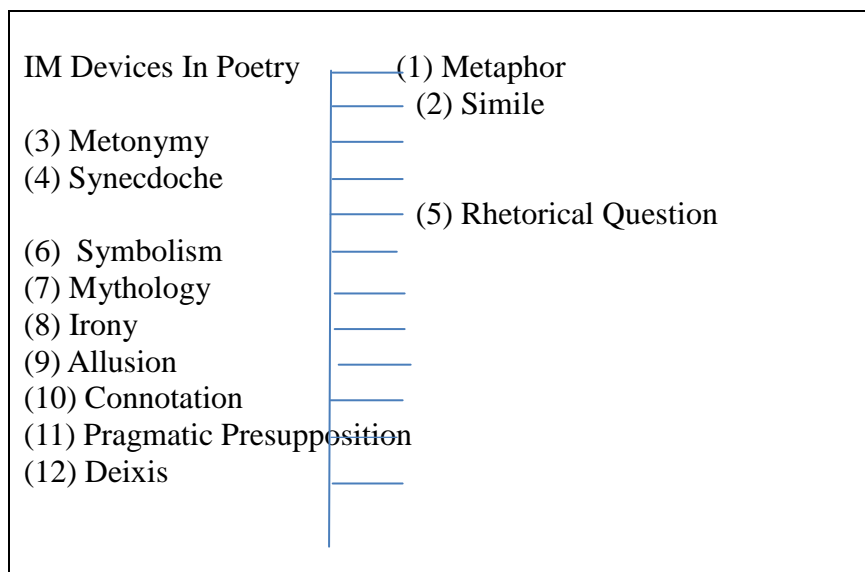


Figure (1) The Items of Analysis

1.3 A Sketch of T.S. Eliot's Biography:

To a well-known and wealthy family, Thomas Stearns Eliot (1888-1965) was born in (1888) in Missouri, an industrial city in the centre of the U.S.A., (Tilak 2011: 1). Eliot's grandfather and his mother contributed a lot to his development as a writer, especially as a religious poet. Eliot "was a classicist and a traditionalist, a great innovator, a critic, a social thinker, a philosopher and mystic, all combined in one", (Ibid, 4). Ruby (2000: 116) notes that Eliot is first a philosopher and secondly a poet and critic. This fact, surely, "does not reduce his works to mere vents for his philosophical musings". It means, rather, that Eliot's philosophy and poetry are twin forces fused into a unified whole. Each reinforces and validates the other in a struggle towards deeper

insight and more precise expression. Tilak (2011: 66) observes that "much of the difficulty in Eliot's poetry arises from the fact that he communicates more by implication than by direct statement".

1.4 A Sketch of Al-Sayyab's Biography:

BadrShakir Al-Sayyab was born in 1926 in Jaikur, a tiny village in Basra. A defining characteristic of his work, which sets him apart from his contemporaries, is the focus on describing the 'Iraqi environment', on the social and political levels, (De Young 1998: 4-5). Al-Sayyab is one of the most prominent Arab poets of the 20th century. He is one of the pioneers of free verse in modern Arabic poetry, (Bishai 1986: 7). Al-Sayyab's attempt to modernize Arabic poetry dates back to the late 1940's, under the influence of English poetry. A large number of Al-Sayyab's poems express his love for Iraq, particularly his birthplace Jaikur. Other major themes recurrent in his poetry include his love for his dead mother, his love for his son Ghailan, and political tension in Iraq and some Arab countries. In his childhood he was unhappy and deprived, a matter which had a great effect on all the stages of his life.

2.1 Sample Analysis:

The following is a sample analysis of the first eight lines from four poems: Eliot's "Gerontion" and "The Hollow Men", and Al-Sayyab's "Rain Song" (أنشودةالمطر) and "Bravo Ghailan" (مرحى غيَّلان):

2.2 Eliot's "The Hollow Men":

We are the hollow men -----1
 We are the stuffed men
 Leaning together
 Headpiece filled with straw. Alas!
 Our dried voices, when -----5
 We whisper together
 Are quiet and meaningless
 As wind in dry grass -----8

1. Metaphor:

L1: The expression 'hollow men' is metaphorical. Literally, a real person cannot be described as hollow because there are muscles, bones, flesh, blood and nerves inside the human body. The hollow men lack what others have, i.e., substance. Therefore, they lament their own hollowness or emptiness. The IM is that the hollow men are spiritually empty and devoid of all faith, (Tilak 2011: 200).

-Type: Implicit.

-Tenor: Spiritually empty, devoid of all faith.

-Vehicle: Hollow.

-Ground: Hollowness, spiritual (and physical) emptiness.

L2: The expression 'stuffed men' is a metaphor. A real human being cannot be literally described as 'stuffed'. Normally, only scarecrows are stuffed. The IM is that they are fit for nothing but to be burned like the effigies of Guy Fawkes.

-Type: Implicit.

-Tenor: Filled with triviality.

-Vehicle: Stuffed.

-Ground: Stuffing, physical content.

L5: The expression 'dried voices' is a metaphor. The IM is that the hollow men talk meaninglessly, i.e., they utter meaningless speech.

-Type: Implicit.

-Tenor: Meaningless.

-Vehicle: Dried.

-Ground: Dryness, meaninglessness.

2. Simile:

L5-8: In an especially haunting image, the voices of the hollow men are compared to the wind running through dry grass, which sounds like a quiet rattling or scraping. The IM is that they utter meaningless speech.

-Tenor: Our dried voices.

-Vehicle: Wind in dry grass.

-Ground: Dryness, quietness, meaninglessness.

3. Metonymy:

L5: The voices refer to the hollow men. The meaninglessness of the voices is applicable to the hollow men as well. In fact, the hollow men are dried and empty, rather than their voices, because their bodies are made of straw, i.e., dry grass. The voices are described as 'dried'. One's tone or status of voice is indicative of his overall status, mental or physical.

4. Synecdoche: No examples found.

5. Rhetorical Question: No examples found.

6. Symbolism:

L4: The 'headpiece' is the representation of the mind, thus the hollow men are filled with absurd, non-sense ideas and thoughts, making them empty and futile. They are spiritually empty and devoid of all faith, (Tilak 2011: 200). The hollow men are rather like the straw-filled effigies of Guy Fawkes. Their

heads are filled merely with straw, rather than with anything meaningful or worthwhile, (Applebee et al. 2007: 1067).

L5: The voices symbolize the act of speech and the expression of the thoughts. The hollow men's voices are quiet and meaningless. The IM is that they utter meaningless speech, i.e., they are spiritually empty.

L8: The expression 'dry grass' carries a symbolic meaning. Dryness is a symbol of lack of life, as water is essential for all life. The hollow men do not have blood in their bodies; rather, they just have straw (L2, L4), which is a kind of dry grass. When touched, they might crumble like a piece of ancient paper, (Tilak 2011: 200).

7. Mythology: No examples found.

8. Irony: No examples found.

9. Allusion:

L2: The use of the word 'stuffed' is an allusion to the effigies of Guy Fawkes. English children cry "A penny for the old guy" when collecting money to buy fireworks for Guy Fawkes Day- a yearly celebration of the failure of an attempt, by Guy Fawkes and other conspirators, to blow up Parliament in 1605. The celebration also traditionally includes the burning of straw effigies of Fawkes (L4), (Applebee et al. 2007: 1067). The IM is that the contemporary hollow men are unsuccessful and useless.

10. Connotation: No examples found.

11. Pragmatic Presupposition:

L1-2: The lines pragmatically presuppose that the hollow men lack something essential. This inference is deduced from what the reader knows about hollowness (emptiness, or vacuity) and stuffing (the soft material or padding put inside cushions, upholstered furniture, toys, etc.). They suffer from utter vacuity; their heads are filled merely with straw, rather than with anything meaningful or worthwhile, (Tilak 2011: 200).

L3: The line pragmatically presupposes that the lack of moral substance of the hollow men is so pervasive that they cannot keep themselves upright; they support each other simply to remain standing.

L4: The use of the one-word exclamation 'alas', which is an expression of grief or pity, pragmatically presupposes that the hollow men are not happy about their 'hollow' condition.

L5-7: The lines pragmatically presuppose that the hollow men live a

meaningless life, and that they can scarcely speak for themselves. They speak in a soft whisper, as if they are afraid that someone may hear them.

12. Deixis:

L1-2: The 'We' mentioned, obviously refers to the speaker, but also to other people. However, its meaning is rather vague, as the reader does not know if it refers to 'me and you and others', 'me and you but not others' or 'me and others but not you'. Generally, the speaker is implied within the state of being a 'hollow', 'stuffed' man, and so are all the rest of the 'subjects' to whom 'We' refers. The plural pronoun 'We' represents western civilization, and 'hollow' suggests its moral emptiness.

2.3 Eliot's "Gerontion":

Here I am, an old man in a dry month, -----1

Being read to by a boy, waiting for rain.

I was neither at the hot gates

Nor fought in the warm rain

Nor knee deep in the salt marsh, heaving a cutlass, -----5

Bitten by flies, fought.

My house is a decayed house,

And the jew squats on the window sill, the owner, -----8

1. Metaphor:

L1: The phrase 'a dry month' is metaphorical. A month is a period of time, so it cannot be described as 'dry'. The IM is that the weather in this month is dry, i.e., without or with very little rain, as 'waiting' in L2 makes clear.

-Type: Implicit.

-Tenor: Without, or with very little, rain.

-Vehicle: Dry.

-Ground: Drought, lack or shortage of rain, infertility.

L3: The phrase 'the hot gates' is metaphorical. In fact, the phrase is a literal translation of 'Thermopylae', a Greek city which was a scene of several battles, (Tilak 2011: 114). The IM is that Gerontion has never been in a battle, i.e., a serious, difficult or uncomfortable situation where one has to sacrifice himself for a noble cause. This implies the routine and triviality of his daily life, and his cowardice.

-Type: Implicit.

-Tenor: Thermopylae.

-Vehicle: The hot gates.

-Ground: A scene of battles, danger, difficulty, hardness, courage.

L4: The phrase 'warm rain' is a metaphor describing weather. The IM is that

the weather is warm and pleasant.

-Type: Implicit.

-Tenor: Falling in a pleasant, or fairly high, temperature.

-Vehicle: Warm.

-Ground: Creating a pleasant, comfortable and relaxed feeling.

L8: The expression 'The Jew squats on the window sill' is metaphorical. A window sill (a narrow shelf below a window, either inside or outside) can never be enough for somebody to sit, let alone to 'squat'. The squatting position allows the Jew, the owner of the house, to wait more insistently than the normal standing position allows. The IM is that the Jew has nothing else to do other than gaining money greedily, (Tilak 2011: 115).

-Type: Implicit.

-Tenor: Waits impatiently.

-Vehicle: Squats.

-Ground: Usually one squats when he wants to do something with more attention or care.

2. Simile: No examples found.

3. Metonymy: No examples found.

4. Synecdoche: No examples found.

5. Rhetorical Question: No examples found.

6. Symbolism:

L1: The phrase 'dry month' symbolizes spiritual dryness of contemporary Europe, (Tilak 2011: 114).

L2: 'Rain' symbolizes divine force; it is a symbol of spiritual regeneration, (Tilak 2011: 114). The image of 'rain' here is of physical, spiritual and cultural rejuvenation that never arrives, (Haralson 2001: 202).

L7: The expression 'decayed house' can be read in many ways. It may refer to (a) the old, and decaying body of Gerontion, the dwelling of the soul, (b) the house in which Gerontion lives, (c) the dilapidated condition of Europe after the war, (d) the break-up of the existing economic and social order, and feeling of insecurity it caused, and (e) the spiritual decay of western civilization, (Tilak 2011: 115). Each reading carries a possible symbolic meaning, and combining more than one reading is also possible. The choice is left open for the addressee.

L8: The stereotypical image of the Jew is used here to symbolize a depraved, money-driven society. The image of the Jew is used in the context of its theme of failed Christian revelation, (Haralson 2001: 203).

7. **Mythology:** No examples found.

8. **Irony:** No examples found.

9. Allusion:

L1-2: Tilak (2011: 114) states that these lines are lifted bodily from A.C. Benson's 'Life of Edward Fitzgerald'. They are phrased in the biography thus: "In a dry month, old and blind, being read to by a country boy, longing for rain".

L3: The phrase 'hot gates' is the literal translation of the name of a Greek city 'Thermopylae', the scene of several battles, (Tilak 2011: 114). It was an important site for defence where the Spartans used to fight bravely, under the leadership of 'Leonidas', King of Sparta, (Delahunty et al. 2001: 69).

L5: Like the Greek hero 'Ulysses', Gerontion is lifting up a short but broad sword. He has never been a heroic figure, (Tilak 2011: 114). The IM is that in contemporary life, empty men like Gerontion just imagine being brave.

10. **Connotation:** No examples found.

11. **Pragmatic Presupposition:** No examples found.

12. Deixis:

L1: The first person singular pronouns 'I' and 'my' refer to Gerontion in all their occurrences in the poem. This covers L1, L3, L7, L15, L30, L49, L51, L53, L57 (3 times), L59 (2 times), L60.

2.4 Al-Sayyab's "Rain Song" (أشودة المطر):

1----- عَيْنَاكَ غَابَتَا نَخِيلِ سَاعَةِ السَّحْرِ ،
 أَوْ شَرَفَتَا رَاحَ يَنَايَ عَنَهُمَا الْقَمَرِ .
 عَيْنَاكَ حِينَ تَبْسِمَانِ تُورِقُ الْكُرُومُ
 وَ تَرَقُّصُ الْأَضْوَاءِ ... كَالْأَقْمَارِ فِي نَهْرِ
 5----- يَرِجُّهُ الْمَجْدَافُ وَهَذَا سَاعَةُ السَّحْرِ
 كَأَنَّمَا تَنْبِضُ فِي غُورِيهِمَا ، النُّجُومُ ...
 وَ تَغْرَقَانِ فِي ضَبَابٍ مِنْ أَسَى شَفِيفٍ
 8----- كَالْبَحْرِ سَرَّحَ الْيَدَيْنِ فَوْقَهُ الْمَسَاءِ ،

1. Metaphor:

L1: The expression (عَيْنَاكَ غَابَتَا نَخِيلِ سَاعَةِ السَّحْرِ , your eyes are two palm tree forests) is metaphorical. The description of eyes as two palm tree forests is clearly metaphorical. The IM is that her eyes are as black, and her eyelashes are as dense as a dark palm tree forest at early morning when there is still

some darkness of the night.

-Type: Explicit.

-Tenor: عَيْنَاكَ

-Vehicle: ساعة السحر غابتا نخيل

-Ground: Density of eyelashes or palm trees, darkness or blackness.

L2: The description of her eyes as two balconies is metaphorical. Al-Sayyab's visual sense is creatively employed here in an image portraying how the subtle and natural moonlight passes away from his beloved's eyes, as if flirting with them. It is a very romantic image.

-Type: Explicit.

-Tenor: عَيْنَاكَ

-Vehicle: شرفتان راح ينأى عنهما القمر

-Ground: Eyes, beauty, romance, moon.

L3: The phrase (عَيْنَاكَ حِينَ تَبْسُمَانِ , when your eyes smile) is a metaphor. Literally, one's eyes cannot smile. The IM is that Al-Sayyab's lover's eyes show happiness in the same way a smile does.

-Type: Implicit.

-Tenor: When they show happiness (not when they smile)

-Vehicle: حِينَ تَبْسُمَانِ

-Ground: The happiness shown on the eyes, the smile on the face.

L4: The expression (و ترقصُ الأضواءُ , and lights dance) is a metaphor. Lights cannot dance. The IM is that, in the poet's eyes, even lights themselves are happy since dancing is a sign of happiness.

-Type: Implicit.

-Tenor: Move gently on the waves as the reflection of the moon light shows.

-Vehicle: ترقصُ

-Ground: Gentle movement, happiness.

2. Simile:

L4: In the simile (و ترقصُ الأضواءُ كالأقمار في نهر) , and the lights dance like moons in a river), the dancing of light is likened to that of the reflection of the moon on a river. The extralinguistic context determines that the moon's reflection on the river is compared to dancing.

-Tenor: الأقمار في نهر

-Vehicle: ترقصُ الأضواءُ (= رقص الأضواء)

-Ground: Subtle movement, the moon's reflection on the river's waves.

L6: In this simile (كأثما تنبضُ في غوريهما النجوم) , As if its depth is throbbing with stars), Al-Sayyab compares the (light of) the stars to the (twinkle of) his

lover's eyes, implying that they are full of twinkling and light.

-Tenor: النجوم

-Vehicle: تنبض في غوريهما (= النبض في غوري العينين)

-Ground: Deepness, i.e. deepness of sorrow and deepness of the sea.

L8: In the simile (كالبحر سرح اليدين فوقه المساء), Like a sea stroked by the hands of the evening), Al-Sayyab compares his sheer sorrow to a sea stroked by the hands of the evening. The tenor is mentioned in L1, and the vehicle is 'the sea' in L8. Based on the extralinguistic context or encyclopedic knowledge, the reader discovers that the shared aspect of similarity is deepness, i.e., deepness of sorrow and deepness of the sea.

-Tenor: عَيْنَاكَ

-Vehicle: البَحْر

-Ground: Deepness, i.e. deepness of sorrow and deepness of the sea.

3. Metonymy: No examples found.

4. Synecdoche: No examples found.

5. Rhetorical Question: No examples found.

6. Symbolism:

L1: Woods are traditionally described as places of danger to a degree difficult to appreciate today, when they are retreats or playgrounds for modern city-dwellers. Woods symbolize fearful vastness and strangeness; it is traditionally dark, labyrinthine, and may be filled with dangerous beasts; hence the common phrase "To be lost in the woods", (Ferber 1999: 78-79).

L7: Fog (ضباب) carries the symbolic meaning of preventing vision, obscurity, hiding the truth, conspiracy, or deception.

7. Mythology: No examples found.

8. Irony: No examples found.

9. Allusion:

L8: This line echoes Eliot's image of a patient etherized on an operating table in 'The Love Song of J. Alfred Prufrock' in L2-3:

When the evening is spread out against the sky

Like a patient etherized upon a table;

Al-Sayyab compares his sheer sorrow to a sea stroked by the hands of the evening. Based on the extralinguistic context, the reader discovers that the shared aspect of similarity is deepness, i.e., deepness of sorrow and deepness of the sea.

10. Connotation:

L2: The moon (القمر) provides soft lighting at night. It shines on the streets, the rooftops and orchards in Basra. It has many connotative meanings such as romance, purity, and calmness of the night. It provokes past memories, especially sweet ones.

11. Pragmatic Presupposition:

L5: The line (يَرَجُّهُ المَجْدَافُ وَهَذَا سَاعَةَ السَّحَرِ), Stirred by an oar which flags at daybreak) pragmatically presupposes that the air current at that time is still because the paddle moves the river surface gently.

12. Deixis:

L1: The first person singular pronoun (كُ , your) refers to a female person, either Al-Sayyab's mother or lover. The extralinguistic context can help the reader determine reference assignment. In fact, it is very difficult to know who is meant, but it can be argued that Al-Sayyab means his lover (e.g., the first lines) in certain occurrences, and his mother (e.g., L39) in others.

2.5 Al-Sayyab's "Bravo Ghailan" (مرحى غيلان):

1-----"بابا ... بابا ..."
 ينسابُ صوتُكَ في الظلامِ، إليَّ، كالمطرِ الغضيرِ،
 ينسابُ من خَلَلِ النُّعَاسِ و أنتَ ترفدُ في السريرِ
 من أيِّ رُؤيا جاء؟ أيِّ سَماوَةٍ؟ أيِّ إنطلاق؟
 5-----... و أظَلُّ أسبِخُ في رَشاشِ منه، أسبِخُ في عبيرِ .
 فكأنَّ أوديةَ العراقِ
 فتحتْ نوافذَ من رُؤاكِ على سُهادي: كلُّ وادٍ
 8-----وهيئتهُ عشتارُ الأزاهرِ و الثمارِ. كأنَّ رُوحِي

1. Metaphor:

L5: The expression (أسبِخُ في رَشاشِ مِنْهُ , I swim in a spray from it) is a metaphor. Human voice cannot be described as 'spray'. Al-sayyab's auditory sense is very sharp, so he feels that he swims in the sound waves of his baby's voice, as opposed to the waves of the river or sea. The IM is that Al-Sayyab is very happy to hear the voice of his new-born baby.

-Type: Implicit.

-Tenor: I enjoy hearing Gailan's voice.

-Vehicle: أسبِخُ في رَشاشِ مِنْهُ

-Ground: Swimming, enjoyment, high auditory sense.

L5: The expression (أسبِخُ في عبيرِ , I swim in perfume) is a metaphor. Literally, one cannot swim in aroma. The IM is that Al-Sayyab is overwhelmed by feelings of happiness, and cannot find the words that best convey his innermost feelings. Such creative metaphors offer him appropriate

expressions of his conceptualizations of the world.

-Type: Implicit.

-Tenor: Spiritually enjoy his voice.

-Vehicle: أسبح في عبير

-Ground: Great happiness, swimming, aroma, overwhelming passion.

2. Simile:

L2: In this line (يَنسَابُ صَوْتُكَ فِي الظلامِ، إِلَيَّ كالمطر الغضيرِ) , Your voice flows to me in the dark, like fresh rain) Al-Sayyab compares between his baby's voice and fresh (or tender, or lush) rain. The IM is that Ghailan's voice relieves and revitalizes Al-Sayyab as rain does to the arid ground.

-Tenor: your voice (= Ghailan's voice).

-Vehicle: Fresh rain.

-Ground: Relief, comfort, fertility.

L6-7: The expression (فكأنّ أودية العراق فتحتْ نوافذَ من روائك على سُهادي) , As if Iraq's valleys have opened windows of your vision into my insomnia) is a simile. The IM is that Al-Sayyab is very happy with his new-born baby.

-Tenor: Iraq's valleys.

-Vehicle: Opening windows from Gailan's vision on Al-Sayyab's insomnia.

-Ground: Beauty, nature, dreaming, opening windows.

3. **Metonymy:** No examples found.

4. **Synecdoche:** No examples found.

5. Rhetorical Question:

L4: In the line (من أيّ رؤيا جاء؟ أيّ سماءٍ؟ انطلق؟ أيّ) , From which vision, which sky, which start has it come?), obviously, Al-Sayyab does not seek an answer from himself or from his baby. The poet does know where the voice comes from. He is merely asserting his excessive or great happiness.

6. Symbolism:

L2: Darkness (الظلام) is a symbol of quietness, stillness, fear and the unknown. Darkness is traditionally linked with evil, death, ignorance, falsehood, oblivion, and despair, (Ferber 1999: 112). The IM is quietness, stillness of the night since the poet is happy, celebrating his newborn baby.

7. Mythology:

L8: Ishtar (عشتار) is a mythological goddess of love, war, fertility, and sexuality. She is particularly worshipped in northern Mesopotamia. Ishtar's love is fatal. In her youth the goddess loved Tammuz, god of the harvest. The birth of Ghailan signals fertility.

8. Irony: No examples found.

9. Allusion: No examples found.

10. Connotation:

L2: Rain (مَطَر) has many universal (or general), and personal (or individual) connotations. For Al-Sayyab, it refers to the imminent revolution in Iraq.

L3: The word (سرير , bed) connotes illness, comfort or ease, laziness and sexual intercourse. The last two senses are excluded since they are outside

	IM Devices	Gerontion		The Hollow Men		Total	أنشودة المطر		مرحى غيَّالان		Total
		No.	%	No.	%		No.	%	No.	%	
1	Metaphor	4	33.33%	3	21.43%	7= 27%	4	30.77%	2	16.66%	6= 24%
2	Simile	0	0%	1	7.14%	1= 3.84%	3	23.07%	2	16.66%	5= 20%
3	Metonymy	0	0%	1	7.14%	1= 3.84%	0	0%	0	0%	0= 0%
4	No.	0	0%	0	0%	0= 0%	0	0%	0	0%	0= 0%
5	Rhetorical Question	0	0%	0	0%	0= 0%	0	0%	1	8.33%	1= 4%
6	Symbolism	4	33.33%	3	21.43%	7= 27%	2	15.38%	1	8.33%	3= 12%
7	Mythology	0	0%	0	0%	0= 0%	0	0%	1	8.33%	1= 4%
8	Irony	0	0%	0	0%	0= 0%	0	7.7%	0	0%	0= 0%
9	Allusion	3	25%	1	7.14%	4= 15.38%	1	7.7%	0	0%	1= 4%
10	Connotation	0	0%	0	0%	0= 0%	1	7.7%	2	16.66%	3= 12%
11	Pragmatic Presupposition	0	0%	4	28.57%	4= 15.38%	1	7.7%	2	16.66%	3= 12%
12	Deixis	1	8.33%	1	7.14%	2= 7.7%	1	7.7%	1	8.33%	2= 8%
Total		12	100%	14	100%	26= 100%	13	100%	12	100%	25= 100%

the context of the poem. The IM is comfort or ease because Al-Sayyab is very happy with the birth of Ghailan, situated close to his bed to enjoy seeing and hearing him.

Table (1): Number and Percentage of IM Devices in Eliot's & Al-Sayyab's Poems

11. Pragmatic Presupposition:

L2: The pragmatic presupposition is that the time is night when Al-Sayyab recites these lines because he states that it is dark when he hears his baby.

L5: The lines pragmatically presuppose that Al-Sayyab is very happy with his baby to the extent that he pictures himself as swimming in the baby's voice, i.e. he swims in aroma out of happiness.

12. Deixis:

L2-3: The referents of the three deictic expressions (ك، إليّ، أنت) cannot be determined by linguistic or semantic devices alone. The reader knows, from the extralinguistic context, that these pronouns refer to Al-Sayyab the father in (إليّ، to me) and his baby in (صوتك، your voice) and (أنت، you).

3. Conclusions:

Through the research work and the analysis (See Table 2 below) the following conclusions are reached:

1. The pragmatic analysis reveals that Eliot and Al-Sayyab use various devices to convey IM, in different percentages, and for various reasons.
2. Al-Sayyab's use of simile is by far greater than Eliot's as Eliot communicates more by implication than by direct statement since he is not only a poet but also a philosopher.
3. Simile, which is based on direct comparison, is not as suitable as metaphor to convey meaning by implication.
4. Readers of poetry have to coordinate linguistic and extralinguistic knowledge in order to arrive at a poet's IM because the understanding of IM depends on linguistic as well as extralinguistic factors.
5. Readers know by intuition that they have to work out the IM by linking the text to the extralinguistic context of the poem.
6. Irony is rarely used in written poetry as it depends heavily on the phonological aspects of meaning.

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تحليل تداولي للمعنى الضمني في قصائد مختارة لتي أس إليوت و السيّاب

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الخلاصة

يُمكن إستخدام اللغة، فضلاً عن وظيفتها الأساسية التواصلية، للتعبير عن المعنى ضمناً من دون بيانه فعلياً، أي إنّ المرسل لا يُبيّن دائماً بدقة (أو مباشرة) ما يعنيه. تقع مثل هذه الحالات ضمن نطاق التداولية، ذلك أنّها تتعلق بكيفية استخدام المرسل للغة للتواصل في موقف مُعيّن بالمعنى الضمني بدلاً عن التصريح المباشر. و يُحاول الباحث أن يُبيّن إنّ جمال الشعر و مستويات المعنى الكامنة فيه يُمكن إستقصائها إستقصاءً جيداً إذا ما نظر المُتلقي إلى الأبيات من منظور تداولي بحثاً عن المعنى الضمني. ثمة وسائل عديدة لنقل المعنى الضمني في الشعر، أغلبها بعضاً مما يُسمّى بالوسائل البلاغية أو المجازية أو الأدبية. و لكن لا يُنقل المعنى الضمني إلّا بعضاً من هذه الوسائل، و هي بذلك محور هذه الدراسة. و تشمل هذه الوسائل المجاز و التشبيه و الكناية و المجاز المرسل و السؤال التقريري و الرمزية و التلميح؛ بالإضافة للوسائل التداولية كالإيحاء و الإفتراض المُسبق التداولي و التعبيرات الإشارية.

و تكمنُ المشكلة في إنّ المعنى الضمني في القصيدة (1) قد لا يفهمهُ المُتلقي أو (2) قد يفسرهُ تفسيراً مختلفاً عن المعنى الضمني الذي يقصده المرسل، إذ إن المُتلقي في كلتا الحالتين قد يكون غير مُدركٍ للوسائل المجازية و التداولية المتنوعة التي يستخدمها المرسل للتعبير عن المعنى الضمني. حين يستخدم الشاعر المعنى الضمني فإنّه يدعو المُتلقي إلى إعادة إنشاء المعنى بنفسه بمساعدة السياق، و بذلك يُظنر لمشاركة فعّالة و شاقّة في الشعر. و نتيجة لذلك تُحاول هذه الدراسة إستقصاء هذا النوع من الغموض ثم تحليله و توضيح المعنى الذي يقصده المرسل و دوافع الشاعر الكامنة وراء إستخدامه.