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Education

/man 'allamani Harfan kuntu lahu 'abdan/ "he who taught me one letter I am his slave."

/?idiHik bidu:n sabab min giliit ?il-?adab/ "laughing without a reason indicates poor discipline."

/?uTlub ?il-'ilama walu bi-?iSSi:n/ "search for knowledge even it be in China."

Evil

/?il-'ajalih min ?isheyTa:n/ "haste comes from the devil".

/ darabniw- / baka w-sabagni wi /?ishtaka/ "he hit me and cried and went ahead and complained."

/bigtul ?il--ati:l wi bmishi bjana:ztu/ "he kills aman and attends his funeral."

Love and Marriage

/Tunjara w-lagat gTatik/ "a pan found its cover."

/bikul 'rus ?ilu gurus/ "he gets a caka at every wedding".

/?in kan Habi:bak 'asal la tilasuh kullu/ "if your lover be honey, do not eat it all."

Miscellaneous

/ind .al-? imtiHa:n yukramu ?al-mar?u ?aw yuha n/ "at a test one is either honored or disgraced."

/?isama' mish mithil ?ishouf/ "hearing is not equal to seeing."

/kul ?ina:? bima fl:hi yRndhRH/ "a vessel filters what it contains".

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- b) not related at all to the speaker's place of residence
- c) relatively related to the speaker's place of residence

Section B

Please give a short answer to the following questions:

1. Where and when are proverbs used?
2. What are the main reasons for the use of proverbs in speech?

Index II

The following proverbs have been classified according to their subjects:

Advice

/baHSa btisnid xa:byih/ "a little pebble may straighten up a huge jar."

/ʔilalbi:b min ʔil-ʔishara bifham/ "an intelligent man will understand a signal".

/ʔittaqi sharra man ʔaHSanta ʔilaih/ "beware of the man who has received charity from you".

Ancetry

/ʔilgar's btishsha:Tar bsh'ar bint xaltha/ "a bald ateb girl brags of her cousin's hair."

/Hayyih bitwallid Hayyih/ "a snake breeds a snake."

/kam min wardih xallafat girdih/ "many a rose brought forth a monkey."

Animals

/ʔiTtu:I Tu:I naxla wi-ʔil'gul 'agul Saxla/ 'as tall as a palm, his brain like that of a goat."

/ʔit'allam ʔil-beyTara bi-Hami:r ʔilnnawar/ "he Practised veterinity on gypsies' donkeys."

/.ana ʔamir w-inta ʔamir mi:n bidu ysu:g ʔilHami:r / "if I am a prince and you are a prince, who will drive the donkeys to the fence."

Companion

/ʔiSadi:g wagt ʔiddi:g/ "a friend is like a patch in the time of need."

/kabi:r ʔil-goun xa:dimhum/ "the elder of a community must be its servant."

Death

/ʔilmout wale ʔil-'a:r/ "death, rather than disgrace."

/kul maniyyih ʔilha sabab/ "each death has different reasons."

P.S. Please do not mention your name.

Thank you for your cooperation.

Mahmoud kanakri

1. Personal Information

Put a circle around the correct answer:

1. Sex: a) male b) female
2. Place of birth: a) city b) village c) bedouin areas
3. Current work a) student b) student and official
d) university instructor
4. Present address: a) city b) village c) bedouin areas
5. Educational level: e a) college b) university c) graduate studies
6. Academic level: a) freshman b) sophomore
c) junior d) senior e) master student f) ph.D. student
7. Educational level: a) illiterate b) primary
c) preparator c d) secondary e) college f) graduate student
8. Educational level of mother: a) illiterate b) primary
c) preparatory d) secondary e) college f) graduate student

11. Questions Related to Proverbs

Section A

1. The person who uses proverbs in speech is:
a) the illiterate b) the educated
c) both the illiterate and the educated but the former uses them more
d) both the illiterate and the educated but the latter uses them more
2. Proverbs are used while interaction with:
a) educated people b) illiterate people
c) both educated and illiterate people
3. The use of proverbs is closely related to the speaker's place of residence

Endnotes

1. Some of the publications written on proverbs are: Jhon Lewis Burckhardt, *Arabic Proverbs or Manner and Customs of the Modern Egyptians*, (London: Bernard Quaritch, 1875) pp. 283.
Edward Westermarck, *Proverbs and Their Lessons*, (New York: Horace Liveright Inc., 1931) pp. 317.
Harvey Sobelman, *Arabic Dialect Studies. A Selected Bibliography*, (Washington, D.C.: Centre for Applied Linguistics, 1962) pp. 100.
Walter Lehn, 'Emphasis in Cairo Arabic,' *language* Vol.39, 1963. pp. 27-39.
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eRudolf Seilheim, *Classical Arabic Proverbs*, (Beirut: Al-Risalah, 1971) pp. 268.
2. Neal Norrick, *How Proverbs Mean: Semantic Studies in English Proverbs*, (Berlin: Mouton, 1985) pp. 3-4.
3. Ibid, p. 4
4. In a similar discussion on the use of the colloquial in the speech of educated Jordanian Arabic speakers, see: Mahmoud Kanakri, *Linguistic Variation in the Jordanian Arabic Dialect of Males and Females*, (unpublished M.A.thesis), (Detroit, Michigan: Wayne State University, 1984) pp. 6-7.
5. Richard Trench, *Proverbs and Their Lessons*, (New York: Trunber and Co. Ltd, 1905) p.174.
6. Brucknardt, p. IV.
7. Edward Hulme, *Proverbs Lore*, (London: Elliot Stock, 1931) p. 28.

INDEX 1

Dear Answerers of this questionnaire:

The following questionnaire is intended to be part of a research paper on Arabic Proverbs as they are used in Jordan.

We kindly ask you to take a few minutes to read and answer the questions clearly and frankly. Please be informed that the data you are providing will be used merely for writing this paper.

sen proverbs they are able to deliver the message clearly and quickly to their interlocutors. Some of these proverbs are:

/ʔannadhafa min I-i:ma:n/ "Cleanliness is a sign of faith."

/ʔilbard sabab kul 'illih/ "Cold is the cause of every sickness."

/ʔiHiTa:n ʔilha ʔatha:n/ "Even walls have ears".

Using proverbs, then, is not random; it is governed by factors. Proverbs are used at a suitable time and place if they are intended to achieve their communicative function. "a wise sentence shall be rejected when it comet out of a fool's mouth; for he will not speak it in due season(7).

7. Conclusion

The results of this paper corroborate the hypothesis assumed at the outset of this paper. The use of proverbs in speech is found to be sensitive to certain factors such as education, the type of people one interacts with, the speaker's background and the setting of the conversation. People use proverbs when they are stimulated by certain factors in their lives such as illness, death, hunger, pain and when seeking advice. Furthermore, proverbs are used to influence interlocutors and win them over to ones's side. Proverbs are also manipulated in stories to sum up the lessons of the story or even to keep the events of these stories in the mind of the listeners for a reasonable length of time. We should not, however, ignore the fact that proverbs add aura to one's speech and create an enjoyable atmosphere for conversation.

The Jordanian Arabic proverbs show unique characteristics of the Jordanian speech community, in particular, and of the Arab world in general. The cultural values and norms which such proverbs manifest are related to the Islamic and Arabic culture. These proverbs show that Jordanians, like most Arabs, are generous, and hospitality among them is considered the highest virtue. People with good conduct and ,manners are respected and revered. Some proverbs epress dissatisfaction with life since the good deed is sometimes Punished and the evil deed is left without punishment.

Proverbs are found to have a high frequency in the speech of illiterate people. Actually, the use of proverbs in one's own speech depends on the kind of people with whom one interacts, the area and background of the speaker, and the attitude of both speakers and listeners towards proverbs.

This proverb is not used when a one-eyed person is met; it is rather used when a person quarrels with a one-eyed person and thus he mocks and makes fun of him.

Fourth, proverbs are used when a speaker feels that what is in his mind cannot be expressed clearly in his own words. He considers proverbs as remarks that are already made with effective form. Such proverbs are used to save the user's time and effort to shape his own ideas. Illiterate people depend heavily on proverbs since they do not have a strong and scientific background to support their own arguments. Some of these proverbs are:

/ʔiddam ma: ʔisi: r mayy/ "Blood will never become water"

/ʔilli xallaʔu:abu: k ʔilak w-ʔaxu: k/ "what is inherited from your father is for you and your brothers and (sisters)."

/mithil liTrash b-izzaffih/ "He is like a deaf man in a wedding procession."

Fifth, proverbs are used in narrating stories. These proverbs are used in two locations in stories. Those used at the climax of the plot of the story are called proverbs of story climax. The other type of proverbs are those used at the end of a story to summarize the lessons of the whole story.

It should be mentioned that there are some stories which are called proverbial stories where all the story and its sequential events lead at the end to a specific proverb. Such proverbs seem very elusive to native speakers if they do not have an access to the proverbial story.

Sixth, proverbs are used in informal situations. People are caught using a lot of proverbs when they communicate with friends or relatives. (But it should always be remembered that even in this informal situation educated people do not frequently use proverbs.) Proverbs cover most, if not all, aspects of life.

the natives, in general, are so fond of figurative language and of witty allusions and comparisons taken from low life, that these sayings are constantly quoted on every common occasions, and express the tendency or moral of an event much better than could be done by a long or flowery speech (6).

Proverbs are also used when old people are interacting with young people. The old use proverbs to crystalize their own experience and knowledge in life. The old think that by manipulating short, condensed and well-cho-

of proverbs in speech.

6. The Uses of Proverbs

What follows from the above discussion and from our knowledge of Proverbs in general is that Proverbs are not randomly used. They are used in certain milieus. Some of these milieus are : First, proverbs are used when people are stimulated by certain events or actions. The Jordanian dialect is full of such proverbs. One example from the regarded data is : /ʔil - harlibih thultheyh - l-maraajil / 'Flight is two - thirds of courage'. This proverb is used when a group of people attack a single person, who consequently runs away because he cannot defeat them. Another similar proverb says:

/ dhalifeyn gatalu gawi / 'Two weak persons can defeat a strong person'
Both of the above proverbs can be used as a response to this question " " Why did you run away? "

Second, proverbs could be used to express emotional feelings, uneasiness in life because of some problem, whether financial, social or any other. A well-known example is :

/ʔili tih ʔil-usi mish taithu ʔili bi' idhin/ " the one who is under the pain of a stick is not as the one who counts the number of the hits." Other examples are:

/ʔili malu Hada la yit'ab wala yishga/ " He who has a bad fortune should submit to it." /ʔiHeyT ʔi'waTikul ʔinas bitirkabu/"A low wall is mounted by everybody."

All of the above proverbs show that the speaker is not living a comfortable life. He expresses his complaints by using proverbs. Such proverbs have psychological dimension, in that the speaker is indirectly asking for support and help from the listener or from those whom the listener knows.

Third in other circumstances proverbs are used to make fun of people. In the following proverb: /ga'ld bi' allam beyTara b-Hami:r ʔinn-awar/'He is learning the veterinary art by practising it on the Gypsies' donkeys.", the user of this proverb is making fun of a physician who lacks the skill in treating or operating on his patients. Another proverb used in such circumstances is: / kul ʔi'war digir/ 'Every one-eyed person is obstinate.'

Items	a	b	c	no
Staff	2 (4.49)	2 (1.54)	6 (3.97)	10
Students	33 (30.51)	10 (10.46)	25 (27.03)	68
Total	35	12	31	78

Table (7): The Chi-square value of the two groups of informants to question three

5. The Recorded Data

The recorded data of the twenty Jordanian informants shed more light on the frequency of proverbs in speech, the factors that determine their use and the people who use them.

It has been found there are a number of factors that determine the use of proverbs in speech. Some of these factors are : first, the type of people with whom one interacts. While interacting with an educated person, people usually avoid using colloquial proverbs, simply because they are associated with the vernacular (4). It seems that people avoid using such proverbs in fear of classifying them as uneducated.

The second factor that determines the use of proverbs is the background and the area of residence of a speaker. Sixty two percent of informants agreed that Bedouins have a higher frequency of proverbs in their speech than it is the case of both rural or urbanized people. One of our informants ascribed the higher frequency of proverbs in the speech of Bedouins to the claim that Jordanian Bedouins were the creators of proverbs in the Jordanian speech community. However, determining the frequency of proverbs in speech in different areas in Jordan requires wider and more comprehensive fieldwork.

The third factor that determines the use of proverbs in speech is the speakers' attitude towards proverbs. Frequency of proverbs in speech could vary as speakers's attitudes toward proverbs change:

We can observe different attitudes toward proverbs in different ages. In the 18th century a reaction set in: the rationalistic temper found little to admire in proverbs. In the 19th century new interest sprang up along with nationalistic or social strivings and the awakening interest in the folk and its ways of self expression⁵.

These are the most important factors that determine the frequency

The tabled Chi-square value at significant level is 0.05 and there are three degrees of freedom that equal 7.815. Consequently, we reject the hypothesis that the respondent is independent of the selected answer, which means that the answers of the staff members are different from those of students.

Question two shows sporadic responses given by university students 2.94% think that proverbs are used while talking with educated speakers 8.82% think that proverbs are used while interacting with illiterate speakers. The majority, 88.24% think that proverbs are used while talking with both educated and illiterate speakers. However, all university staff think that proverbs are used while interacting with both illiterate and educated speakers.

Following the same statistical method above to discuss the responses of both groups of informants to question one, we find that the Chi-square value is 1.32, as table (6) shows below:

Items	a	b	c	no.
Staff	0 (0.26)	0 (0.77)	10 (8.97)	10
Students	2 (1.74)	6 (5.23)	60 (61.03)	68
Total	2	6	70	78

Table (6): The Chi-square value of both Informants to question two.

The calculated Chi-square is 1.32 while the tables Chi-square value at significance level is 0.05. There are also two degrees of freedom that equal 5.99. Consequently, we can not reject the hypothesis that the answers of staff members are independent of those of students

Following the same statistical method to discuss the responses of both groups of informants to question number three, we find that the calculated Chi-square value is 2.93 while the Chi-square value at significance level is 5.99. we have also two degrees of freedom. We then conclude that we cannot reject the hypothesis that the answers of staff members are independent of those of students. A summary of this discussion follows in table (7) below:

4.3 The University Staff's Responses vis-a-vis The University Students' Responses

Both the university staff and students gave ambivalent responses regarding the different items of the questionnaire. 2.94% of the university students think that only illiterate speakers use proverbs in speech while 86.77% think that educated speakers do. Seventy percent of the university staff think that both groups of speakers use proverbs, but that the illiterate people use them more. None of the university students share this view. Compared to 10.29% of the university students, 30% of the university staff think that educated speakers use proverbs more than illiterate speakers.

Using one statistical method to compare the responses of both university staff and university students to question one (tables one and three above), we can first compute the expected value in each cell. Then we calculate the X² (chisquare) value which is given by this rule: $X^2 = \frac{\sum \frac{(O - E)^2}{E}}$ where O stands for the observed value and E for the expected value. The observed value is the value or response that the informant gives and the expected value is the value that shows whether the responses of both informants are different or similar. For example, if we want to get the X² value for the responses of a in the table below, then we get.

$$\frac{2 \times 68}{78} = 1.74$$

Therefore, when we calculate the Chi-square value for all the responses of both informants, we find that it is 59.07. See table(5) below. (Note that the Chi values are placed in parenthesis).

Items	a	b	c	d	No
Staff	0 (0.26)	0 (7.56)	0 (0.9)	3 (1.28)	10
Students	2 (1.74)	59 (51.43)	0 (6.10)	7 (8.72)	68
Total		59	7	10	78

Table (5): The Chi square value of the responses of all informants to question one

Question 3	Choice	Percent	no. of speakers
	a	10%	2
	b	20%	2
	c	60%	6

Table (2): The university staff's responses to the relationship between the use of proverbs and place of residence

4.2 The University Students' Responses

In their responses to question one, 86.77% of the students (59 students) think that illiterate speakers use proverbs more than educated speakers. 2.94% of the students think that the use of proverbs is limited to illiterate speakers. 10.29% think that both illiterate and educated speakers use proverbs but the latter group use them more.

Table (3) below summarizes the above discussion.

Question 1	Choice	Percent	no. of speakers
	a	2.94%	2
	b	86.77%	59
	c	0%	0
	d	10.29%	7

Table (3): The university students' responses as to who uses proverbs in speech

In their responses to the question "with whom are proverbs used?" 2.94% of the university students think that proverbs are used with educated speakers. 8.82% of the same informants think that proverbs are used with illiterate speakers. The majority of the university students (88.24%, think that proverbs are used with both educated and illiterate speakers.

In the third question regarding whether proverbs have a relationship with the area of residence, 48.53% think that place has a close relationship with the use of proverbs in speech, while 14.71% think that it does not. Others, 36.76%, think that the area of residence has a relative relationship with the use of proverbs. Compare Table (4) below.

Question three	choice	percent	no. of speakers
	a	48.53%	33
	b	14.71%	10
	c	36.76%	25

Table (4): The university students' responses to the relationship between place and the use of proverbs

them more? d) both educated and illiterate people, but educated people use them more?

Seventy percent of the university staff think that proverbs are used by both educated and illiterate speakers, but that the latter use them more. Thirty percent think that educated speakers use proverbs more than illiterate speakers. The responses to the first question are summarized in table (1) below:

question 1	choice	percent	no . of persons
	a	0%	0
	b	0%	0
	c	70%	7
	d	30%	3

Table (1): The university staff's responses as to who uses proverbs in speech

The second question asked to the university staff was:

"With whom are proverbs used?" a) with educated people? b) with illiterate people? c) with both educated and illiterate people?

All of the university staff members think that proverbs are used with both educated and illiterate people.

The third question was "Is the use of proverbs:

- a) related to place or residence?
- b) not related at all to place of residence?
- c) is relatively related to place of residence?

Twenty percent of the university staff members think that the use of proverbs is related to place of residence. Another twenty percent think that the place where people live has nothing to do with the use of proverbs in speech. The majority of the university staff, 60%, think that place of residence has a relative effect on the use of proverbs. The responses to the third question are summarized in Table 2) below:

The informants were told that the intention of the questionnaire was to write a research paper on Arabic proverbs. The informants were asked to answer the questions clearly and frankly.

To know where, who, when and under what circumstances proverbs are used, twenty more Jordanian informants were chosen randomly to record their speech in different situations while interacting with different people. Two persons were selected to do the recording. The recorded data covered the interaction of the informants with their family members, with their friends at work and outside work. The recorded speech showed that many topics were discussed, such as the prices of goods, unemployment, education, and other affairs of daily life. The persons who recorded the speech of those twenty speakers were told not to interrupt the informants' discussion.

The informants were told that the interview was part of a preliminary study of Jordanian Arabic proverbs. They were encouraged to relax and feel at ease. The informants were asked not to pay attention to the tape recorder and to feel as much as possible that the discussion was not being recorded. All informants were comfortable except two who showed their nervousness, probably because they were sitting in front of the tape recorder or because they were not used to an interview situation.

The informants' speech was recorded for an hour each session. It was felt that an hour long recording of their speech could be boring, but the informants insisted on that length of time. They were recorded three times on three different days. Moreover, the informants were sometimes phoned whenever further information was needed or required.

4. Analysis and Discussion

As it was previously mentioned seventy eight Jordanian informants at Mu'ta University answered a questionnaire on JAP. Those informants were of two types: university staff and university students. The discussion of the university staff's responses will appear first and the university students' responses will follow. A comparison of the two informants' responses will finally be discussed.

4.1 The University Staff's Responses

The first question raised is "Who uses proverbs?"

- a) educated people ?b) illiterate people? c) both, but illiterate people use

Proverbs are intriguing and merit attention because: first, they are a significant part of language; secondly, they have a special status as 'both form-meaning units and analyzable complexes of independently occurring units' (2); and thirdly, they unite properties of the sentence and the text (3).

2. Hypothesis

This study postulates that proverbs are not used equally by all speakers of a language. There are certain speakers who use proverbs more than others. It also assumes that proverbs are not used freely in speech; their use is governed by certain factors that have to be specified. Furthermore, the study aims at identifying the main circumstances under which proverbs are used.

3. Method

3.1 Material

The corpus of data in this paper comes from three different sources: a questionnaire distributed to Jordanian informants at Mu'ta University, the recorded speech of twenty Jordanian speakers in different situations, and observed conversational data.

3.2 Informants

One hundred Jordanian informants (the actual number of people who answered the questionnaire was seventy eight only) at Mu'ta University were asked to answer a questionnaire on proverbs. These informants belonged to different educational levels. Ten of the informants held a Ph.D in different scientific fields. The rest of the informants were undergraduate students at Mu'ta University.

The informants' ages ranged between eighteen and forty one. Our informants were a mixture of Jordanian men and women. They came from different areas in Jordan and had different backgrounds.

In addition to the above informants, twenty Jordanian informants were told about the objective of this paper, and they voluntarily agreed to have their speech recorded. The recorded data covered such informants' speech in different situations for a total of six hours.

3.3 Procedure

For the purpose of this study a relatively short questionnaire was constructed and distributed to Jordanian speakers at Mu'ta University.

- [dʕ] is a pharyngealized dental mellow voiced spirant
- [sʔ] is a plain alveo-palatal spirant
- [t] is a pharyngealized dental stop
- [d] is a plain dental mellow spirant
- [ʔ] is a plain glottal voiceless stop
- [ʕ] is a pharyngealized glottal voiced spirant

Abstract

This paper aims at investigating the various types of speakers who use proverbs, the factors that govern the use of proverbs in different milieus and the specific functions of proverbs in speech. A questionnaire was administered and distributed to one hundred Jordanian speakers at Mu'ta University. The speech of twenty Jordanian speakers was recorded to see when, where, who, with whom and under what circumstances proverbs are manipulated. The questionnaire and the collected data show that proverbs are used by both educated and illiterate speakers, but they are used more by the former speakers. It is also found that proverbs are used while interacting with both educated and illiterate speakers, but used more while interacting with illiterate speakers. Furthermore, the collected data suggest that the educational level of the speaker and the place of interaction play a prominent role in the use of proverbs. However, place of birth seems to play a relatively high role. Proverbs are found to be multi-functional. One important function is that they perform a perlocutionary act: they produce some effect on hearers such as persuading people of a certain idea and winning people over to one's side in conversation.

1. Introduction

Research in Arabic proverbs is a rich and well established field. Many scholars, both Arabs and Westerners, have published interesting and valuable papers on this genre (1). Such studies show that proverbs reflect Arabic cultural norms, values and way of life. However, many folklorists have been satisfied with mentioning long lists of proverbs without analyzing them.

There appears to be no analytical study on Jordanian Arabic Proverbs (hence JAP). In undertaking this initial study in JAP, we were able to record the speech of Jordanian speakers and collect relevant data from Jordanian subjects at Mu'ta University.

A DISCOURSE ANALYSIS APPROACH TO JORDANIAN ARABIC PROVERBS

Written by Dr . Mahmoud Ali Kanakri
Mu'ta University – Jordan
Dept. of English , College of Arts

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A Chart of Phonetic Symbols

The following phonetic descriptions should provide an adequate guide for the values of symbols used in this paper.

- [H] is a pharyngealized glottal voiceless spirant
- [S] is a pharyngealized dental strident voiceless spirant
- [x] is a pharyngealized uvular spirant

- 4 . Berlin, p. 20.
- 5 . Ibid., p. 20.
- 6 . Styan, p. 126.
- 7 . W.I. Oliver, "Between Absurdity and Playwright", in *Modern Drama: Essays in Criticism*, ed. by T. Bogard (London: O.U.P., 1965), p. 7.
- 8 . Ibid., p. 14
- 9 . Esslin, pp. 44-45
10. Thomas Postlewait, "Self Performing Voices: Mind, Memory and Time in Beckett's Drama", in *Twentieth Century Literature*, ed. by M. McBrien, Vol: 24, No: 1978, p. 479.
11. Esslin, p. 11.
12. Ibid., p. 43.
13. Samuel Beckett, *waiting For Godot*. (London: Faber and Faber, 1956), p. 66.
(all other references will be to this edition. The title and the page number will be cited between brackets).
14. Esslin, p. 60.
15. Ibid., p. 60.
16. Mousa Al Soudani, "Samuel Beckett's stage Plays: The Search For a New Form", M.A. Diss., (Leicester Univ., 1973), p. 14.
17. Rolf Bruer, "The Solution as Problem: Beckett's *Waiting For Godot*, in *Modern Drama*, ed. By, W. McBrien, Vol: 19, No: 3, 1976, p.226.
18. Ibid., p. 226.
19. Esslin, p. 30.
20. Raymond Cowel, *Twelve Modern dramatists* (London: Pergamon Press, 1967), p. 114.
21. Martin Esslin, "Godot and His children: The Theatre of Samuel Beckett and Harold Pinter", in *Modern British Dramatists*, ed. by John R. Brown.
(New York: Englewood Cliffs, Printice Hill Inc., 1968), p. 60.
22. Esslin, *The Theatre of the Absurd*, p. 66.
23. Abdulla A. Metwally, *Studies in Modern Drama*, Vol:2 (Lebanon: Berrut Arab Univ. 1971), p. 119.

root at all in an established society for the tramp, in his clumsiness and poverty, represents the general human condition as constitutive of the meaning of man: a condition of solitariness as Beckett sees it. In the same way Pozzo and Lucky represent the relationship between an exploiter and his victim. Although Vladimir and Estragon have no ambition, no special purpose, no home, they only care about having a place to wait in. Moreover, both of them suggest a mental issue when they continue to wait all their lives. This is clearly expressed when Vladimir says: We are not saints but we have forgotten an appointment. (*waiting For Godot*, p. 80).

One final idea reflects, to my understanding, the most general idea of Beckett in the play when one looks at it carefully at Pozzo when he expresses his idea which "stresses the transience of human life, the mysterious reversals of fortune and the absurdity of human existence" (23).

Pozzo: One day is that not enough for you, one day like any other day, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you"?

(*waiting For Godot*, p. 89)

Nothing but fruitless repetition can take place. Pozzo is by no means the only one to express the barren cycle of life which ends where it starts, Estragon affirms the same idea when he says "Nothing happens, no-body comes, nobody goes, it's awful!" (*waiting For Godot*, 0. 41). This lack of change presents the suffering of human beings. Thus Beckett presents in *waiting for Godot* a new way of looking at the suffering and sadness of man in a society which is void of humanistic characteristics. He presents a new search for the reality that lies behind mere reasoning in conceptual terms.

NOTES

- 1 . Nermard Berlin, "The Beckettian O'Neill", in *Modern Drama* ed. by John H. Astington, Vol: 31, No: 1, 1988, p. 19.
- 2 . Martin Esslin, *The Theatre of The Absurd*(London:Penguin Books, 1961), p.44.
- 3 . J.L. Styan, *Modern Drama in Theory and Practice 2* (Cambridge: Cambridge Univ. Press, 1981), p. 125.

pass the time". For them, their hope of seeing Godot saves them from more despair, because they still have hope that Godot will come and give their existence a purpose and meaning. As Raymond Cowell says, "Beckett's achievement in the play is to suggest the emptiness of the state represented by Vladimir and Estragon. Like millions of others, the two tramps, for all the void of their lives, still have the comforting hope that Godot is going to rescue them one day from their life" (20).

Vladimir shouts expressing this idea:

Let us not waste out time in idle discourse (Pause Vehemently) Let us do something, while we have the chance. It is not everyday that we are needed... To all mankind they were addressed, these cries for help still ringing in our ears. But at this place, at this moment of time, all mankind is us, whether we like it or not. Let us make the most of it before it is too late... What are we doing here, that is the question. And we are blessed in this immense confusion one thing alone is clear. We are waiting for Godot to come.

(*Waiting For Godot*, p. 79-80)

The essence of Beckett's play is that there is an action which demonstrates the absence of action. If, for example, in the well-made play "the core of drama is action happenings, here the very purpose of the play is to say that nothing happens" (21). Thus *Waiting For Godot* is a drama of inaction.

Beckett's idea that human beings are waiting for the arrival of something or someone with whom they may or may not have any previous appointment, and his idea about his characters prove that his characters have psychological reality and probably Escala's interpretation is the most sound of them:

.. the psychological reality of Beckett's characters has often been noticed. Pozzo and Lucky have been interpreted as body and mind. Vladimir and Estragon have been seen as so complementary that they might be the two halves of a single personality, the conscious and sub-conscious mind (22).

Open offices that Beckett's characters become archetypal figures representing certain aspects of man. Vladimir and Estragon represent a social kind of insecurity and comic helplessness. They are tramps who have no

an event, a letter, a news or someone to come. and man is deprived of any freedom or choice, for he is governed by external powers greater than himself. Yet he hopes for some change. Both Vladimir and Estragon find themselves in a similar situation. They are faced with a choice between two illusory things: the illusory meaning of waiting for Godot and a vision of meaninglessness which overshadows their static situation. The theme also is enhanced by the language used and the stage directions; when both tramps do not move at the end of both acts:

Estragon: We'll, shall we go?

Vladimir: Yes, let's go

(They do not move)

(*waiting For Godot*, p. 54)

These lines are repeated in the second act. According to the stage directions, this inability to move is a sign of peaceful mind but "an indication of resignation and weakness while the tramps retain their yearnings and illusions" (18).

Some interpreters have casually talked about the two tramps waiting as something which deserves careful thinking, that it is not senseless or absurd because it is waiting which creates the goal. Vladimir's and Estragon's waiting or the spiritual search is set up in a way that the two tramps are lost as soon as they enter into it. Their behaviour generates their purpose. Then Godot will not come as long as they wait. This vision reflects Beckett's idea that man was born to suffer "for reasons unknown", and people will hear "all the dead voices".

(*waiting For Godot*, p. 54)

Other avenues have to be approached in treating Beckett's *waiting For Godot*. Since the play does not care for story telling in the conventional sense, still the task is not easy. Hence in considering this play, one could not apply the traditional yardstick, because it proves its failure with Beckett's plays. In this new form, Beckett can very well reveal himself as, "the most tormented and sensitive of human beings" (19). This baffles both critics and audience who come out with several metaphysical interpretations of the play. Vladimir and Estragon have an appointment and they wait for Godot. While they wait, they argue and "play just to

Vladimir: (to Estragon, indignantly) That's enough!

Estragon: I couldn't accept less.

Pozzo: Is it enough? No doubt. But I am liberal.

(*Waiting For Godot*, p. 39)

Such a dialogue reveals the vanity of human existence precisely. It shows Beckett's aim is to stress the idea that man is detached in such a world, where Beckett's characters fail to communicate even when using the same language and he strips the language of its essential elements. The questions sometimes terminated or end in a full stop instead of a question mark

The circularity of plot, time and structure which one notices in the play shows that plot is circular which is distinguished from the linear ones; shows that there is no sense of time which surely expresses the hopelessness of Vladimir's and Estragon's wait. Structurally, the second act repeats the first act. This repetition puts them in perspective. Then they become recognizable as "the tracks of a rolling wheel or circle and these are transmuted into symbols of never ending return of all that happens. In term of physical space, the idea of waiting is the attitude to wait and see on the one hand, and on the other hand, it is an expectation at a spiritual level. The two tramps know that no change in location will solve their problems:

Vladimir: We've nothing more to do here.

Estragon: Nor any where else.

(*Waiting For Godot*, p. 52)

The general theme in *waiting For Godot* is related in one way or another to Beckett's conception of human existence. When his characters yearn for death, this clearly expresses the greatest suffering of man in the twentieth century as one sees Vladimir and Estragon try to commit suicide several times:

We should have thought of it a million years ago, in the nineties ...
Hand in hand from the top of the Eiffel Tower, among the first.

(*waiting For Godot*, p.10)

This shows the futility of patience; that waiting patiently without end is a form of mental inertia. The act of waiting itself is an important aspect of our human condition. Everyone always waits for something to happen

In an attempt to associate Beckett's work with the philosophy of Jean Paul Sartre, Esslin thinks that both of them hold the hope of salvation, as an invasion of the suffering and anguish facing the human condition. The saviour should emerge, then, from inside man, unlike the religious point of view:

There is here a truly astonishing parallel between the existentialist philosophy of Jean-Paul Sartre and the creative intuition of Beckett,

who has never consciously expressed existentialist views (14).

When man has the duty of facing the human condition as a recognition that there is nothingness then "Godot might well become an image of what Sartre calls bad faith. The first act of bad faith consists in evading what one cannot evade, in evading what one is" (15).

The absurdist's technique and form prove that the conventional forms of realism are a failure. In *Waiting For Godot*, the audience for the first time found a new experience on stage. The play presented to them "in action crystalized into dramatic action" (16). Because Beckett's plays are also characterized by different kinds of structure which is mainly based on repetition, the producer must take this fact carefully into account, because the traditional exposition, development and denouement do not achieve the proper value of the play. The comic elements in *Waiting For Godot* could not be brought out accurately to enable the play giving serious meditation on the human condition without a meticulous production of this kind:

Pozzo: Gentlemen, you have been. ..civil to me.

Estragon: Not at all.

Vladimir: What an idea!

Pozzo: Yes, yes, you have been correct. So that I ask myself is there anything I can do in my turn for these honest fellows who are having such a dull time.

Estragon: Even ten francs would be welcome

Vladimir: We are not beggars!

Pozzo: Is there anything I can do, that's what I ask myself, to cheer them up? I have given them bones, I have talked to them about this and that, I have explained the twilight, admittedly.

But is it enough, that is what tortures me, is it enough?

Estragon: Even five.

traditionally has had little patience for the life of the mind, away from the social and moral decision. Drama usually tackles the problem of good or bad acts more easily than it does the difficulty of knowing the form of the good. For Beckett, however, drama raises, "questions about the social good—questions about social justice and moral community—are apparently secondary and even irrelevant if the mind cannot know if the good itself exists (10)". In such a case, the playwright's role is to hold a mirror up to the act of reflection, not only the outside appearance but the inside. Beckett reflects his ideas and concerns in a fictional way and adapts his way to the need of the stage and he always tries to give his work an aspect of detachment when he says: "If I know, I would have said so in the play (11), i.e., the meaning of the work of art as a whole cannot be separated from the form, structure and from artist's statement. He is not concerned with abstract truth or universal lessons or philosophies but he is concerned with situations that explore the meaning of human life as it is in its full reality. Thus, accordingly, Esslin describes Beckett's work as, "spontaneous and always has its starting point the deeply concentrated evocation of the voice within his own depths(12)". From the above discussion one may venture to conclude that Beckett's drama shares one thing with the theatre of ideas. It is less boring than it seems at the first impression. It makes one "think". After watching or reading a Beckett play, one finds oneself directly involved in thinking, and since thought is always, in a sense, comforting; Beckett's plays become less boring.

The realistic ideas that are reflected in *Waiting For Godot* have clearly expressed Beckett's influence by some other antecedent writers and philosophers. This influence is quite certain despite his insistence that he has not read them or understood their writings. He is fascinated by the *Divine Comedy* and he alludes to it frequently. For example, the enigma of the tree which grows leaves in Act II, despite the fact that it was bare completely in Act I.

Vladimir: But Yesterday evening it was all black and bare. And now
it's covered with leaves.

Estragon: Leaves?

Vladimir: In a single night

Estragon: It must be Spring

Vladimir: But in a single night! (13)

suffering, the sense of despair and hopelessness are among the ideas reflected in *Waiting For Godot* and the other plays. Although the characters in the absurd theatre lack the motivation found in realistic drama, they "share a realist despair" (5). J.L. Styan adds affirming why absurdist do not follow tradition in their plays:

The absence of plot serves to reinforce the monotony and repetitiveness of time in human affairs. The dialogue is commonly no more than a series of inconsequential clichés which reduce those who speak them to talking machines (6).

Accordingly, the writers of the absurd theatre present different types of practical problems. They draw new content and techniques, not to make people laugh, but to represent the business of everyday living. However, one should not expect to find a plot in the traditional which develops from the exposition to the climax and denouement, nor could one seek or find logical developing action or character, because Beckett as well as the absurdist, "objected to the realist drama... that realism was an irritating, if not inferior, form of art that enslaved the artist in a photographic relationship to life (7)". The absurdist believe also that they reacted for a deeper look to human life and such a look enables them to penetrate reality. Thus the principal direction is to use the new form in an attempt to discover the causes of human being's failure and to find a way beyond it. Also the absurdist does not believe in surface reality, as he is a thinker and believes that man must recognize his absurd existence, otherwise he will be a "puppet dangled on the strings of dogma and illusion (8)".

Though Beckett's plays lack traditional plot, they present the dramatist's intuition of the human condition, as Martin Esslin puts it:

they confront their audience with an organized structure of statements and images that interpenetrate each other and that must be apprehended in their totality, rather like the different themes in a symphony which gain meaning by their simultaneous interaction (9).

Beckett's *Waiting For Godot* actually has its impact on the theatre and audience as well. People are faced with serious and fundamental questions concerning the nature of the play. The world of the play has empty and sterile hopes, although it seems that the tramps believe that Godot may come tomorrow. Beckett decides to restate concerns in a medium that

Beckett's *Waiting For Godot*: Realistic

Ideas in The Absurd Theatre.

Sulaiman Yousif Abid

Dept. of English

College of Arts

University of Mosul

Beckett's *waiting for Godot* is one of most popular and distinguished works of Modern Drama. It is popular not only among the large number of audience, but among critics who consider it a great landmark in the English theatre. It is also popular because of the large amount of scholarly attention it has been paid to it. When *Waiting For Godot* was first performed in Paris at the Theatre de Babylone in 1953, it attracted increasing critical attention. The critical attention actually comes from the new movement of drama which breaks the law of traditional and conventional drama. Most properly this new trend is explained as a reaction to the atrocities and the atomic bombs of the second world war. According to dramatic stage conventions, it is true that such a play like *Waiting For Godot* does not follow the conventional aspects of drama. It lacks "conventional plot and setting"(1), but it reflects realistic ideas that are felt by audience and readers, and it is natural that plays written in such "unusual and baffling a convention should be felt to be in special need of an explanation that... would uncover their hidden meaning" (2). The theatre of the absurd does not intend to provoke laughter and to give entertainment only, but its basic purpose is "to express the helplessness and futility of a world which seemed to have no purpose"(3). Thus, this attempt is meant to show that the ideas reflected in *Waiting For Godot* are a reflection of reality but in an absurd form. According to the concept of the realists, the setting usually gives what is there in real life. The characters develop and they are not static. They also have stories to tell, whereas Beckett appears to present unlocalized and bare settings. His characters are not full or round and they cannot be specifically placed in a time or place. He does not present plots but he has stories to tell (4). When he has stories to tell, it means that there are ideas to present to people. Beckett reflects these ideas in a new form but the