TV Simultaneous Interpreting of Emotive Overtones in Arabic Presidential Political Speeches into English during the Arab Spring

by

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Declaration

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Abstract

Despite the vast research on simultaneous interpreting in different settings, little is known about interpreting practices in the field of TV, particularly between Arabic and English. The recent events of the Arab Spring led to more reliance on simultaneous interpreting for broadcasting presidential speeches live to audiences worldwide. Emotive overtones were a salient feature in the Arabic-language speeches and posed challenges to the TV interpreters who had to handle other difficulties and constraints involved in the task.

The current study aims to investigate the way TV interpreters, who worked in the simultaneous mode, handled the task of conveying the emotive overtones employed in Arabic-language political speeches into English. It also aims to examine the difficulties and challenges that emerged during this process and might have influenced the interpreters’ choices. The study also evaluates the way the TV interpreters handled this task and whether the original emotive effect was maintained, upgraded, downgraded or abandoned in their renditions.

To achieve its aims, the study analysed a corpus of four Arabic presidential political speeches delivered during the Arab Spring, along with their English simultaneous interpretations produced by different international TV stations. The analysis relied on a macro framework and a micro framework. The macro framework presents an overview of the wider context of the Arabic-language speeches and the individual speakers to help understand the linguistic choices made by the speakers. The micro framework investigates the linguistic tools which were employed by the speakers to stir people’s emotions. The study analyses the Arabic-language speeches through applying emotive categories which are based on Shamaa’s (1978) classification of emotive meaning according to their linguistic level: phonological, morphological, syntactic, and semantic and lexical levels. The micro level also investigates the strategies which were used by the TV interpreters to render the emotive linguistic tools into English.

By adopting a qualitative approach, the study aims to contribute to a better understanding of TV simultaneous interpreting between Arabic and English, as well as the practices of TV interpreters when working into their B language and rendering emotiveness.
# Tables of Contents

## The contents

<table>
<thead>
<tr>
<th>List of Tables</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>iv</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Transliteration System for Arabic</th>
<th>v</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgements</td>
<td>vi</td>
</tr>
</tbody>
</table>

## Chapter 1: Introduction

1.1 Research Context 1

1.2 Aims and Research Questions 5

1.3 Outline of the Thesis 8

## Chapter 2: Simultaneous Interpreting for Television

2.1 Simultaneous Conference Interpreting (SCI) 9

2.2 Strategies of Simultaneous Interpreting 12

2.3 TV SI: An Independent Setting 15

2.3.1 Overview 15

2.3.2 Specific Features of TV SI 17

2.3.3 Requirements of TV interpreters 24

## Chapter 3: Political Speeches and Emotiveness

3.1 Political Speeches 29

3.2 Persuasion and Rhetoric in Political Speeches 32

3.3 Emotiveness as a Linguistic Function 36

3.4 Rhetorical Features used in Political Speeches as Sources of Emotiveness 38
Chapter 4: Methodology

4.1 Introduction 44
4.2 Corpus and Data Preparation 45
4.3 Analytical Framework Part 1: Contextualising the Speeches 50
4.4 Analytical Framework Part 2: Emotive Overtones in Arabic Political Speeches 52
  4.4.1 Overview 52
  4.4.2 Emotiveness at the Phonological Level 55
  4.4.3 Emotiveness at the Morphological Level 56
  4.4.4 Emotiveness at the Syntactic Level 58
  4.4.5 Emotiveness at the Semantic and Lexical Level 59
4.5 Analytical Tools of the English Renditions 66
4.6 Data Presentation 71

Chapter 5: Analysis of Mubarak’s Political Speeches 74

5.1 Mubarak’s Political Discourse 74
5.2 Anger 78
5.3 Calmness 88
5.4 Fear 101
5.5 Confidence 107
5.6 Compassion 113
5.7 Conclusion 127

Chapter 6: Analysis of Gaddafi’s Political Speech 130

6.1 Gaddafi’s Political Discourse 130
6.2 Anger  134
6.3 Patriotism  144
6.4 Compassion  154
6.5 Confidence  160
6.6 Conclusion  162

Chapter 7: Analysis of Bashar Al-Assad’s Political Speech  165

7.1 Al-Assad’s Political Discourse  165
7.2 Anger  167
7.3 Compassion  182
7.4 Confidence  190
7.5 Fear  194
7.6 Conclusion  196

Chapter 8: Discussion  198

8.1 Emotiveness in Arabic Political Speeches  198
8.2 Challenges and Difficulties  200
  8.2.1 Fast and Continuous Delivery  201
  8.2.2 High Density of Speeches  202
  8.2.3 Directionality  203
8.3 Patterns of Rendition  205
  8.3.1 Dominant Patterns Across Speeches  205
  8.3.2 Dominant Patterns in Mubarak’s Speeches  207
  8.3.3 Dominant Patterns in Gaddafi’s Speech  207
  8.3.4 Dominant Patterns in Al-Assad’s Speech  209
  8.3.5 Effective Patterns  210
List of Tables

**Table 1:** Corpus of the Study  
**Table 2:** TV channels  
**Table 3:** Analytical System  
**Table 4:** Challenges and strategies in Mubarak’s speeches  
**Table 5:** Challenges and strategies in Gaddafi’s speech  
**Table 6:** Challenges and strategies in Al-Assad’s speech  
**Table 7:** Most used emotive features by speakers
## Transliteration System for Arabic

<table>
<thead>
<tr>
<th>Consonants</th>
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1 International Journal of Middle Eastern Studies Transliteration System.
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\(^2\) In construct state: at.

\(^3\) For the article, al- and -l-.
Acknowledgments

I came to Surrey in October 2013 with lots of enthusiasm and one goal: obtaining a PhD that will enable me one day to serve my home university, University of Jordan. This university believed in me and supported me financially for three years to do my PhD. Reaching my destination would not have been possible without the immense support of some people who I owe them thanks and respect.

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1.1 Research Context

At the beginning of 2011, the course of history started to change unprecedentedly in the Arab World. Presidents of Tunisia, Egypt, Libya and Yemen, respectively, were forced from power after fierce civil revolutions erupted in the Arab region, in what has been known, since then, as the Arab Spring. A civil uprising also erupted in Syria, but has evolved dramatically into a fierce civil war which is still continuing at the time of writing this study. Small protests calling for political and economic reforms have also pervaded almost every Arab state. Interestingly, another civil revolution hit Egypt once again in 2013, leading to the ousting of the first democratically-elected president, Mohammad Morsi, by the Egyptian military.

Visual media, particularly in the Middle East, have witnessed a similar revolution since then. TV channels have played a very significant role in this conflict, covering and analysing the developments of the Arab Spring, as they occurred. Many Arabic-language news channels have also devoted special programmes and newscasts to discussing events, while other networks have created specialist channels (e.g. Al Jazeera Mubashir Misr ‘Live Egypt’) to provide live and instant coverage of accelerating developments. Some satellite TV channels, such as Al Jazeera, have even exceeded their news feeding role to taking sides and supporting revolutionary groups in some Arab countries, including Libya, Egypt and Syria (Alalawi 2015).

During the course of political events, many breaking news reports appeared on TV stations, but perhaps the most important ones were the speeches, delivered by presidents of Arab states affected by the Arab Spring, which attracted exceptional attention from local, regional and international media outlets. Arab presidents, owing to the unprecedented circumstances unfolding in their countries, delivered several political statements to address their nations at
very short intervals. The Egyptian Revolution, for example, which lasted only eighteen days, witnessed three major political speeches delivered by former President Mohammad Hosni Mubarak, in addition to several statements from the Egyptian military and a presidential statement delivered by the then vice-president, Omar Suleiman, announcing Mubarak's resignation.

Large TV screens were set up in the Tahrir Square (Liberation Square) in Egypt, in addition to other small squares, where Egyptian revolutionary groups stayed for more than two weeks, to provide them with the latest news, including a live broadcast of the speeches given by Mubarak. The demonstrators would watch their president speaking to them and would react instantly to what he said. This process of immediate interaction was the focus of attention of most media outlets which created an urgent need to cover the critical situation live.

Important as they were, the events of the Arab Spring prompted English-language TV channels in the Middle East, such as Al Jazeera English, Press TV and Nile TV International, in addition to the main international news networks, including BBC World, CNN International and Fox News, to transmit the presidential speeches live. However, the need for live coverage on these channels urgently required language mediation, particularly simultaneous interpreting (SI), to render the Arabic-language speeches into English for non-Arab viewers.

This, however, was not an easy task for many channels. Well-trained and professional broadcast interpreters specialising in the Arabic and English pair seem to be very rare, particularly in the absence of a comprehensive translation/interpretation training programme in the Arab World (Darwish 2006; Muhammad Y Gamal4 2014). Very few Arab universities provide interpreting courses or examine interpreting studies, although the need for qualified interpreters is increasing. A quick survey of the approved universities and schools in the Arab World shows that only three universities in Egypt and Lebanon provide interpreting training, mostly in conference interpreting, with English and Arabic as the main language pair. Most Arab countries, such as Jordan, Libya, Oman and Saudi Arabia as well as others, either do not have any specialist programmes in translation/interpreting or focus on

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4 See https://independent.academia.edu/MuhammadGamal1
translation only. Gamal argues that, even at translation conferences in the Arab World, interpreting is marginalised, which results in an extreme shortage in theory and practice that is reflected in the manner and quality of interpreting at all levels of government business, state delegations abroad and even at the diplomatic level.

One of the observations which perhaps highlight the complex reality of interpreting in the field of media is that, on several occasions, international news channels based in the Arab World, such as Nile TV International, transmitted simultaneous English interpretation of the Arabic-language speeches from other international channels, such as CNN International. Nile TV International and Press TV resorted on several occasions to female interpreters to produce live simultaneous interpretation of male presidents although “TV anchormen and journalists insist on having male voices for male speakers” knowing that viewers prefer to hear the same gender of the person interpreted (Bros-Brann 1993).

These observations may indicate the scarcity of trained interpreters who are able to cover the different gender roles and the language pairs required for such highly formal assignments. Additionally, even some international channels in the West seem to be under-equipped to cover events that need interpretation from Arabic into English. An interesting case of this is Fox News channel whose interpreter copied the live rendition of Mubarak’s first speech produced by AJE’s interpreter. The interpreter of Fox News seemed to have been listening to the live rendition of AJE, producing a semi-identical version to the latter, with the same self-corrections, hesitations and word order.

The sensitivity of this task in particular is likely to have caused high levels of stress to TV interpreters whether working for regional international channels or Western international channels. Simultaneous interpreting of presidents’ speeches to their peoples, who were virtually demonstrating on the streets to force them to resign, was a very intimidating and a risky assignment. The TV interpreters’ role turned crucial overnight, and their performances were accessed by a large number of viewers around the world which probably maximised their fear of failure.

Another factor which might have magnified the stress level of TV interpreters is rendering from their A language, i.e. Arabic, into their B language, i.e. English. Working into one’s ‘B’ language is, according to Bros-Barnn (1993), a last resort taken by broadcasters in the
absence of well-trained interpreters capable of covering the less frequent languages in television settings. Thus, such practice was not the ideal situation for TV interpreters who rendered the speeches of the Arab Spring. Some interpreters could not avoid the interference of their native accent, *Egyptian Arabic*, for example, in their English performances in terms of pronunciation which was reflected in the final product. Others, such as the interpreter of AJE, was too involved that he repeated at one point the speaker’s words in Arabic, before noticing he should have been speaking in English.

In other cases, the political stances of some interpreters were apparent to the viewers: Al Jazeera’s Egyptian interpreter of the presidential statement delivered by the then Egyptian vice-president, Omar Suleiman, announcing Mubarak’s resignation, seemed to have been overwhelmed by the breaking news to the extent that he repeated the resignation sentence three times with an overtly excited tone.

Above all, the content of the speeches, just as the context, was unusual. The political speeches of the Arab presidents were charged with highly emotive overtones. It seems that the political situation which was directly threatening their reign influenced the speakers’ linguistic choices. Meaning is usually divided into ‘denotative’ and ‘connotative’. The former involves the relationship between the lexical item and its non-linguistic referent, while the latter involves the emotional associations which are triggered by the lexical items such as love, hate, fear, and confidence, among others (Shunnaq, 1993). The second dimension was often at the core of the Arab presidents’ speeches.

Politicians, regardless of the language they speak, rely usually on emotive overtones to emotionally influence their audiences which makes it easy for them to persuade the audience with their arguments and political stances. Undoubtedly, Arab presidents utilised the rich Arabic rhetorical devices to arouse people’s emotions. Some speeches seemed very humble, expressing sincere sympathy and solidarity, while others, by the same speakers sometimes, were very aggressive, warning against chaos and external conspiracies. However, all speeches were influential and aimed to communicate emotionally with the audiences to achieve one specific purpose: persuading the protesters to return home.

Translating/interpreting emotive overtones from one culture to another is a challenging and demanding aspect. Emotive overtones stir strong feelings and psychological reactions,
which sometimes vary from one speaker to another within the same language. Greater differences are expected to emerge when two different languages, and therefore different cultures, are involved (Shunnaq 1993). The more distant the two cultures, the more complex the challenges. Also, the different linguistic systems between languages amplify the challenge because some linguistic features in one language, as suggested by Shunnaq (1993), have either partial or no equivalents in the other language.

Handling such highly charged overtones within the context of TV simultaneous interpreting (TV SI) is likely to add more complexity, given the interpreting cognitive load, the stress factor, the extremely limited time of rendition, the lack of any pre-scripted texts, and the lack of adequate interpreting training programmes, as explained earlier.

The initial motivation behind this study rises from the above-mentioned circumstances and observations.

1.2 Aims and Research Questions
The study investigates how different interpreters who interpreted simultaneously from Arabic into English on TV handled the task of rendering into English the emotive overtones employed in Arabic political speeches during the Arab Spring. The study particularly aims to identify and analyse different rendition patterns which emerged in the interpreters’ deliveries when relaying these emotive overtones into English. It will investigate the problems and challenges that arose during the process of rendering these emotive overtones into English and their possible implications on the interpreters’ choices. These aims will be achieved by analysing some political speeches delivered by Arab presidents during the Arab Spring, including Egypt’s former President Mohammad Hosni Mubarak, Libya’s late President Muammar Ghaddafi and Syria’s President Bashar Al-Assad, along with their English renditions produced by different interpreters working for various international TV channels.

Over the past three to four decades, many linguists and scholars have tackled various problematic issues specific to SI, including problems that interpreters encounter and strategies they employ, in addition to studies on the quality of SI. However, the majority were dedicated to conference settings which constitute the main environment where SI is widely practised, leaving much unsaid in the field of media interpreting.
Moreover, the field of TV SI, particularly between Arabic and English, has not been covered thoroughly in research. Also, the area of emotiveness in Arabic political speeches and their rendition into English has not received adequate investigative research. A very limited number of studies have been centred on the translation, rather than SI, of emotive overtones in Arabic political speeches into English (Shunnaq, 2000; Al-Hamad & Al-Shunnag, 2011). However, no study has investigated the rendition of emotive overtones in the field of TV SI where interpreters experience special job constraints and challenges and are required to interpret into their B language. Such studies would mark the first step to exploring the practices of TV interpreters under these conditions and the motives behind them which will eventually provide a better understanding when training interpreters for TV tasks.

The current study will address an overarching question which will be divided into four individual questions, as follows:

How did the TV interpreters working for English-language satellite channels handle the emotive overtones employed in the Arabic presidential speeches when interpreting simultaneously from Arabic into English?

- How are emotive overtones conveyed in Arabic political speeches?
- What are the challenges that arise in the process of rendering these emotive overtones from Arabic into English?
- What patterns of rendition can be identified when rendering emotive overtones from Arabic into English (i.e. into B language)?
- What are the implications of these patterns on the original emotive effect?

Being a first venture into this field, the current study is exploratory and addresses the questions by adopting a descriptive approach. It investigates the different aspects of the phenomenon of TV SI of emotive overtones, and undertakes an initial evaluation of the way TV interpreters handled these emotive overtones and the effect of their renditions on the original emotive effect.
Despite its evaluative element, the study does not attempt to assess the interpreters’ performance by making reference to interpreting quality models that are geared towards ‘measuring’ performance. Quality of SI has been approached over the years from different angles, including sender-user approaches, product approaches, and multi-perspective approaches (Bühler 1986; Kurz 1989; 1993, 1994; Moser-Mercer 1996; Pöchhacker 2001). However, the debate on quality in SI is ongoing. Researchers, practitioners and trainers alike have not been able to agree on one universal definition and criteria to assess the quality of SI in all settings and environments as different variables and perspectives can influence the process of assessment. For these reasons and given that little is known about the specific setting the present study addresses, it would arguably be difficult and probably too early to derive a definition of quality and an associated set of criteria that would appropriately capture quality requirements for this setting.

The present study is, therefore, not linked to the interpreting quality debate. Another point to highlight is that the complexity of the specified setting and the emerging rendition patterns makes it difficult to classify these patterns. It was, therefore, assumed that a qualitative, rather than quantitative, approach would be a more appropriate starting point, and it was thus adopted.

To address the questions, the study considers various factors which are likely to influence the rendition choices made by TV interpreters to achieve their task. The work constraints of TV SI represent a key factor where cognitive overload, time restrictions, stress level and wide exposure, among other aspects, create challenges for TV interpreters. The different linguistic systems of Arabic and English generate another level of challenge where interpreters would have to reproduce emotive overtones, under work constraints, that have partial or no counterparts in English. Added to that is the fact that TV interpreters work into their B language, which is expected to create production problems in the renditions. Additionally, the different cultures between the source language (SL) audience and the target language (TL) audience are likely to entail different viewer expectations. Both audiences are furthermore likely to have different levels of interest in the events of the Arab Spring, particularly those of political speeches which would probably contribute to the process of using some specific choices. Finally, the level of training which TV interpreters might have received, given the training circumstances discussed in the introduction, would probably have its influence on the interpreters’ ways of handling this particular assignment.
It is worth noting that other factors such as the TV channels’ political allegiances and the interpreters’ agency can also affect the interpreting product to a certain extent. However, given the descriptive nature of this study, the analysis will focus mainly on the linguistic features themselves and less on the interpreters’ motivations for the linguistic choices. To maintain a neutral linguistic analysis, the study will not refer to the agency of TV interpreters as a factor affecting their renditions unless it appears to directly intervene in the interpreter’s choice of strategies. This was observed in very limited cases such as the case of the delivery of AJE’s interpreter of one of Ghaddafi’s stretches in Chapter 6 and will be further discussed later on that chapter.

In the coming two chapters, the study will review the literature of the main aspects of the current study, i.e. TV SI, political speeches and emotiveness. These two chapters are especially important in laying the ground for answering the first two research questions which were discussed earlier in this chapter. The following section will present an outline of the thesis.

1.3 Outline of the Thesis

This PhD thesis consists of eight chapters. Following the introductory chapter which highlights the context and rationale of the study and the research questions, the second chapter discusses TV SI as an independent genre: Different modes and settings of interpreting are first explored before presenting an overview of the development of satellite channels in the Arab World and investigating SI in TV settings and explaining its special features and requirements. Chapter three focuses on political speeches and emotiveness. It defines political speeches identifying their types and general purposes, and explains the relationship between political speeches, persuasion and rhetoric. The chapter then examines the concept of emotiveness as a linguistic function which is used to achieve persuasion, and elaborates on the rhetorical features which are used by politicians as possible sources of emotiveness. The methodology of the study is presented in chapter four, which presents the corpus of the study and explains the methodology undertaken throughout the subsequent three chapters. Each of these chapters, five, six and seven, is allocated to one speaker, and begins with an overview of the context of the selected speech(s) and the profile of the speaker, before detailed analysis. The results of the analysis will be discussed thoroughly in chapter eight, which is followed by the concluding remarks.
Chapter 2: Simultaneous Interpreting for Television

Being a recent phenomenon, particularly in the Arab World, many aspects of TV SI still need to be fully addressed and analysed. To be able to examine more thoroughly the different aspects of TV SI, it is important that interpreting is first discussed from a more general point of view. A brief introduction of interpreting, its definition, history and modes will be presented in Section 2.1. Then, Section 2.2 will highlight simultaneous conference interpreting (SCI) as the most characteristic setting in which SI is practised. The discussion will cover the work conditions and the challenges involved in SCI, whereas Section 2.3 will discuss the strategies used by simultaneous interpreters to overcome challenges and optimise their performance. The discussion of TV SI will then be conducted in Section 2.4, which will present a brief history of the evolution of TV SI and will highlight the genres in which it is used, the role of TV interpreters in live transmissions, the features of the live setting, and the challenges faced by TV interpreters when working live. This section will also include a comparison between SCI and TV SI aimed at distinguishing TV SI as an independent entity. Finally, the section will discuss the specific requirements of TV simultaneous interpreters given the peculiarities of their task. The discussion in this chapter is necessary to prepare the ground for identifying the practical challenges which are expected to arise when rendering the emotive overtones employed in Arabic political speeches in the context of TV SI in the following chapters.

2.1 Simultaneous Conference Interpreting (SCI)

Pöchhacker (2004: 11) defines interpreting as “a form of translation in which a first and final rendition in another language is produced on the basis of a one-time presentation of an utterance in a source language”. This definition entails the essential difference between the task of translators and interpreters. While a translator would normally be able to revisit his/her translation several times, the interpreter has only one and final chance to produce his/her immediate translation.
Interpreting evolved rapidly in the early twentieth century as an official practice in a wide range of settings where two major modes of interpreting are often used: consecutive interpreting (i.e. the mode in which the interpreter listens to a whole meaningful sentence, or more, while taking notes, and then, with the speaker pausing, renders the message from the SL into the TL) and SI (i.e. the interpreter renders the speaker’s message from the SL into the TL, as he/she listens to the latter’s words) (Jones 1998). The second mode will be the focus of discussion. It will be first investigated in conference settings because the characteristics of SCI, i.e. the classic form of SI, mostly also apply to TV SI, as a specific form of SI. The discussion then will move towards SI in TV environments.

Although interpreting is an ancient human practice which has always been used to facilitate multi-cultural communication in exiles, business transactions, coloniser’s interactions, among other aspects, conference interpreting was not established as a profession until the twentieth century (Pöchhacker 2004). The 1919 Peace Conference, as stated by Herbert (1978: 5), necessitated conference interpreting “as French ceased to be the lingua franca of international diplomatic negotiations and several senior American and British negotiators did not have good command of French”. However, in early performances, the consecutive mode of interpreting was the only mode used probably because SI requires special transmission equipment which had not been introduced until the 1920s, particularly at the International Labour Conference in Geneva, Switzerland (Pöchhacker 2004).

Nowadays, on the contrary, SI is widely relied on in international conferences because it requires considerably less time compared to the consecutive mode. Additionally, well-trained interpreters who are familiar with a wide range of topics and can work between various language pairs are provided by reputable long- and short-term interpreting schools and courses, which were established decades ago (Pöchhacker 2004). One of these schools is Mannheim, founded in Germany in 1930 as the first translation/interpreting school, which was subsequently transferred to the University of Heidelberg (Pöchhacker 2004). In the early 1940s, schools for the training of translators and interpreters were also established at the universities of Geneva and Vienna. Then, many countries across the world founded their own schools with different pairs of languages to meet local as well as regional markets’ needs (Angelelli 2004: 10-11).
In the early 1950s, according to Angelelli (2004: 12), several national as well as international professional organisations of translators and interpreters were established. One of these is the International Association of Conference Interpreters (AIIC), established in 1953, which represents the professional body of interpreting worldwide and enforces standards of professional performance. It also regulates the working conditions of interpreters.

Therefore, the level of professionalism which SCI has reached contrasts with that of TV SI although both settings draw on SI. While SCI has professional training programmes and specialist schools to equip interpreters for the specialities of the task, TV SI, as the upcoming sections will explain, is still developing. Well trained TV interpreters are relatively scarce due to lack of special training programmes and adequate research as previously discussed in Chapter 1. More comparison with SCI will be incorporated in the upcoming sections in order to place TV SI as an independent setting with different job conditions and requirements.

To describe and address the cognitive complexity of the simultaneous interpreting process, several models were introduced including Gile’s Effort Model which was introduced in the early 1980s. It emphasises that SI involves three competing concurrent operations which require the allocation of processing capacity resources. The first is the Listening and Analysis Effort, which includes the operations of receiving the SL message through the interpreter’s ears to the interpreter’s final decisions about the meaning of the message. The second is the Production Effort, which covers the operations of the mental representation of the meaning of the message to be delivered to the actual delivery of that meaning. The third is a short-term Memory Effort, which involves the operations that cover the time interval from the moment of receiving the SL message to the moment of its actual delivery in the TL is completed.

Gile (1995: 161) argues that the cognitive processing capacity of simultaneous interpreters can be directly influenced by factors such as the context of interpreting, the nature of the assignment, the topic, the pair of languages involved, the speaker’s style and accent, the speed of delivery, the density of speech, and working conditions, among other aspects. There is a maximum output that an interpreter can produce within a given time interval; therefore, as suggested by Li (2010: 19), fast speech delivery overloads the interpreter’s cognitive processing capacity “with too much information within a specific timespan, leaving no room for proper processing of information to produce a coherent translation”.

11
High dense discourse can also obstruct the Listening and Analysis Effort. Gile (1995: 169) explains that if the speech is dense, the interpreter may be too busy processing and analysing one segment, therefore not having enough capacity left to listen effectively to the incoming segment. When the two languages (for example, Arabic and English) involved have different syntactic structures, a greater decoding effort is required which potentially overloads short-term memory (Li 2010).

In view of the cognitive challenges involved in SI, the task of simultaneous interpreting can be very risky and stressful. Interpreters who work simultaneously have to be very quick-witted and flexible to adapt to specific requirements imposed by every speaker and/or task. The immediacy of their task with a very tiny margin to think, on the one hand, and the necessity for them to deliver intelligible and accurate output, on the other hand, place simultaneous interpreters under pressure with a very limited number of options.

To adapt to the special nature of SI and optimise their performance, simultaneous interpreters employ a wide range of strategies, consciously and subconsciously. The main strategies will be highlighted in the section below.

2.2 Strategies of Simultaneous Interpreting
Interpreting strategies are crucial aspects of interpreting expertise. Kalina (1992: 253) defines a strategy as “goal-oriented, so that the goal determines the amount and thoroughness of processing”. Therefore, interpreting strategies are viewed as processes that focus on the achievement of a specific goal, even though they might not be governed by any plan. Kalina argues that a strategy may be consciously used but may also have become automatic “in so far as the processor will not have to make any cognitive decision”. The constraints resulting from the interpreting task, Kalina argues, lead to developing processing strategies in order for the interpreter to address these constraints.

In view of Kalina’s definition, a strategy is intentional, but using a specific strategy repeatedly leads to its automation which, in turn, minimises the cognitive load of interpreting “for only if routine decision processes are performed more or less automatically will the interpreter have enough capacity and attention to solve the more intricate and complex problems” (Kohn and Kalina 1996: 132). When a strategic process is automatic, it is, most probably, not conscious.
Riccardi (2005: 760-762), on the other hand, adopts a more differentiated stance dividing strategies into skill-based and knowledge-based ones. The former can be defined as “all those strategies governed by stored patterns of automatic responses”. Applying these strategies, according to Riccardi, is triggered by the recognition of well-known stimuli within a communicative event such as phrases of welcoming, greetings, thanks, the introduction of different points of agenda among others. When interpreters recognise these phrases, they immediately interpret them into the TL by resorting to ready-made phrases. Skill-based strategies, therefore, are the result of implicit competence and, therefore, remain at the subconscious level where their presence may be hardly detected at the conscious level (Riccardi 2005). Knowledge-based strategies, by contrast, are the result of conscious analytical processes. They are applied when no automatic response is found or when a momentary overload occurs owing to the factors explained above, such as speedy delivery or high information density (Riccardi 2005).

Interpreting strategies, as explained before, have gained much interest in interpreting research. Some studies were devoted to examining the use of a single strategy such as anticipation (Lederer 1978; Chernov 1992) and compression (Dam 1996) while other studies investigated interpreting strategies from a more comprehensive approach (Kohn and Kalina 1996; Kalina 1998; Bartłomiejczyk 2006). The current study will draw mainly on Kalina’s classification of interpreting strategies. Kalina is not the only researcher who ventures a classification of interpreting strategies but her model is the most relevant to the purpose of this study due to its comprehensive nature. Her classification covers all stages of the interpreting process, gives a very detailed account of a wide range of strategies and discusses how different strategies are linked and interdependent. In Kalina's classification, strategies are grouped into two main categories: strategies which enhance comprehension, and strategies which support the target text production. Her classification will be later adapted to constitute the analytical tools which will be applied to the English renditions of the Arabic speeches. Below is a compact review of her two categories of strategies.

**A- Comprehension strategies** are strategies which enhance the understanding of the source text. This category includes **preparation strategies** which refers to gathering information about the interpreting task in relation to the participants, the topics that will be discussed and the potential terminology to be interpreted; **inference** refers to deriving
conclusions by relying on the context or world knowledge; **anticipation** means to foresee what the speaker is going to say in the upcoming segment before it has been uttered; and **chunking** is when the interpreter divides the incoming message into meaningful segments to simplify its analysis.

**B- Production strategies** is further divided into **source-text strategies**, **target-text strategies**, **emergency strategies**, **repair strategies** and **global strategies**.

1- **Source-text (ST) strategies** include two strategies: **Syntactic transformation** which is using a different syntactic construction in the TL to express the meaning of the SL message and **transcoding** which refers to word-for-word rendition maintaining, however, the naturalness of the TL.

2- **Target-text strategies** include **ear-voice span** which is when an interpreter extends the ear-voice span in order to receive more input and better understand a message; **text compression or text condensation** is when the interpreter omits redundant items to serve the economy of the text; **text expansion or addition** is when the interpreter adds extra information that was not uttered by the speaker; **stylistic strategies** is using expressive means to fulfil the communicative goal; and **presentation strategies** through which the interpreter apply non-verbal ways of expression and super-linguistic features such as, intonation and pause distribution.

3- **Emergency strategies** are strategies which interpreters resort to when other strategies fail to handle the challenges of a task, including fatigue, background noise, high density of information, and fast speech delivery, among others. These strategies include **compression** which is selecting which information to present through **simplification, generalisation or omission**.

4- **Repair strategies** refer to those strategies which the interpreter employs to correct errors which might occur during interpreting. They include either self-correction which refers to the interpreter’s decision to correct an error in his/her rendition or the decision not to correct an error.

5- **Global strategies** include **monitoring** which refers to testing the coherence of the incoming text with the already formulated hypotheses.

The strategies discussed in this chapter will be adapted later in the study to be used as tools of analysing the English deliveries of the Arabic speeches. Examples on the selected strategies will be also presented to explain how they will be applied in the analysis. Having discussed interpreting from a more general point of view with a special focus on the setting
of CI, the following sections will be allocated to discussing the field of TV SI including its special features, constraints and requirements.

2.3 TV SI: An Independent Setting

After the discussion undertaken in the previous sections on SCI, the following sections will focus on TV SI. Although both settings draw on the same mode of interpreting (namely, SI), the upcoming discussion aims to explain that TV SI has its own unique environment which imposes special peculiarities and constraints which differ from SCI.

2.3.1 Overview

TV interpreting (sometimes referred to as broadcast interpreting or media interpreting) is a recent modality of language mediation in the sphere of television. However, this genre had evolved in Europe and other parts of the world years before it did in the Arab World. In Europe, for example, Darwish (2006: 56) explains that live SI for television rose in the early 1960s, coinciding with the Cold War. Afterwards, political changes which required live coverage from war zones and interviews with local figures and analysts gave global significance to SI on CNN and BBC and other cable television stations. According to Kurz (1997: 195), in some non-English-speaking countries, the practice of TV SI started as early as 1969 to cover the landing of Apollo on the moon live on TV.

The situation in the Arab World is different. Satellite TV channels had not been established until the 1990s. In fact, in the Arab World television itself was first launched in Egypt in the early 1960s (Alterman 1998). Additionally, all Arabic-language televisions, when first appeared, were state-governed and their news broadcasts were mostly dedicated to covering the activities of the heads of states (Alterman 1998). International and even regional affairs, therefore, were either marginalised or reported from the state’s point of view and, thus, interpreting was not a necessity.

Kraidy (2002) argues that the turning point which led to establishing satellite TV channels in the Arab World was associated with the coverage done by CNN of the Gulf War and the invasion of Kuwait, which attracted many Arab viewers, and resulted in the launch of the Middle East Broadcasting Centre (MBC) in 1991 from London. Shortly afterwards, several free-to-air satellite TV stations were launched from the Arab World, such as the Lebanese
Broadcasting Corporation (LBC) and Al Jazeera Satellite Channel, both in 1996, followed by others.

However, according to Darwish (2006), live interpreting on Arabic-language channels had not gained currency until the political changes in the aftermath of 11 September in 2001 which greatly influenced the quantity as well as the quality of news and current affairs programmes on these channels. It also led to the introduction of 24-hour broadcasts on Arabic-language channels which all required presenting different opinions and views from different internal and external news analysts and politicians, thus necessitating the involvement of language support, particularly that of SI which best serves live transmissions. Muaffaq Tawfiq, one of the senior interpreters working for Al Jazeera, contended in an interview with Al-Arab Newspaper⁵ that the department for translation and interpretation at Al Jazeera had not been established until after the events of 11 September to cope with the tremendous amount of news and live coverage.

Following the establishment of Arabic-language satellite channels, another important step was taken, by launching international TV channels based in the Middle East including Al Jazeera English (AJE), Press TV and Nile TV. This step coincided with dramatic political developments in the Arab region, particularly the Lebanon War in 2006 and Gaza Wars in 2008/9, 2012 and 2014, which all increased demand for live coverage, hence greater reliance on SI, particularly from Arabic, the language of the conflict area, into English.

More recently, the events of the Arab Spring have probably been the most dramatic political change in the modern history of the Arab World which seem to have led to a drastic change in media practices. TV shows with more 24-hour broadcasts and live coverage, as explained in the introduction, were established to cope with the political momentum in the region, therefore requiring more interpreting services to support communication.

The development of satellite television and internet technologies nowadays is also reflected in news translation. According to Bielsa and Bassnett (2009: 90), the accelerating pace of the circulation of information as a result of new technologies places new demands and more

pressure on news agencies to fulfil client expectations for real-time information. This in turn creates more pressure on news translators and is expected, therefore, to increase their stress level. Stress also increases because this development, according to Darwish (2009: 177), allows viewers to compare the same information reported by different TV channels and discern subtle differences in their reporting styles.

The task of media interpreting, particularly if produced live, as reiterated earlier, is subject to various types of constraints and challenges. TV SI is influenced by the working conditions and challenges created by the TV environment, in addition to the linguistic and sociocultural challenges and constraints that generally characterise the activity of interpreting. Before investigating the different constraints of TV SI, it is important to distinguish between on-site interpreting tasks and simultaneous interpreting of events occurring in a remote location (Mack 2002). In the former case, interpreters may be located in a studio with or without the presence of an audience to enable live communication in a studio-based communicative event. In the latter case, however, the interpreter works in the simultaneous mode of events that occur independently in a different location, such as speeches with a high level of information density (Mack 2002). The latter case is the centre of attention in this study.

2.3.2 Specific Features of TV SI

The decision to use the simultaneous mode of interpreting in particular according to Falbo and Straniero Sergio (2011: XII) depends heavily on television broadcasters who consider many factors such as programme strategies, channel policies, TV genres and target audiences, among other factors. Nevertheless, the evolution of political developments and the massive international exchange may impose SI as the best option in some specific events. Such events have been referred to by a number of researchers (for instance, Mack 2001; Lee 2011) as including the interpretation of presidential debates, victory speeches, addresses to the nation, breaking news, briefings, press conferences and funeral and wedding ceremonies. What characterise all these settings is the live transmission which requires SI.

Therefore, SI works best in live events which leaves little or no time for preparation making it particularly suitable as a medium for rendering political speeches. In this case, the interpreter is usually located in a separate studio where no direct view of the speaker(s) is available (Lee 2011). The speaker may not even know his/her speech is being interpreted.
Meanwhile, the interpreter receives the visual input via a monitor which is his/her medium of interaction leading to more peculiarities in this task.

TV SI does not have "normal" working conditions. Normal here means working conditions that are similar to those of traditional conference interpreting. Although both settings draw on SI, major differences between the two environments surface. In this section, the specific features and challenges of TV SI will be further highlighted, leading to the inevitable discussion of the differences between TV SI and the traditional SCI.

**Situationality**

As discussed earlier, TV SI is a form of interpreting which is frequently performed in rooms or studios other than those where the event is in fact occurring. Therefore, TV interpreters are physically isolated from the speakers. Their only medium of interaction, as explained earlier, is monitors which, according to Lee (2011: 148), isolate the speaker’s messages from the context, jeopardising the interpreters’ anticipation, because "they are much less able to handle unexpected change of direction in the speakers’ discourse”.

Additionally, TV interpreters are isolated from the viewers who can only hear the interpreter’s voice. As suggested by Amato (2002: 271), the dislocated situationality deprives TV interpreters of receiving any non-linguistic reactions from the speaker or the audience, hence “no resource enabling interpreters to adjust, remedy or fine-tune their interpretation”. According to Falbo and Straniero Sergio (2011: XII), even if the audience is present in the studio, interpreters can rarely check the effect of what they say on them. The only feedback they can get is after they finish their task from their recruiters and/or their colleagues or viewers.

This situation is different from SCI, which, as explained before, allows the interpreter good visibility of the conference room making it easier for the interpreter to monitor the reaction of the speakers and the audience.

**The audience**

The complexities of TV SI are further exacerbated by the nature of the audience of TV interpreting. In addition to being off-site, as explained above, making it difficult to infer their expectations, media audiences are described by Mack (2002: 207) as “undifferentiated,
anonymous and numerous, with no possibility of active participation”. She argues that the absence of identified demands of the viewers who are normally unknown leads to arbitrary practices and contradicting expectations.

The difficulty in this regard may be attributed to the ample differences of the background of the TV audiences. In most cases, TV viewers vary in their age, education and familiarity with the topic which makes it difficult to identify and satisfy their needs (Lee 2011: 148). A significant part of the audience may be familiar with live interpreting performances only through the ones they watch on TV. Thus, as clarified by Lee, the TV interpreter is required to avoid using jargon and resort instead to more general equivalents to satisfy the varying audience. This contrasts with conference interpreting settings where “the audiences are experts in the given field, and the use of source language jargon during SI is allowed and sometimes recommended” (2011:148).

Similarly, the speakers who are being interpreted also differ from those of conference speakers. They vary in their age, style and level of education and may be even illiterate or incoherent which would rarely happen in conferences (Lee 2011). Therefore, TV interpreters have to be flexible and enjoy the capacity of adapting quickly to the different styles of the speakers being interpreted.

**Brevity**

TV SI is characterised by discontinuity and brevity. As suggested by Falbo and Straniero Sergio (2011), it is frequently used intermittently to fill the idle slots between correspondents’ reports and the comments made in the studio, particularly during coverage of wars and disasters. TV interpreters typically translate up to five minutes before the newscaster interrupts to comment, add, rephrase the interpreter’s words, or hand over to a correspondent.

In fact, this feature can also be recognised in news translation. According to Bielsa and Bassnett (2009: 58), news translators are subject to limitations and constraints where they are required to produce fast and reliable translations, especially in urgent or breaking news. There have normally only a few minutes for writing through important information in the form of updates. Word limits are always very strict, from only a few words in the case of
information of the highest priority to usually about 400 to 600 words for updates (Bielsa and Bassnett 2009: 69).

This may be the reason why in most cases the interpreter's performance is not acknowledged by the newscaster, nor is his name displayed on the screen, indicating that TV interpreters are, to some extent, viewed as intruders. According to Amato and Mack (2011: 40), the sense of intruding may also be supported by the fact that most TV channels recruit interpreters on a daily basis in the freelance market rather than recruiting them as part of their permanent staff.

**Electronic equipment and sound quality**

On the level of equipment, Viaggio (2001) argues that the studio equipment is not comparable to those of conferences owing to different technical means, on the one hand, and the look at interpreters as occasional actors on TV, on the other hand. TV interpreters sometimes lack adequate headphones and technicians are not normally familiar with their work. Also, the equipment and the operation of the equipment vary from one assignment to another and from one broadcaster to another, which means that the interpreters have to be flexible to adapt depending on the situation.

Moreover, Lee (2011: 148) argues that it is highly expected for TV interpreters to run the risk of experiencing technical problems and bad voice quality owing to breakdowns of satellite transmitting and disturbance from the interference of other channels or sometimes owing to the feedback of the interpreter's voice himself/ herself. This type of problem negatively affects the quality of interpreting, as well as puts extra pressure on the TV interpreter.

The effect of noise on the performance of interpreters who work in the simultaneous mode was tested in an experiment conducted by Gerver (1974). Twelve interpreters were asked to shadow and simultaneously interpret six French passages into English at three signal-noise ratios. Gerver discovered that noise influenced the interpreters’ performance significantly during shadowing and SI, and that more problems occurred in the case of interpreting, even at lower signal-noise ratios. Based on the self-corrections made by the subjects, Gerver concluded that the difficult perception of the original passages minimised the interpreters’ ability to monitor their output.

20
Immediacy

As established earlier in this chapter, SI is generally characterised by its immediacy which causes further complications and challenges on the part of the interpreter. However, in the case of TV SI, immediacy means, precisely, the ad hoc work situation which often leaves no time for TV interpreters to prepare or adapt to the tasks they are up to. Interpreters, who work live, do not normally get the opportunity to meet the speakers, nor do they see a script, particularly if the assignment is sensitive, as is the case with interpreting political statements (Lee 2011: 148). This not only prevents them from adapting their style and voice to those of the speakers, but also means that TV interpreters should expect anything at any time and should always be ready and quick-witted.

Therefore, TV interpreters work usually at short notice, and their tasks are normally unpredictable (Kurz 1997). They may go on air for a few minutes or for hours of non-stop interpreting. They, also, experience unusual working hours (namely, early in the morning or late in the evening) with long periods of waiting before the actual start of work (Kurz 1997). Such unstable work schedules could only result in fatigue, frustration and extreme stress.

Moreover, during the actual performance of the TV simultaneous interpreter, time is always crucial; according to Pignataro (2011: 85), the TV interpreter is required to abide by the time constraints imposed by TV broadcasters and should therefore react rapidly and speak fast. He/she has to finish interpreting at the same time as the speaker’s original speech, or as close to it as possible, and at times even before the speaker. This requirement, however, is not easily met when interpreting for political speakers who read their speeches from a written text or a teleprompter as they would speak faster and more fluently than when speaking extemporaneously.

The pressure of time is significant in news translation in general, especially when information is urgent. As explained before, news translators experience constraints of time and space. Therefore, Bielsa and Bassnett (2009: 91) explain, they are left with considerably less time and consequently less space for modification and rewriting for urgent information, which must be circulated within a few minutes and which tends to be translated fairly literally. Such constraints have psychological implications in terms of stress level, which will be discussed further below with special focus of TV SI.
Psychological aspects

Psychologically, TV SI is likely to be an intimidating and stressful task for many interpreters. Kurz (2003: 5) defines job stress as “the harmful physical and emotional responses that occur when the requirements of the job do not match the capabilities, resources or needs of the worker”. AIIC (2002) has confirmed that SI is a stressful assignment. Factors such as reading from texts, fast speech delivery, difficult accents of speakers, discomfort in the booth, lack of preparation time, and undisciplined speakers are the main triggers of stress.

Although individual factors such as coping style, self-confidence and personality are important to strengthen or weaken the influence of stress on the interpreter; according to Kurz (2003), scientific evidence suggests that certain working conditions such as difficult subjects, different speakers and accents, and the possibility of failure at all times are stressful for most people.

In live TV settings, the high exposure the TV interpreters receive creates another source of stress. During crises and wars, which are normally covered live, more people usually become interested in following up the news which maximises the interpreter’s fear of failure (Kurz 2003: 5). Moreover, interpreters may interpret for senior political figures who may announce important decisions which requires them to be extra careful as any mistranslation could possibility threaten their career.

Access to the TV interpreter's performance is not restricted to TV viewing only. In many cases, nowadays, the interpretation is taped and uploaded onto YouTube and other websites where people can watch them several times and comment on them. The performance of interpreters can also be discussed in blogs, forums and the press by average people who are not familiar with the special features of the job, as well as their colleagues. In other words, TV interpreters, though anonymous most of the time, are subject to public criticism and may even be blamed for faults, even if they were of a technical nature or were out of their control, just because they are the ones recognised on the scene.
Languages and directionality
The potential implications of directionality on interpreting quality have been discussed by different scholars. The debate has always been revolving around whether simultaneous interpreters should work from A-to-B or from B-to-A. Normally, as argued by Pöchhacker (2004: 21), interpreters are expected to work into their A language (mother language). He claims interpreting out of the interpreter’s A language into the B language, which is called retour interpreting, is still not as widely accepted in Western Europe as in other parts of the world (for instance, Asia).

Denissenko (1989: 157), on the other hand, argues that interpreting into B is ‘more optimal’. He argues that interpreters’ comprehension is better in their A than B, particularly when speakers are non-native or deliver very fast. He also suggests that having wider ways of expression in the interpreters’ A language constitutes an obstacle when interpreting into A because the interpreter may take a longer time in the decision-making process. However, Anderson (1976: 213) and Seleskovich (1978) argue that interpreting can only be performed into one’s A language which guarantees a natural flow and easy expression whereas the limited ways of expression in B jeopardises the intelligibility of the interpreter’s output.

In the same vein, Donovan (2005) explains that interpreting into the B language negatively influences the interpreter’s fluency, flexibility and intuition. The interpreter’s first language is likely to interfere in his/her performance and the analysis process may be negatively affected by the process of searching for the right words. Additionally, the interpreter when working into B language requires more effort to monitor prosody, pronunciation, coherence and signs of interference. These challenges are more compelling when interpreting for TV where TV interpreters are recognised to be as fluent and intelligible as TV presenters. They have the duty to accommodate the needs of a heterogeneous audience who are only used to the fluent and smooth performance of TV presenters.

In TV interpreting tasks, Bros-Brann (1993) explains that the scarcity of TV interpreters who master “rare” languages may push TV broadcasters to force interpreters to interpret into "B" language. TV broadcasters may also resort to having female interpreters for male speakers to solve the problem of availability. Bros-Brann, as discussed in Chapter 1, maintains that interpreters with the right voice, the right accent and the right sex are favoured by the viewers. This perhaps applies even more to the Middle East where people have a
superior view of masculinity. To listen to Obama’s speech, for example, interpreted by a female speaker into Arabic would seem odd. However, this “odd” situation is quite frequent on TV screens.

Cognitive challenges
The working conditions and peculiarities of TV SI which have been illustrated so far do not only result in more hostile conditions and higher stress levels, but they also have a direct impact on the cognitive overload with which all simultaneous interpreters have to cope. TV interpreters, for example, are required to interpret in a very speedy and condensed way to comply with the broadcasters’ time constraints. This, in turn, burdens the Listening and Analysis Effort as interpreters have to process much information in a very limited time, apart from the great stress that is likely to arise consequently.

The nature of the source interpreting assignment may contribute to aggravating the cognitive challenge as well. Pöchhacker (2011:23) contends that pre-prepared speeches, for example, are normally delivered fast and have a high level of information density which hinders TV interpreters from utilizing the speaker’s pauses to deliver the output. Also, these speeches are usually characterised by complex structure, long sentences and multi-subordinate clauses which may force interpreters to take short lags in the beginning and end of sentences, resulting in errors, wrong anticipations and, therefore, more corrections (Pöchhacker 2011).

Moreover, in highly important speeches, speakers may issue a number of important decisions that may include several proper names, such as institutional organisations, geographical locations, and names of persons and positions, and may rely on enumeration and listings. The short duration of these features, according to Pöchhacker (2011), makes them vulnerable to a momentary shortage of processing capacity in the Listening Effort. Speakers may also use idioms, abbreviations or expressions which might require an explanation to the average viewer who is not familiar with them. This would probably jeopardise the Production Effort which may fail to provide the adequate explanation (Gile 1997).

2.3.3 Requirements of TV Interpreters
Undoubtedly, such working conditions would require a special type of interpreters capable of adapting to the special features and challenges of the task. Bros-Brann (1993:1) contends
that "interpreting live for television requires an entirely new ‘mindset’ compared to everyday practice of conference interpretation and to what all of us have learned and taught in various schools of interpretation". The unusual stress levels resulting from the specifics of the assignment, in addition to the cognitive constraints involved, can be managed only by interpreters who have a corresponding level of expertise (Pöchhacker 2011).

Additionally, the time constraints imposed on TV interpreters require them to omit, adapt and edit information in order to comply with the constrained time. The decisions to perform such modifications can only be made by expert interpreters who not only possess linguistic skills but also demonstrate journalistic skills.

Similar requirements also apply to news translation, which, according to Bielsa and Bassnett (2009: 69), is kept simple, clear, short and economical. News agencies tend to employ journalists rather than translators to do the task of news translations because in their view “only the former have the specific skills needed for the job: an experience of journalistic work and a precise knowledge of journalistic genres and style” (2009: 57).

Furthermore, TV interpreters should possess background knowledge of international news (Tsuruta 2011). Being familiar with the world's current affairs makes the news they are conveying sound intelligible. It was discussed earlier that events which require live interpreting, such as political statements, normally involve references to regional as well international events, organisations and persons, in addition to abbreviations, idioms and cultural expressions which all require the interpreters to relate to what is being delivered in order to render the references accurately.

While the performance of interpreters in all settings needs to be intelligible and smooth to achieve the ultimate goal of facilitating communication, these features seem to be more compelling in TV settings. Kurz (1990:169), for example, maintains that "the interpreter must endeavour to make his style and delivery particularly smooth, clear and to the point". She explains that viewers at home are used to television newscasters and commentators who demonstrate pleasant voices and fluent delivery of a text and therefore expect the interpreter to demonstrate similar skills.

As discussed earlier, TV viewers are a very large and heterogenous audience; they vary in their age, education, expectations, background, etc. In addition, most of them are unaware
of the nature of TV SI and are thus not prepared for active and cooperative listening. Therefore, TV interpreters are required to deliver information in an intelligible and viewer-friendly manner.

This means that the TV interpreter is viewed not only as a cultural mediator, but also as a performer whose performance should appeal to spectators. Therefore, Russo (1995: 343), cited in Pöchhacker (1997: 208), gives more credit to factors such as voice quality, cohesive and coherent language and lively and self-confident performance over the fidelity or completeness of the original message.

In an interview with *Al-Arab Newspaper* Al Jazeera’s senior interpreter Muaffaq Tawfiq highlighted a quality which exceeds the technical aspect of the task. He believes that a professional interpreter should ‘melt’ in the character being interpreted. This means, he explains, that a TV interpreter should express not only the meanings of the words being uttered, but also the feelings and emotions of the speaker, whether those of joy, sadness, anger, or excitement, or others.

However, it is perhaps rather difficult for a TV interpreter to “melt” completely into the speaker’s character, particularly if both have different political stances or if the interpreter’s agency adopts a different point of view. An example of this is evident in this study where the data suggest that the interpreter of AJE seemed to have avoided the direct rendition of a lexical item, which Gaddafi used to accuse media outlets, particularly Al Jazeera, of inciting people against him. The interpreter seemed to have been influenced by the agency he worked for, affecting directly his performance. This particular case and its implications will be further discussed in the analytical chapters. Yet, it is important to note that the current study, as explained in the introduction, does not consider the interpreters’ agency as a variable affecting the interpreters’ choices. This aspect is beyond the scope of this project but it is worth investigating in future studies.

Although TV SI requires interpreters with specific skills, many TV producers, claims Drawish (2006), tend to recruit conference interpreters to perform the tasks of TV SI. This could be attributed to the recent evolution of this setting which still leaves many gaps in

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establishing shared norms and conventions of this particular assignment. Also, training
programmes dedicated only to TV SI, as discussed in the introduction, are still rare,
particularly in the Arab World, and, thus, trained TV interpreters are not sufficiently
available. Muaffaq Tawfiq stated that the interpreting tasks at Al Jazeera were first done
voluntarily by news editors and journalists who know Arabic and English.

Moreover, the fact that both conference interpreting and TV interpreting draw on SI may
give the impression that both are also identical. However, in TV events, conference
interpreters, according to Mack (2001), find it difficult to adapt to TV interpreting settings
owing to particular relevant challenges. They find it hard to apply techniques or strategies
that they would traditionally apply in conference environments, particularly as they have not
had any in TV interpreting.

In view of the uniqueness of TV SI, Mack (2001) criticises the scarcity of research into the
requirements of recruiters and their selection criteria for interpreters, as well as the audience
perception of interpreting on TV. She maintains that such research would definitely
contribute to creating training modules designed to qualify traditional conference
interpreters for working in media settings.

In the absence of research on TV SI, along with a gap in providing comprehensive modules
designed exclusively for qualifying interpreters to work competently in the broadcast arena,
significant issues within the field of TV interpreting still need adequate investigation. The
study of such problematic areas would help highlight points of weakness in the performance
of TV interpreters, as well as in the working conditions, which would help understand the
role of TV interpreters, particularly in live assignments. Highlighting the different aspects
and practices of the task of TV interpreting would help better understand the unique nature
of the practice and would help improve the field.

Emotive overtones are one of the problematic areas which pose challenges to TV
interpreters. When facing emotive overtones, the role of TV simultaneous interpreters is
expected to get more complicated as they have to handle the constraints imposed by the
nature of their working conditions, as well as the sensitive overtones employed in the
speakers’ discourse. The interactive role of TV simultaneous interpreters in such situations
is worth investigating.
Conclusion
This chapter provided the readers with a comprehensive overview of TV SI. It first defined interpreting and presented a brief overview of its history, modalities and the different settings in which it is used. The discussion then focused on the setting of SCI which is the most characteristic setting in which SI is practised. The discussion covered its history, work conditions, the challenges involved in this setting and the strategies used by simultaneous interpreters to overcome challenges and optimise their performance. This discussion was important as a point of departure for investigating the setting of TV SI and distinguishing it as an independent setting of SCI.

The chapter then focused on TV SI providing a brief history of its recent evolution in the world in general and in the Arab World in particular. It also presented the different genres in which TV SI is practised. Following this, the chapter highlighted the role of TV interpreters in live transmissions, the special features of the live setting, and the challenges faced by TV interpreters when working live. A comparison between SCI and TV SI was incorporated in the discussion aiming at distinguishing TV SI as an independent entity.

Finally, the chapter discussed the specific requirements of TV simultaneous interpreters, which differ from the requirements of other settings. The discussion established that the TV setting is more stressful than CI. It also explained that the role of TV interpreters does not only centre on relaying the message being uttered but exceeds that into demonstrating high journalistic skills as well as good voice quality and viewer-friendly performance. The discussion in this chapter serves as a theoretical background for the discussion of the practical challenges which are expected to arise when rendering emotive overtones employed in Arabic political speeches in the context of TV SI in the following chapters.

Before delving into the practical challenges of rendering emotive overtones and to be able to highlight this problematic area with regard to TV SI, the following chapter will investigate the different aspects of political speeches and highlight their specific features, including the employment of emotive overtones as a rhetorical device.
Chapter 3: Political Speeches and Emotiveness

It was established in the previous chapters that language mediation, including SI, is necessary to deliver news to the entire world. It was also shown that the more sensitive and critical the task of TV interpreting is, the more challenging the work constraints are likely to be. This chapter investigates political speeches as a distinctive genre of political discourse. Given the aim of this thesis, this chapter focuses on exploring emotiveness (i.e. choice of words which elicit emotions) as a linguistic function employed by politicians in their speeches to achieve persuasion. Section 3.1 discusses the genre of political speeches with reference to their different subdivisions and purposes. It puts a special focus on “external” political speeches, namely speeches delivered by politicians to the public on a specific occasion, with persuasion as their main purpose. Section 3.2 investigates the concept of persuasion and its relationship to political speeches. It also highlights the significance of employing effective language, namely rhetoric, in political speeches as a means of persuasion. Then, it identifies the different ways of achieving persuasion, with a focus on the emotional aspect, as well as highlights some of the emotions which the speakers in the current study attempted to stir. Following on from this, Section 3.3 investigates emotiveness as a linguistic function, explaining the different types of meaning in addition to the purpose of using emotive language in political speeches. Section 3.4 highlights the most common rhetorical features, as discussed in several studies, which are used by politicians as possible sources of emotiveness, if used manipulatively. This chapter is important as a departure point for illustrating the specific rhetorical features pertaining to Arabic and English political speeches which will be investigated in detail in the following chapter.

3.1 Political Speeches

According to Schmitz (2005: 698), quoted in Reisigl (2008: 243), a speech is “a structured verbal chain of coherent speech acts uttered on a special social occasion for a specific purpose by a single person, and addressed to a more or less specific audience”. Speeches vary in length, topic, function, style, structure, addressees, form of presentation and degree
of preparedness (Reisigl, 2008). They are normally delivered orally, although they are typically prepared in writing. The speaker, however, may sometimes change the wording of his/her verbal presentation from the written version depending on the situation. In the political context which is the focus of this thesis, every political speech is delivered to fulfil a specific purpose (namely, ending the protests) in a particular communicative situation (Arab Spring) in a given language and culture (Arabic).

Schäffner (1997: 119) views political speeches as part of the wide range of text genres which are covered by political discourse. These genres include bilateral or multilateral treaties, election campaign speeches, editorials, and news conferences, among others. Based on their functions, political speeches have been classified, according to Schäffner (1997: 127), in two sub-groups. The first is internal political communication which involves politicians speaking to politicians to fulfil a function in policy-making and, thus, tend to be informative. The second sub-group is external political communication involving politicians speaking to the public on a particular occasion. These speeches are normally published in the media and their function is to explain and justify political decisions. Therefore, persuasion is their main purpose. The corpus of the current study falls within the latter sub-group. The speakers addressed their people with the aim of persuading them to end their protests as well as persuading the wider audience that they did not deserve what happened to them.

In the same vein, Reisigl (2008: 251) argues there are many subgenres of political speeches, focusing on five: the debate speech, the inaugural speech, the election speech, the TV address and the commemorative speech. Considering Reisigl’s classification, the corpus of the study belongs to the sub-genre of TV addresses, which are mainly delivered by presidents and heads of government in the field of the formation of public attitudes and opinions (2008: 253). To fulfil the main purpose of this sub-genre, the language used in TV addresses, according to Reisigl, is elevated and often full of tropes, high-value words and flag words.

Moreover, political speeches, depending on their context and addressees, vary in their culture-boundedness (Schäffner 2001:134). If the speech is delivered primarily to a home audience (namely, internal TV address), where the addressees and the speaker belong to the same community, it is expected that they share considerable background. The speech would, therefore, tend to include many cultural-specific references (for example, important places
or persons) and abbreviations of government institutions (Schäffner 2001). The selected speeches, particularly Gaddafi’s, incorporate a lot of references to Libyan cities and tribes in addition to many Libyan figures. These cultural aspects, as discussed in Chapter 2, are expected to complicate the task of SI.

However, currently the concept of audience is probably difficult to define. The technological revolution and the evolvement of new media outlets have contributed to the diversity of the audience of political discourse, even if it is essentially addressed to a home audience. Mass media cover and transmit political events, not only to a particular nation, but also to the entire world. The increased use of mediated communication through interpreting and audio-visual methods, as argued by Condor et al. (2013: 265), “increases the potential diversity of the audiences that a political communicator is expected to address in a single speech or text”.

Additionally, the significance of the speech topic to the audience in the rest of the world means that the wider public are potential addressees of public speeches (Schäffner, 1997: 127). Speeches by Arab presidents during the Arab Spring, which are the focus of this thesis, are a significant example of these. These speeches attracted the attention of a wide range of worldwide viewers and were aired and interpreted live on several top international TV channels. Therefore, the actual audiences of these speeches were probably the millions of people who watched them and listened to their interpretation on TV. In the light of this diversity, perhaps a better distinction of audiences can be: specific audience(s), or whom Reisigl (2008: 259) calls immediate audience, who are originally addressed by the speaker, and general audience who potentially hear the speech through media outlets.

Irrespective of these considerations, however, the corpus of this study clearly belongs to the “external political speeches”, in the sense that they are persuasive rather than informative. All political speeches which will be handled in the upcoming chapters are TV addresses delivered by heads of states to a specific audience (mainly their own people) to persuade them to end their protests. Nonetheless, these speeches were important to the entire world and, therefore, were aired by several national and international TV stations, interpreted live into English and watched by millions worldwide.

Given the importance of the persuasive element in these speeches, one important relevant question that arises is how the persuasive elements are interpreted. An important prerequisite
for investigating this systematically is to explore the concept of persuasion itself. The following section will thus discuss persuasion as a main purpose of political speeches, along with language as a tool of persuasion and rhetoric.

3.2 Persuasion and Rhetoric in Political Speeches

Language is a crucial tool in human life. People use it to express, inter alia, their ideas, feelings, and actions. Through language people communicate with each other on all human affairs. Politics is one of these affairs from which language is inseparable. Almost all political actions involve using language, including political speeches, news conferences and editorials, as well as other conduits. As suggested by Schäffner (1997: 1), politics is a struggle for power and language is the tool to obtain it. It is vital to the process of transforming a political will into a social action and implementing certain political, economic and social ideas.

In this sense, political speeches have always been capable of influencing, changing and steering public opinion and behaviour. Various linguistic tools are normally employed by politicians in order to steer the audience into a course of action favoured by the speaker. Atkinson (1984: 1) notes that a successful politician, in addition to being able to lead people, “should demonstrate the characteristics of a good orator, having the ability of convincing the audience and getting their support”. Persuasive language, therefore, is what all politicians opt for when addressing their audiences.

Persuasion is defined by Charteris-Black (2005: 13) as “the use of language by one party to encourage another to accept a point of view”, while methods in which language is used by politicians to persuade their addressees is referred to as rhetoric. This definition is probably inspired by Aristotle who defines rhetoric as the “ability, in each particular case, to see the available means of persuasion”. This, however, does not mean that the rhetorician will always be successful in persuading others under all circumstances, but rather means that an active attempt to change a person’s mind is made (Petty & Cacioppo 1981:4).

Aristotle, in his work The Art of Rhetoric (translated by Kennedy, 2007), presents three different persuasive strategies: logos (appeals to logic), ethos (the credibility of the orator) and pathos (appeals to emotions). These strategies were described by Charteris-Black (2005:
14) as rhetoric methods of persuasion and will be combined with Aristotle’s in the following review of persuasive strategies.

1- Logos (appeals to logic) mean what an orator might use does not violate the principles of strict logic. Charteris-Black (2005: 15) describes this strategy as ‘thinking right’ because reasonable arguments are inherently persuasive.

2- Ethos refer to the credibility and reliability of the speaker. Charteris-Black (2005: 15) puts Ethos as a prerequisite for persuasion referring to it as establishing integrity and transparency. He explains that, for trust to be established, the speaker should convince the audience that he has the right intentions for the group.

3- Pathos (emotional appeals) are intended to trigger the listeners’ emotions including fear, compassion, pride, anger, etc. Politicians in their speeches intend to persuade people with their ideological orientation through the employment of some rhetorical tools that directly appeal to the audience’s emotions (Alo 2012). Where logical arguments sometimes fail, as argued by Mayuuf (2015:31), emotions often have the power to motivate people to respond and act. Charteris-Black (2005: 15) describes the emotional impact as ‘sounding right’, namely “the ability to engage emotionally with an audience through empathy, humour or arousing feelings, such as fear or hate”.

Although all three strategies are important to achieve persuasion, the current study will focus mainly on the third persuasive strategy, namely pathos, departing from the conviction that politicians draw heavily on emotions to legitimise their policies and persuade audiences with their attitudes. According to Jones and Peccei (2004:35), "politicians throughout ages have achieved success just by their skillful use of rhetoric", aiming only to convince their audience of their valid arguments. The point, then, is not how much truth the speaker is able to present; it is how much effect he/she is able to cause on the audience by presenting a linguistically valid argument.

**Emotions**

Emotions, as discussed earlier, are a crucial pillar in the persuasion process. They help the speaker create connections to the policy which he/she wishes to communicate. Aristotle (1991: 19-22) defined emotions as “those things through which, by undergoing change, people come to differ in their judgments and which are accompanied by pain and pleasure,
for example, anger, pity, fear, and other such things and their opposites”. Aristotle, in his *Rhetoric*, describes the characteristics of these emotions, the psychological state of the person experiencing them and the occasions prompting them to occur. These emotions include anger and calmness; friendship and hatred; fear and confidence; shame and shamelessness; benevolence and selfishness; pity and indignation; envy and emulation.

The strength of Aristotle’s model of emotions perhaps emerges from the fact that it describes what emotions mean in social life and how they can be triggered through a skilful use of rhetoric. In other words, he explained to the orator how to stimulate emotions to change people's minds, which makes his account of emotions most relevant to the purpose of this study. In particular, Aristotle's classification will be relied upon to frame and describe the emotions detected through fine-grained linguistic analysis of the corpus. This means that other emotions which are included in Aristotle’s list but were not found in the data (e.g. love and hate) will not be explored.

Another important point to highlight is that Aristotle assumes that common kinds of emotion are felt by all people no matter what culture they belong to. However, there have been strong arguments on the role of culture in shaping emotions. Particular aspects of emotion, according to Thoits (1989: 319), are socially learned and not innate and universal. Moreover, subjective experiences in relation to emotions are both socially acquired and socially structured. Therefore, a range of differences exist among different cultures “in the situational causes, experience, meaning, display, and regulation of emotions, including the basic ones” (1989: 319). Moreover, it is important to note that the translation of the emotions suggested by Aristotle may have led in some cases to a loss of information which may, therefore, affect the way they are perceived. For example, ‘emulation’, one of Aristotle’s suggested emotions, carries a very high emotive content in ancient Greek culture but admittedly bland in English.

With that in mind, the current study does not intend to study the audience’s perception of emotions nor does it attempt to measure the effect of employing emotions on them. It rather attempts to explore and analyse the linguistic emotive features, which were used by the Arabic speakers in the SL speeches, to create an emotive effect whether this employment was successful in achieving the intended effect or not. Moreover, the study does not attempt at investigating researches on emotions as such; it rather aims at applying the knowledge of this field to the field of interpreting.
Anger
According to Aristotle (2007:116), anger is “a desire, accompanied by [mental and physical] distress, for apparent retaliation because of an apparent slight that was directed, without justification, against oneself or those near to one”. He explains that one reason why people may feel angry is when they are distressed, for instance when somebody opposes them and prevents them from satisfying their desire.

Calmness
Aristotle (2007: 121) treats calmness as the opposite of the emotion of anger. He defines calmness as “settling down and quieting of anger,” and adds that people become calm “toward those who humble themselves toward them and do not contradict them; for they seem to admit being inferiors, and inferiors are afraid, and no one who is afraid belittles and toward those who are serious with them when they are serious; for they think they are being serious and not showing contempt” (2007: 122). The notion of describing calmness as an emotion, rather than as an intended effect, has been debated by some scholars (e.g. Grimaldi 1988; Konstan 2006) and alternatives, such as satisfaction and mildness, have been suggested. However, calmness will be used in this study for reasons of consistency.

Compassion
Compassion, used originally as pity, is defined as “a certain pain at an apparently destructive or painful event happening to one who does not deserve it and which a person might expect himself or one of his own to suffer,” Aristotle (2007: 139). He argues that people feel pity if they think certain individuals are among the good people of the world; “for one who thinks no good person exists will think all worthy of suffering” (2007: 140).

Fear
As viewed by Aristotle (2007: 128), fear is a “sort of pain and agitation derived from the imagination of a future destructive or painful evil”. He explains that people feel fear when they think they might suffer something that is potential for great pain or destruction, something that does not appear distant but close, to the point where it is about to happen (2007: 130).
Confidence
Confidence, according to Aristotle (2007: 131), is opposed to fear. He explains that hope of safety is accompanied by an imagination that it is near, while fearful things either do not exist or are distant. Thus, “dreadful things being far off plus sources of safety being near at hand equal feelings of confidence”.

Patriotism
Stephen Nathanson (1993: 34-35) has identified four features that, in his view, define patriotism: special affection for one’s own country; sense of personal identification with the country; special concern for the well-being of the country; and willingness to sacrifice and promote the country’s good. Patriotism entails strong passion that unites people in support of their nation. Patriotism in this study is an alternative to pride.

3.3 Emotiveness as a Linguistic Function
To communicate at an emotional level, politicians use various strategies, verbal and non-verbal. However, Silvestre López (2004:1) suggests that language “is the quintessential instrument of persuasion”. The current study will focus on the verbal manifestation of emotiveness, namely emotive language.

According to Hugh (1941: 40), emotiveness can be considered one of the two main functions of language. The first is the objective, impersonal, informative, referential or factual function which is employed to report, state, declare, notify or convey thoughts or information. The second is the personal, subjective or emotional that is used to stir feelings of others. Therefore, a broad distinction is made between referential language, which is used to refer to objects or actions, and emotive language, which is used to stir the hearer’s emotions into some action.

Leech (1974: 9-23) refers to the former type as being of a conceptual or denotative meaning and the latter as being of a connotative meaning. Classifications similar to that by Leech have been suggested by others, such as Crystal (1980/2008). These categorisations highlight that there is a personal/affective dimension of meaning which is the one on which the study
focuses. For the sake of consistency, the study will adopt the term “emotive” to express the personal, expressive, affective and connotative aspects of language.

Volek (1987: 234) states that the meaning of emotive expressions is formed by the associative features of the object expressed, rather than by its qualities. Similarly, Hatim and Mason (1997: 108-122) describe the emotive meaning as the emotional associations suggested by a given lexical item. Emotive words trigger emotions, such as fear, compassion and anger. Wilson (1990: 18-19) states, “certainly politicians use words and sentences in an emotive manner; it is part of their aim to create a feeling of solidarity, to arouse emotions such as fear, hate or joy.”

The distinction between denotative meaning and emotive meaning is expected to produce a real challenge in relation to translation/interpretation. Translating/interpreting the denotative meaning of an object is possible because it relies on the arbitrary relationship between the signified and the signifier and, therefore, it is possible. However, translating/interpreting the emotive meaning is complicated because it differs from one person to another, even within the same culture. The difficulties are likely to amplify when two distant languages and, thus, two distant cultures are involved. Additionally, emotive meanings, as argued by Mahasneh (2010: 22), differ from one context to another depending on the type of the text and the intention of the speaker. Their usage also differs; they might be employed to emotionally influence the addressees or to express the speaker’s own feelings or reaction towards a subject matter (Mahasneh, 2010).

Therefore, it is probably difficult for a translator/interpreter to find an equivalent for a lexical item from the SL which carries the same emotive effect in the TL and can achieve the same emotional impact on the audience. A highly emotive word or expression in Arabic, for example, will not necessarily be highly emotive in English and vice versa. Mahasneh (2010) notes that the emotional response of the audience depends on three agents: the text producer who invokes emotive responses, the translator and the reader. The response of the translator and the reader also varies depending on their age, experience, knowledge and background, among other aspects. “We not only understand the reference of words, we also react to them emotionally, sometimes strongly, sometimes weakly sometimes affirmatively, sometimes negatively” (Nida & Taber, 1969: 91).
Additionally, Shunnaq (1993) views translating/interpreting emotive expressions as challenging because they might involve culture-oriented words. Such expressions are difficult to translate because the TL audience cannot understand them fully without explanations. These include religious expressions, proverbs, and names of people and places. These challenges are probably more salient in SI than in translation owing to the work constraints explained earlier in Chapter 2. While a translator can probably rethink his/her translation more than once, consult other resources and explain such complicated expressions for the reader, an interpreter, who works simultaneously, is required to produce a rendition immediately while listening to the incoming message and barely has any opportunity to think, revise or change his/her rendition.

Moreover, when two distant languages, such as Arabic and English, are involved, this challenge becomes even more prominent. For example, translating/interpreting the expression “New Middle East” into Arabic according to Al-Hamad and Al-Shunnag (2011: 150) poses a challenge for translators/interpreters. They argue that this expression does have a denotative equivalent in Arabic: “الشرق الأوسط الجديد” but does not have the same emotive effect in English. In the SL, this expression, according to Al-Hamad and Al-Shunnag, denotes an American policy that seeks liberty, democracy and reform in the region. However, in Arabic this expression denotes an American policy that seeks to establish a new order in the Middle East which serves Israel’s interests. Therefore, this expression carries negative emotions for Arabs manifested in humiliation, dishonour, and deprivation of their rights and identity whereas it carries positive emotions for Americans and Israelis (2011: 150).

Thus, simultaneous interpreting of such emotive words under the work constraints explained before and in the context of the Arab Spring is expected to be challenging for TV interpreters. Before moving to the methodology of the current study which will investigate the way TV interpreters handled emotive overtones from Arabic into English, the following section will highlight rhetorical features used in political speeches as potential sources of emotiveness. In the following chapter, these features, in addition to other ones, will be classified into emotive categories and will serve as the criteria of the analytical section in the study.
3.4 Rhetorical Features used in Political Speeches as Sources of Emotiveness

The emotive aspect of the language can be achieved through employing various linguistic tools. Shamaa (1978) notes that “emotive meaning” is in fact a generic term subsuming a number of usages whose chief function is the expression or arousal of feelings. This aim, according to Shamaa, is achieved through the use of emphasis, irony, humour, statements expressing approbation or reprobation and some aesthetic features. “Indeed, elements from all linguistic levels combine with a complex of individual and social factors to create the emotiveness of a text” (1978: 90).

In the previous sections, it was established that political speeches are persuasive texts that aim to persuade the audience with the speakers' arguments. To attain this objective, speakers draw thoroughly on rhetorical features, namely effective use of language. Such employment enhances the emotive value of the discourse, which in turn arouses the feelings of the audience and hence controls the hearers' minds. In this section, rhetorical features which are usually employed in political speeches to achieve persuasion will be briefly outlined as possible sources of emotiveness. This means they can be deliberately manipulated by politicians to create an emotive effect. These features are selective and are not cultural bound. They can be found in Arabic and English political speeches among others. In the coming chapter, these features will be further explained in relation to Arabic political speeches and will be categorised according to their linguistic levels to form the analytical system of the study.

The first rhetorical feature is claptrap, which is, according to Beard (2000: 38–46), a method used by politicians to catch the applause of their audience. This tactic can be applied to any rhetorical choice which can attract the attention of the audience and prompt their applause. It, thus, manifests an emotive influence on the hearers. The second rhetorical feature is a list of three lexical items which complement each other. Using three parallel items is an attractive strategy for speakers and listeners because it generates unity and a sense of completeness. According to Beard (2000: 118), a list of three creates a rhythmic poetic effect and arouse the audience's feelings. Atkinson (1984: 124–163), on the other hand, refers to this feature as the three-part list. He contends that the function of this list, in addition to emphasis, is to indicate to the audience the appropriate places to applaud. Atkinson cited several examples of this function among which is Tony Blair’s famous three-part list that
generated the audience’s applause: ‘Ask me my three main priorities for Government, and I tell you: education, education and education.’

The third rhetorical feature, in Beard’s view, is the use of contrastive pairs, which consist of two parts in opposition. The contrastive pairs can be at the level of words, clauses or phrases. They involve challenging a point of discussion by bringing its opposite to the argument. This feature strengthens the argument because the point of discussion is examined fully and is presented in a more vivid way. It also stimulates imagination. Atkinson (1984: 86–123) argues that contrasts can be used by politicians to boast about one’s own side, attack the opposition, or do both simultaneously. As suggested by Atkinson (1984: 86–123), using contrasts is characteristic of ‘charismatic’ speakers. Normally, such devices are selected to be reported in the news due to their pleasant effect on the audience. This feature was heavily drawn on by Mubarak in his political speeches as will be discussed in the upcoming chapters.

The fourth rhetorical feature is the use of pronouns. Beard (2000: 44-45) argues that politicians manipulate the use of pronouns to protect their image and the way people see them. For instance, employing the second person pronoun ‘you’ generates an immediate sense that readers/listeners are being addressed personally, hence triggering their emotions while using the plural pronoun ‘we’, on the other hand, creates a sense of collectivity and solidarity which generates the impression of intimacy. Pronouns, according to Beard (2000: 45) give agency to actions and help provide cohesion to the overall speech. Therefore, politicians tend to use singular pronouns when they want to deliver good news. On the other hand, when they want to share their responsibilities and decisions, especially if they are not sure of their consequences, plural pronouns are used. This ‘manipulation’ of pronouns shows how important language is for politicians when it comes to create an effect on the audience, express the degree of involvement in an event, or cause emphasis and assertiveness.

Moreover, Beard (2000: 120-123) observes that politicians frequently use metaphor in the language of politics. Metaphor refers to using a word or a phrase to establish a comparison between one idea and another. Metaphors have always been used to manipulate people and dominate their minds and emotions. In the data selected for this study, metaphor was drawn on by the three speakers although it was more evident in Al-Assad’s speech.
Additionally, political language involves the use of metonymy which is replacing the name of something with something that is connected to it, without being the whole of it. The example quoted by Beard is related to BBC news broadcast on growing tension between the USA and Iraq: ‘The White House today threatened Saddam Hussein with military action over the UN inspectors affair.’ The metonymy is where ‘the White House’ replaces ‘the president and his advisers’ and ‘Saddam Hussein’ replaces ‘the country/people of Iraq’. Beard explains that using the White House instead of naming a specific person is necessary as it distances the individual from the act (in the example, it is the attacking of a foreign country), hence detaching him from being held responsible for that attack. On the other hand, using Saddam Hussein instead of Iraq suggests that he alone would be affected by the results of the attack.

The set of linguistic rhetorical features considered in this study are based mainly on Beard’s classification of rhetorical features. His classification is particularly relevant to the current study because he focuses on the linguistic aspect of rhetorical features. He shows how through a careful choice of particular persuasive techniques, such as pronouns, metaphors, euphemisms and contrasts, speakers can express different kinds of messages, which is helpful and relevant to the purpose of the current study. Moreover, the features which Beard analysed and discussed in his book are rather contemporary and universal; they can be found in any political discourse in any language. Therefore, Beard’s classification was adopted and applied by many researchers who attempted to analyse the rhetorical features in different political discourse (e.g. Silvestre López 2004; Bokayeva 2013).

As discussed before, the rhetorical features which were discussed in this section are rather selective and universal. In the following chapter, these features will be further discussed in relation to Arabic political speeches and will be classified according to their linguistic levels. These will then constitute the analytical system of the study which will be applied to the Arabic speeches in order to identify the emotive features used by the Arab speakers.

**Conclusion**

This chapter investigated political speeches as a distinctive genre of political discourse. It discussed the different subdivisions and purposes of political speeches putting a special emphasis on “external” political speeches to which the corpus of this study belong. External political speeches are delivered by politicians to the public on a specific occasion with
persuasion as their main purpose. Therefore, the chapter highlighted the significance of employing effective language, namely rhetoric, in political speeches as a means of persuasion.

Following that, the chapter outlined the different ways of achieving persuasion covering mainly Aristotle’s persuasion strategies. The study especially focuses on the emotional aspect, namely pathos, which is the core of the current study as explained before.

The concept of emotiveness as a linguistic function was then discussed covering the different types of meaning in addition to the purpose of using emotive language in political speeches. Finally, the chapter outlined the most common rhetorical features, as discussed in several studies, which are used by politicians as possible sources of emotiveness, if used manipulatively.

The current chapter lays the ground for illustrating the specific rhetorical features pertaining to Arabic political speeches which will be investigated in detail in the following chapter. Although the study recognises that rhetoric is a complex build that cannot be captured in its entirety by a set of categories, these features will be presented as an analytical classification which will be applied to the Arabic political speeches in chapters 5-7 in order to identify emotive features used by the speakers to achieve persuasion.

Moreover, the current chapter established that the task of interpreting emotive features is expected to be very challenging. In the light of the few studies which focused on the translation rather than interpretation of the emotive aspect of language, it will probably be more challenging to interpret emotive features from Arabic into English given the work constraints of TV SI and the linguistic differences discussed in Chapter 2. When facing emotive overtones, the role of TV simultaneous interpreters is expected to get more complicated. The interactive role of TV simultaneous interpreters in such situations is worth investigating. Having concluded the theoretical discussion of emotiveness and political speeches in this chapter and the constraints of TV SI in the preceding one, it is now important to discuss the practical aspect of these theories by analysing the data of the study.
Before that, the following chapter will prepare for the practical discussion by presenting the analytical frameworks which will be applied in the upcoming chapters and will also present the corpus of the study and explain data preparation and presentation.
4.1 Introduction
The current study, as explained in Chapter 1, aims to investigate how TV interpreters, working simultaneously, handle the task of rendering emotive overtones employed in Arabic political speeches from Arabic into English. The analysis will account for all the aspects mentioned in Chapter 2, including the specific working conditions of TV SI, the differences between the Arabic and English linguistic and cultural systems and the impact of working into the interpreters’ B language. The study will also consider the different levels of interest and emotional involvement in these speeches between Arab and non-Arab viewers, which might also have had an impact on the interpreters’ choices. In the light of these aspects, the patterns of rendition in the deliveries of TV interpreters will be identified, and an initial evaluation of the implications of these patterns on the original emotive effect will then be undertaken.

To achieve these goals, the study will analyse a corpus of Arabic political speeches delivered during the Arab Spring, along with their English simultaneous interpretations produced by different international TV stations. Section 4.2 will provide an overview of the corpus of the study and the data preparation, while the subsequent two sections will explain the analytical frameworks underpinning the macro- and micro-level investigation conducted in this study. In particular, Section 4.3 will focus on a macro-level of analysis, namely the discourse analytical framework, which supports the exploration of the general socio-political context in which the speeches were produced. Section 4.4 will present the analytical and methodological tools used to conduct a micro-analytical investigation of the speeches. First, Section 4.4 introduces the analytical tools which comprise emotive linguistic categories inspired by Shamaa’s (1978: 90-156) classification of emotive meaning types. These categories will be applied to the Arabic data to identify and analyse the emotive overtones in the speeches. Secondly, Section 4.5 introduces the strategies used by the TV interpreters to relay the emotive overtones in the Arabic speeches, along with other relevant concepts.
which will be used to evaluate the effect of specific moves. Finally, the procedure of analysis and the way the data will be presented in the coming chapters will be explained in Section 4.6.

4.2 Corpus and Data Preparation

The corpus used for the purpose of the study consists of four televised Arabic political speeches, along with their multiple English simultaneous interpretations. The original speeches were delivered by Arab presidents during the Arab Spring in the period between 2011 and 2013. Two speeches were delivered by Egypt’s former president Mohammad Hosni Mubarak, one speech by Libya’s late leader Muammar Gaddafi and one speech by Syria’s President Bashar Al-Assad. The English interpretations of the speeches were produced live by different TV interpreters working for several international TV channels (AJE, Nile TV International, Press TV, France 24, CNN, BBC, Fox News, Sky News). Both the speeches and their simultaneous interpretations are publicly accessible on the YouTube website.

Each Arabic speech has more than one English simultaneous interpretation, though some of the renditions are incomplete. In other words, some stretches of a speech may have four English renditions, while others of the same speech may have only two. The first selected speech of Mubarak, delivered on 1 February 2011, has four different renditions provided by TV interpreters of AJE, CNN, Press TV and Fox News. The second one, on 10 February 2011, has four renditions on AJE, CNN, BBC and Press TV. Gaddafi's speech, delivered on 22 February 2011, has four renditions on AJE, CNN, Press TV and France 24. Finally, Al-Assad's speech, on 6 January 2013, has four English renditions: one full English simultaneous rendition on Press TV and three incomplete renditions on AJE, CNN and Sky News.

Before discussing the reasons why these speeches were selected and how they were collected and transcribed, Table (1) illustrates the different features of the selected speeches and their English simultaneous interpretations and Table 2 gives a brief outlook of the international TV channels which transmitted and interpreted the Arabic speeches live into English.
Table 1: Corpus of the study

<table>
<thead>
<tr>
<th>No</th>
<th>Speaker</th>
<th>Date of delivery</th>
<th>Duration (min)</th>
<th>TV Channel</th>
<th>Notes on availability of data material</th>
<th>Interpreter’s Gender</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mubarak</td>
<td>1 Feb, 2011</td>
<td>10:46</td>
<td>Fox News</td>
<td>The opening segment is not available</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>AJE</td>
<td>The first 45 seconds are not available</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Press TV</td>
<td>The first 38 seconds are not available</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CNN</td>
<td>Complete</td>
<td>F</td>
</tr>
<tr>
<td>2</td>
<td>Mubarak</td>
<td>10 Feb, 2011</td>
<td>15:04</td>
<td>BBC</td>
<td>Complete</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CNN</td>
<td>The closing segment is not available</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>AJE</td>
<td>Complete</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Press TV</td>
<td>The last 5 minutes are not available</td>
<td>M</td>
</tr>
<tr>
<td>3</td>
<td>Assad</td>
<td>6 Jan, 2013</td>
<td>52:45</td>
<td>Press TV</td>
<td>Complete</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CNN</td>
<td>The rendition is partially available in two videos produced by the same interpreter. The first covers the first 13 minutes of the speech; the second 10 minutes</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Sky News</td>
<td>The first 11 minutes only are available.</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>AJE</td>
<td>The rendition is partially available in two videos. The first covers the first 2 minutes; the second 2:45 minutes from the last part</td>
<td>Two male interpreters</td>
</tr>
<tr>
<td>4</td>
<td>Gaddafi</td>
<td>22 Feb, 2011</td>
<td>76</td>
<td>France 24</td>
<td>14 minutes only are available.</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>AJE</td>
<td>The rendition is available in three videos. The first covers 22:14 minutes; the second 8 minutes; the third 11 minutes</td>
<td>Two male interpreters</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Press TV</td>
<td>The rendition is available in three videos. The first covers 8 minutes; the second 10:10 minutes; the third 6 minutes</td>
<td>M</td>
</tr>
</tbody>
</table>
### Table 2: International TV Channels

<table>
<thead>
<tr>
<th>International TV Channel</th>
<th>Overview</th>
</tr>
</thead>
</table>
| **CNN International**    | • Established in the U.S. in 1980 as the first 24-hour, all-news channel.  
• Offers programming in more than 200 countries and territories worldwide.  
• Seen in over 200 million U.S. households. |
| **Sky News International** | • Founded in 1989; headquartered in London.  
• Describes itself as “an unrivalled, world class breaking news service with a spirit of innovation and a fresh approach to news broadcasting.”  
• Reaches 102 million homes worldwide in 127 countries. |
| **BBC World News**       | • Launched in 1991; owned and operated by BBC World Ltd.  
• Broadcasts in English to more than 295 million homes across the globe with an estimated weekly audience of 74 million. |
| **Fox News**             | • Founded in 1996; American cable and satellite news channel.  
• Reaches 94, 700,000 American homes. |
| **France 24**            | • Founded in 2006 and based in Paris.  
• Broadcasts in French, English and Arabic to 250 million TV households in 177 countries around the world. |
| **AJE**                  | • Launched in 2006 in Qatar as part of Al Jazeera Media Network channels.  
• Broadcasts to more than 310 million households in more than 100 countries.  
• The channel “aims to provide a voice for the voiceless in some of the most unreported places on the planet.” |
| **Press TV**             | • Founded in 2007 as the first 24-hour Iranian international news network, broadcasting in English.  
• Describes its mission as “bringing to light untold and overlooked stories of individuals who have experienced the vitality and versatility of political and cultural divides first-hand.” |
| **Nile TV International** | • State-owned Egyptian television channel founded in 1994.  
• Broadcasts in English, French, and Hebrew. |

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7 [http://www.skynewsinternational.com/about](http://www.skynewsinternational.com/about)  
8 [http://www.bbcworldnews.com/Pages/About.aspx](http://www.bbcworldnews.com/Pages/About.aspx)  
Data Selection
The fact that these speeches are full of emotive overtones was a key selection criterion of data. The critical political situation which directly threatened the presidents’ reign seems to have influenced the level of emotiveness in their speeches. The unity of context of occurrence of the speeches is also important. All speeches were produced to handle the conflict between the protesters/revolutionaries and their presidents. The speakers were trying very hard to win the conflict through employing emotive language. Therefore, other speeches which have a different context of occurrence and lack the ‘conflict factor’, such as Mohammad Morsi’s victory speech, were not included in the study.

Another important point is that all selected speeches have various simultaneous English renditions that are publicly accessible on the Internet. The availability of a number of different renditions for the same speech will enable comparison between the different approaches adopted by the interpreters in handling the emotive overtones. Therefore, even highly emotive speeches which have only one English rendition, such as Mubarak’s first speech, were excluded. Furthermore, this material is authentic raw material, and it refers to a contemporary event that has gained unprecedented importance across the entire world. It has not been analysed before with a focus on how emotive overtones were rendered. Thus, analysing these speeches with respect to the interpreting of emotive overtones will be a first venture into this field.

Data transcription
The process of transcription is time-consuming and selective by its nature. Psathas and Anderson (1990: 75) note that “the transcription system used and the variations in individual transcribers’ practices introduce directly and specifically the analysts’ interests and theories”. Therefore, a transcription cannot represent everything featured in spoken data. According to Diriker (2004: 81), transcribing also always implies the transcriber’s interpretation of what is being said. Therefore, the transcription used in this study is a result of a number of strategic decisions. The most important of these has been the emphasis placed on the linguistic aspect of the data rather than other features such as prosodic features. The current study, as discussed earlier, provides probably the first venture in the analysis of emotive overtones in TV SI from Arabic into English. It aims at analysing the linguistic features which contribute to the creation of emotive effect in the speeches and their English renditions.
However, a plain transcription did not seem enough to appreciate some features of talk which highlight specific choices made by the interpreters. Therefore, some prosodic features, mainly hesitations and truncated words, were carefully selected in the process of transcription, while other features, such as intonation and pitch, were deliberately discarded because they would have required more precision in transcribing various aspects of the same recordings. Other features, particularly stress, will only be consulted when discussing relevant examples. In short, the transcripts included here were produced for the purposes of this study.

The process of transcribing the selected speeches was performed manually on multiple hearings, and the Arabic and English data were transcribed orthographically as heard. No punctuation signs, which are typical of written texts, were used in the transcriptions. The SL transcripts were easily obtained from national televisions’ websites. Yet, the obtained versions of Mubarak’s and Al-Assad’s speeches had undergone some minor revision, for example addition of punctuation and other features, which are typical of written texts. Therefore, the obtained versions were cross-checked with the audio records and the necessary adjustments were made to ensure that the transcript mirrors the source.

The version that was obtained of Gaddafi’s speech, on the other hand, was drastically different from the spoken one. It is characterised by major editing through omitting redundant segments, restructuring informal stretches into formal ones and adding punctuations. This heavy editing was probably attributed to the style of the speaker which is characterised by repetition and informal structures. Therefore, this version was discarded and transcription was conducted from scratch.

For truncated words, which are not fully uttered, the ‘–’ symbol is attached to the end of the word (for example, co– country). Grammatical inconsistencies and mispronounced words are enclosed between bars (for example, /medias/). Hesitation is transcribed using the hyphen-minus character (-). Words which were inaudible were signalled as (inaudible).

As anticipated in Section 4.1, analysis of the Arabic and English data will integrate macro and micro approaches. The macro approach, which focuses on the socio-political context in
which the speeches were produced and their possible impact on the linguistic tools employed by the speakers, will be discussed in the following section.

4.3 Analytical Framework Part 1: Contextualising the Speeches

Political discourse is very common and very important in the world, particularly in the Middle East, where Arab Spring is reshaping several political regimes. Language, as discussed earlier in Chapter 3, plays a significant role in the political sphere as it is the tool used by political speakers to express ideologies, attitudes and feelings; it is also one of the tools used to win conflicts and gain power. Therefore, analysing political discourse including political speeches would contribute to the analysis of the wider political scene. Van Dijk (1993: 29) contends that the text, written or spoken, is like an iceberg of information where words and sentences express only the tip.

Discourse in general is so powerful that Van Dijk (1985) argues that speakers and writers are able to influence the mental models, ideologies and future action of the audience. Context is believed to contribute to the content of the discourse and the way recipients are meant to perceive it. Van Dijk (2001: 356) asserts that the more access to control public discourse, genres, contexts, discourse properties, text, talk properties, and participants, the more powerful social groups and institutions are. Doubtless, politics is one of the most powerful areas where politicians exercise ultimate power and manifest tremendous control over people.

While utterances were studied in isolation from their context in early linguistics, a general agreement today seems to be around the idea that “context should be taken into account” (Jones 2004: 22) because “language is always produced by someone to someone else, at a particular time and place, with a purpose and so forth” (Blommaert 2005: 39). Important as it is, analysing political speeches from a “macro” perspective that takes the wider context into account seems significant to relate speeches to their context of occurrence and to provide a better understanding of the content.

Fairclough (1989: 25), on the other hand, maintains that discourse, written or spoken, consists of three basic levels of analysis. The first level is text analysis which describes the linguistic properties of the text by examining vocabulary (wording and metaphors), semantics and grammar (transitivity, modality). The second is related to analysing the
processes of producing the object and how it is received by human subjects considering a wide range of factors, such as social relations, beliefs, attitudes, values, desires of people and institutions, time and space, and subjects and their social relations. The third is social analysis which explains the socio-historical conditions that govern these processes. This level focuses particularly on the underlying power relations and the way they are used to facilitate the exploitation and marginalisation of groups. The current study will account for the first two levels.

Therefore, the analysis will first establish the social practice, that is, how various social, economic, political and other phenomena manifest themselves in the discourse. Every analytical chapter in the current study will begin by presenting a historical background about each speaker, the political, social and economic conditions which led to revolution, the circumstances that led to delivering the speech(s) selected for the study, as well as the individual styles of the speakers.

It is clear that the TV channels’ political allegiances and the interpreters’ agency influence the interpreting product to a certain extent and was therefore taken into account when analysing the data. However, the focus was on analysis of the linguistic features themselves and less on the interpreters’ motivations for the linguistic choices. In addition, neutral linguistic analysis is key in the current study. Therefore, the TV channels’ political allegiances and interpreters’ agency will only be consulted in limited cases where evident indications seem to support certain choices taken by interpreters.

Following the macro level of analysis which will be presented first in the analytical chapters, the study will focus on the micro level of analysis which will be concerned with investigating the linguistic choices made by the speakers. The micro level will be further subdivided into different layers of analysis. First, the study will apply categories of emotive overtones to the original speeches to identify and analyse the linguistic features which create emotive overtones in them. Then, the English renditions of the speeches will be compared with the original to identify the strategies which the interpreters used to relay these features into English. Finally, an evaluation of how and why the interpreters used specific strategies will be conducted to assess whether the original effect was maintained, downgraded, upgraded or abandoned. The following section will investigate the emotive categories which will be
used to analyse the linguistic features used in the Arabic political speeches to create emotive overtones.

**4.4 Analytical Framework Part 2: Emotive Overtones in Arabic Political Speeches**

This section is allocated to investigating the emotive categories which will serve as the analysis tools of the Arabic data.

**4.4.1 Overview**

It was established in Chapter 3 that emotiveness is frequently used in political speeches as a means of persuasion owing to its influence in stirring the audience’s feelings and capturing their attention. The purpose of this section is to examine at what linguistic levels emotiveness is achieved in Arabic political speeches. This investigation will provide the criteria for the analysis of the Arabic speeches which will be conducted in the following chapters. The analytical system, as mentioned earlier, is inspired by Shamaa’s (1978: 90-156) classification of emotive meaning types which is based on the levels of linguistic hierarchy: phonological, morphological, lexical and semantic levels. However, Shamaa does not investigate emotiveness at the syntactic level which will be adopted in the current study.

In her study, Shamaa mainly examined some difficulties in translating modern Arabic fiction into English, one of which is emotiveness. Because Shamaa addressed the translation of written texts, rather than interpreted spoken texts, some categories she used are not applicable to the current study. Shamaa, for example, explored the emotiveness of prose texts written in the form of poem, namely written in short lines with no connecting particles between them, to produce poetic effect.

Perhaps the main difference between Shamaa’s approach and the current study is related to the application of this analytical system. Shamaa and other scholars who investigated emotiveness with regard to translation (see Shunnaq 2000) examined their data based on a single emotive feature from a single linguistic level. The present study, by contrast, will discuss the emotive effect from a more comprehensive perspective. The starting point in the current study are emotive overtones which may be created by the interplay of several emotive features. These will be considered together, rather than separately, with a view to better grasping the overall effect produced.
With these differences considered, the general linguistic levels will be divided into a set of main and sub-categories. The main and sub-categories used by Shamaa and other scholars, such as Shunnaq (2000), will be adapted to suit the nature of the current corpus. Moreover, some emotive features (for example, a list of three), which were discussed in Chapter 3, will be categorised according to their linguistic level. The taxonomy resulting from this work is developed specifically for the purpose of this study, as accurately and rigorously as possible.

Comparisons between Arabic and English in relation to each category will be made, where necessary, to highlight the possible similarities and/or differences between the two languages with regard to using emotive overtones in political speeches. Examples derived mainly from the corpus are provided, along with an English back translation, as literal as possible, to illustrate the categories. Before exploring each level with its main categories and sub-categories, it is useful to introduce a table (Table 2) summarising the analytical system to provide an overview.
Table 3: Analytical System

<table>
<thead>
<tr>
<th>Level of Analysis</th>
<th>Categories and Sub-categories</th>
</tr>
</thead>
</table>
| **1. Phonological Level** | Alliteration *Al djīnas*  
 |                        | Assonance/ Rhym *Al sadja'*                                                             |
| **2. Morphological Level** | Morphologically emotive items  
 |                        | Repetition of morphological root (root repetition)  
 |                        | - Cognate accusative construct                                                          |
|                        | Repetition of metrical foot (pattern repetition)                                            |
| **3. Syntactic Level**   | Parallelism  
 |                        | Inverted word order                                                                      |
| **4. Semantic and Lexical Level** | Emphasis  
 |                        | - Semantic emphasis                                                                      |
|                        | - Restriction                                                                            |
|                        | - Exception                                                                              |
|                        | - Separation Pronoun                                                                     |
|                        | - Detached Pronoun                                                                       |
|                        | Repetition  
 |                        | - Anaphora                                                                               |
|                        | - Epistrophe                                                                              |
|                        | - Anadiplosis                                                                            |
|                        | Emotive semantic and lexical items  
 |                        | - Emotive words                                                                          |
|                        | - Religious Expressions                                                                  |
|                        | - Colloquial Expressions                                                                 |
|                        | - Idioms                                                                                 |
|                        | - Synonyms/ semantically related words                                                    |
|                        | - Contrasting Elements                                                                   |
|                        | - A list of three                                                                        |
|                        | - Pronouns                                                                               |
|                        | Figures of speech                                                                       |
|                        | - Metaphor                                                                               |
|                        | - Simile                                                                                 |
|                        | - Personification                                                                       |
|                        | - Metonymy                                                                               |
|                        | - Puns                                      
 |                        | - Hyperbole                                                                              |
|                        | - Rhetorical question                                                                   |
|                        | - Irony                                   |
4.4.2 Emotiveness at the Phonological Level

This level includes two main categories: rhyme and alliteration. Sound effects play a significant role in political discourse. Shamaa (1978: 91) argues that Arabs like to hear repetitive rhythmic patterns probably because the morphological and syntactic system of Arabic imposes certain repetitive patterns which necessarily create rhythmic sound patterns. Johnstone (1991: 21-23) maintains that most similar morphological repetitions initiate a phonological repetition producing an emotive aura. Therefore, this section will also include the morphological features which lead to rhyme or alliteration. Other morphological features which do not automatically produce phonological effects will be investigated independently as part of the morphological level.

Abdul-Roaf (2001: 138) suggests that sound effects, which he calls phonological parallelism, are created through assonance/rhyme and alliteration. **Assonance/rhyme** is defined as “the repetition of the same sounds at word final position”, whereas **alliteration** is “the repetition of the same initial letter, whether a consonant or a vowel, in successive words within a sentence or phrase” (Abdul-Raof 2001: 138-139). In this study, rhyme, rather than assonance, will be used for the sake of consistency.

As mentioned earlier, rhyme and alliteration in Arabic can result in many cases from patterns of morphological repetition. These include gender, number, nisba suffix (i and iyya) and definiteness which are forced by the system of Arabic (Shunnaq 1993: 98). Number plays an extremely important role in the Arabic grammar, where it has three classifications: singular, dual, and plural. Gender and number agreement in verbs, adjectives, pronouns, and demonstratives is controlled by nouns. These must agree in gender and number with the nouns they modify which creates different forms of morphological repetition patterns leading to rhyming endings.

Consider the following example from Gaddafi’s speech:

لا يمكن أن يَعْطَّل هذه المسيرة التاريخية الظافرة حنفة من شذاد الأفاق المأجورين

BT: *It cannot be possible to hinder this glorious historical procession by a handful of paid mercenaries.*

All three underlined Arabic words end with the feminine marker (ة) /ṭī/. This is because the noun **المسيرة procession** is feminine and singular and therefore the two adjectives **التاريخية التاريخية الظافرة** and **الظافرة glorious historical** agree in gender and number with the noun creating rhyme.
Repetition of Al-nisba morphemes create rhyming endings as well. According to Ryding (2005: 261) and Johnstone (1991: 21-23), Al-nisba is “converting a noun, participle, or even an adjective into a relative adjective through suffixation of the derivational morpheme (masculine–iyy; feminine –iyya)”. This suffix, according to Shamaa (1978: 221), initiates a phonological pattern producing an emotive aura. An example of this pattern is taken from Mubarak’s speech:

حبيته اليومية الطبيعية

BT: Its normal everyday life.

The two adjectives اليومية الطبيعية normal everyday end with the feminine nisba morpheme /iyya/creating rhyme.

Furthermore, Shunnaq introduces the repetition of the Arabic definite article ال /al/ (the) as a separate form of morphological repetition which creates alliteration. According to Shunnaq, the definite article is far more used in Arabic discourse than in English to serve two functions: particularisation and generalisation. The three underlined words in the first example المسيرة التاريخية الظافرة glorious historical procession begin also with the definite article ال the creating alliteration.

4.4.3 Emotiveness at the Morphological Level

This section includes three main categories: morphologically emotive items, repetition of morphological root (root repetition) and repetition of metrical foot (pattern repetition).

Morphologically emotive items result from the morphological system of the Arabic language which has a mechanism of producing forms of words derived from the same root to express different levels of emotive shades. This feature, according to Shamaa (1978:101), enables a single word to express a great deal of information for which some other languages have to use separate words. Adjectives in Arabic are built on the sound patterns of مفعول /mafʿūl/, فاعل /faʿāl/ فعال /faʿāl/ and so on, which express different levels of emphasis and force and which enable the speaker/writer to express the degree of his/her personal and emotional involvement. The lexical item كاذب (a liar), for example, which is built on the فعال / faʿāl/ pattern, is a more forceful item than the neutral item (كاذب) (a liar), which is built on the فاعل /faʿīl/ pattern, although both share the same root (1978:102).
Arabic transitive verbs, Shamaa explains, undergo morphological changes to express a stronger degree of action than the original verb does. For example, the verb (كسر) (to break), whose middle consonant is doubled, is much stronger than the verb (كسر) (to break) whose middle consonant is not doubled. English, which has a different morphological system, lacks this mechanism which leads in many cases to rendering forceful or intensified words in Arabic to a lower degree in English. Shamaa (1978: 104) notes that English, as a way of compensating for the emphatic morphemes in Arabic, tends to use prosodic features, such as intonation and stress, more than Arabic does. An example of this mechanism from the corpus is:

أَنْتِي تَأَلَمْتُ كُلَ الْأَلْمَ مِنْ أَجْلِهِ مَثَلًا تَأَلَّمْتُ

BT: I indeed pained all the pain for them the way you pained.

The verb تَأَلَم to pain is a more emotive form of the original verb أَلْم to pain, although both share the same root because the former is built on the تَفْعِل/tafaʿal/ pattern which indicates an intensified degree of pain.

**Repetition of morphological root** occurs when two or more words share the same morphological root. Koch (1983: 49) and Shunnaq (2000: 222) state that an example of this type of repetition is the cognate accusative; this expression refers to a common construction in which a verb or a participle is modified by a phrase consisting of its own verbal noun. The function of the cognate accusative is to stress the verb or the participle used before the construct. An example of this is the following segment taken from Mubarak’s speech:

وَأَنَا عَزَّمُ كُلَ الْعَزْمِ

BT: Indeed I am determined [with] all the determination (I am very determined).

Root repetition here is manifested between the participle عَزَّم determined and its verbal noun العَزْم the determination which expresses the utmost degree of determination.

Words from different morphological categories sharing the same root can also be used. An example of this is also taken from Mubarak’s speech:

وَسَتَرْتَ كَيْدَ الْكَائِدِينَ

BT: It will return the machination of the machinators.

The verbal noun كَيْد machination and the active participle الْكَائِدِينَ machinators are derived from the same root and have many morphemes in common which produce a very rhythmic flow.
The last category in this section is repetition of metrical foot (pattern repetition) which occurs when two or more words share the same morphological pattern (metrical foot) creating a rhythmic flow. The three underlined words in the example أنا مقاتل مجاهد مناضل I am a fighter a mujahid a struggler have the same morphological pattern مفاعل /mufa‘il/ which creates a very rhythmic flow. In some cases, words can be morphologically and phonologically parallel. This case is evident between the two words مقاتل مناضل a fighter/ a struggler.

4.4.4 Emotiveness at the Syntactic Level

This level includes parallelism and inverted word order. Corbett and Connor (1999: 381) defined parallelism as one of the principal demands of grammar and rhetoric where “nouns must be yoked with nouns, prepositional phrases with prepositional phrases, adverb clauses with adverb clauses”. Al-Jubouri (1984: 107-108) describes parallelism as resemblance in grammatical structures and word order. He divides parallelism into two types: complete parallelism and incomplete parallelism. The former occurs when two or more chunks have an identical grammatical structure, whereas the latter refers to repetition of a semi-identical grammatical structure.

An example of this is the following segment from Gaddafi’s speech:

لا تريد العز لا تريد المجد لا تريد التحرير لا تريد الثورة

The four clauses in the example have an identical grammatical structure and word order creating a very parallel structure. According to Landau (1988: 64), cited in Shakour (2014: 404), “the parallel repetition of sentences is what produces the rhythm of a rhetorical text”. The resulting rhythm helps highlight key ideas and make them easy to recall.

Inverted word order results from changing the natural word order (unmarked order) to give emphasis or prominence to any part. Corbett and Connor (1999: 147) maintain that deviation from the ordinary pattern or arrangement of words surprises expectation and can, therefore, be an effective device for gaining attention. This feature is evident in the following example:

وعلى أرضه أموت.

The result is a very rhythmic structure.

BT: It does not want pride it does not want glory it does not want liberation it does not want revolution.

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The prepositional phrase on its land precedes the verb I shall die, which deviates from the regular word order in Arabic, thus creating prominence.

4.4.5 Emotiveness at the Semantic and Lexical Level

This level includes four main categories: emphasis, repetition, emotive lexical and semantic items, and figures of speech.

**Emphasis** is used to stress something and avoid any doubt about or misunderstanding of the intended meaning by using different semantic and lexical devices. The first device which produces emphasis is semantic emphasis at-tawid al-manawi which refers to using pronominal appositives immediately following the noun phrase to be emphasised. Some of the most common particles used are: كل، جميع، كلها، كلنا، كافأ، عامة، نفسه، ذاته، جميعا، جميعين، عينه، إن، ل، أما، / أقظ / لكن / جميع / كل، إن، / لكن / جميع / كل. However, some of these particles, in addition to others including ل/ أما / أقظ / لكن / جميع / كل, can be used, according to Badawi et al. (2004: 41), to introduce or emphasise topics or phrases.

Example:
كل القارات تعقد قممها في ليبيا.
BT: All the continents convene their summits in Libya.

The second emphasis device is exception which is produced by using the particles خلا بيد، عدا، سوي، غير، إلا. An example of this device is:
وأن أحدنا لا يصنع لنا قرارتنا سوي بنسج الشارع ومطالب أنابا الوطن.
BT: Nobody will decide for us except for the demands of the citizens and the pulse of the street.

The third emphasis device used is the separation pronoun which is viewed by Badawi et al. (2004: 339), as a “pronoun that distinguishes the predicates from attributive adjectives and often mistakenly labelled copula in Western sources”. They contend that this pronoun is no longer used exclusively in its original separation function, but also can be used to give emphasis to the predicate. The following sentence from Mubarak’s speech involves this feature:
وأكبر ما يوجع قلوبنا هو الخوف الذي انتاب الأغلبية الكاسحة من المصريين.
BT: What most hurts our hearts is the fear which haunted the sweeping majority of the Egyptians.
The separation pronoun هو /howa/ is used before the predicate الخوف the fear in order to stress it and give it prominence. However, this particle is restricted only to the Arabic language and cannot therefore be translated into English.

Detached pronoun is the fourth device used to express emphasis. As stated by Ryding (2005: 299), “it is used along with the verb to fortify or emphasise the subject. The independent pronoun could be omitted and the sentence would still be grammatically correct; however, the emphasis on the subject would be reduced”. In Arabic, subject pronouns are embedded in verbs, namely they are attached to the end of the verb and are, therefore, part of it. Using a detached pronoun along with the verb, which already includes a pronoun, produces emphasis. The following sentence exemplifies this device:

لاحظ شجرة نحن نتفيأ ظلالها.

BT: Libya is tree which we seek its shade.
The Arabic verb نتفيأ seek its shade embeds the plural subject pronoun which is the regular grammatical case in Arabic. However, using the detached subject pronoun نحن we stresses the subject.

The second main category at this level is repetition, which, according to Koch (1983: 47), “is shown to provide far more than ornamental intensification in Arabic prose; rather, it is the key to the linguistic cohesion of the texts and to their rhetorical effectiveness”. Repeating a message, as viewed by Shakour (2014: 404), “elicits aesthetic musical pleasure in the listener” which helps instil the ideas of the speaker in the audience's minds and create an emotional tendency to agree with the speaker regardless of the content.

While Shunnaq (1993) viewed repetition as an overarching category under which different manifestations from different linguistic levels are sub-categorised, the current study classifies repetition as part of the lexical level only and other manifestations of repetition are categorised according to their linguistic levels, such as root repetition, parallelism (repetition of grammatical structure) and synonyms (repetition of content).

A number of cases illustrating this type of lexical repetition have been highlighted by Corbett and Connor (1999), and the main cases will be used as representations of lexical repetition in this study. The first case is anaphora which is the repetition of the same word or group of
words at the beginnings of successive clauses. Corbett and Connor (1999: 150) maintain that anaphora is always used deliberately to produce a strong emotional effect.

An example of this is taken from Gaddafi’s speech:

انظروا إلى ليبيا لا تريد العز لا تريد المجد لا تريد الثورة انظروا إلى ليبيا تريد الدروشتة تريد اللحي
الانتكاسة تريد الحضيض. انظروا إلى ليبيا تريد الاستعمار تريد ترديد العمايم

BT: Look at Libya it does not want pride it does not want glory it does not want liberation it does not want revolution look at Libya it wants aldarwasha it wants beards it wants turbans look at Libya it wants colonization it wants relapse it wants nadir.

The second case is epistrophe which refers to repetition of the same word or group of words at the ends of successive clauses. The following segment from Al-Assad’s speech illustrates this type:

فالفكرة دفاع وال موقف دفاع والبنان دفاع والحفاظ على ممتلكات الشعب دفاع

BT: the idea is defence and the stance is defence and the building is defence and preserving the positions of the people is defence.

The third case of repetition is anadiplosis which is the repetition of the last word of one clause at the beginning of the following clause, as the example below illustrates:

إنهم أعداء الشعب وأعداء الشعب هم أعداء الله وأعداء الله بحشرون في النار يوم القيامة.

BT: They are the enemies of the people and the enemies of the people are the enemies of Allah and the enemies of Allah will be crammed in Hell on Judgment Day.

The third main category at the semantic and lexical level is emotive lexical and semantic items and it incorporates eight sub-categories. These include emotive and cultural words and expressions, religious words and expressions, colloquial words and expressions, idioms, synonyms, contrasting items, a list of three and pronouns.

Shamaa (1978: 106) notes that some words tend to be emotive in all languages. They have a positive or negative semantic value. For instance, expressions like مأساوي tragic and المجازر massacres are emotive in both Arabic and English. An example of emotive words is the following segment from Al-Assad’s speech:

وأسر فقدت معيلها وأطفال تندموا وأخوة تفرقوا بين شهيد ونازح ومفقود.

BT: And families lost their provider and children orphaned and brothers dispersed between a martyr and a refugee and a missing.
Using religious expressions particularly those used in Quranic verses, Hadith and Sunnah is highly emotive in Arabic speeches, as Muslims believe that what is said in the Quran is assumptive (Al-Harahsheh 2013: 112). Texts and expressions from the Quran and Sunnah are very powerful and carry much authority and credibility. Additionally, Muslims perceive them as very sacred and, therefore, emotional. An example of this is the cognate accusative construct in Mubarak’s speech: إنني أعلم علم اليقين Indeed I know the certainty’s knowledge (namely, I know with no doubt) which is derived from a verse in the Quran, thus adding another level of emotiveness to the clause.

Colloquial expressions are another source of emotiveness in Arabic political speeches. Normally, Arab politicians use modern standard Arabic (MSA) in their speeches because it is the official language used by the Arab countries in education, political speeches and mass media and, therefore, many people across the Arab World can understand it. However, some politicians may switch from MSA to dialectal Arabic in the same speech. This shift establishes personal bonds between the speaker and the audience through employing an informal style of speaking. It also stresses solidarity and emphasises the feelings of involvement with the audience and creates a sense of equality with them. For example, Gaddafi used colloquial expressions in his speeches as in this sentence: 

Muammar Gaddafi does not have a position to get pissed off and resign as presidents did.

Idioms constitute the fourth sub-category at this linguistic level. An idiom is traditionally defined as “an expression whose meaning cannot be worked out from the meanings of its constituent words” (Trask 1999: 119). Way (1991: 10) draws on the connection between idioms and metaphors. She states “idioms, like metaphors, do not always mean what they literally say. But with idioms we have a strong bias to perceive only the nonliteral meaning and ignore the literal one”. Zelberstein, quoted in Shakour (2014: 212), argues that idioms are used to manipulate the audience and manoeuvre them into agreeing with the speaker's position. An example of idioms is quoted from Gaddafi’s speech:

I have paid the price of my staying here.
The fifth sub-category is synonymy which is viewed by Abdul-Raof (2001: 50) as "words which signify the same meanings". However, he maintains that synonymy does not mean identical meaning between two words but the two words can be used in different contexts giving a similar meaning. Dickins et al. (2002:59) describe the repetition of synonyms or near-synonyms in Arabic as a 'semantic repetition'. It can be 'syndetic', which uses connectives between synonymous lexical items, or 'asynthetic', where no connectives are used. In this study, synonyms will be explored as an emotive feature independent from repetition. Repetition will only refer to instances of repeating the same exact word(s) in the positions discussed above.

An example of synonyms is the following segment:

"وانتهفت أمن الوطن واستقراره بأعمال إثارة وتحريض وسلب ونهب"

*BT: And targeted the safety of the homeland and its stability with acts of stir and incitement and looting and robbery.*

Contrasting elements, which form the sixth sub-category, can be at the level of words, clauses or phrases. They involve challenging a point of discussion by bringing its opposite to the argument. This opposition strengthens an argument and makes it more solid and vivid and have an emphatic effect on the audience and thus produce an emotive effect. An example of this is the two items *war and peace* in this segment:

"وما قدمته لِلوطن في سنوات الحرب والسَّلام"

*BT: And what I offered the homeland in years of war and peace.*

A list of three, as discussed in Chapter 3, is used by politicians to emphasise the message and attract the attention of the listener. Such lists are included under this category because they loosely behave as lexical units. They create a rhythmic poetic effect and arouse the audience's feelings through the repetition of structure which elicits positive feedback from them. Normally, such lists are catchy and can serve as claptraps in the media. An example of this is the following segment:

"وما ساورهم من انزعاج وقلق وهواجس"

*BT: And what obsessed them of discomfort and anxiety and concerns.*

Pronouns can also be manipulated and used to influence people’s emotions. The use of the *I* pronoun, according to Bramley (2001: 27), makes the speech more subjective showing the authority of the speaker and compassion with the audience. Additionally, using the *I* pronoun
establishes a relationship with the audience as it renders the speech more personal. Using the pronoun you makes the listener feel personally addressed and appreciated; hence, barriers between the speaker and the listener are removed, and attempting to persuade the listener becomes easier. Using the plural pronoun We, on the other hand, creates a sense of collectivity and solidarity which gives the impression of intimacy.

The last main category at the semantic and lexical level is **figures of speech** which involve the employment of words out of their literal meaning in order to add beauty and emotion to the text. Shamaa (1987: 118) maintains that human emotional experience and certain states of mind seem to favour the medium of figurative expression or what are traditionally known as “figures of speech” or “rhetorical figures”. Shamaa explains that the metaphoric usage occurs when certain words extend their semantic fields to cover new areas of meaning, but do not acquire a permanent status, or even become fossilised. The effect of using figures of speech is best described by Corbett (1965: 425) who states that figures of speech elicit admiration for the eloquence of the writer and, hence, they can express a powerful ethical appeal. Additionally, “figures of speech can render our thoughts vividly concrete, help us communicate with our audience clearly and effectively and stir emotional responses” (Corbett 1965: 425).

As viewed by Al-Hamad and Al-Shunnag (2011: 156), Arabic is full of figurative expressions that have come to be used as common language expressions. They contend that speakers of Arabic cannot deliver effective speech without resorting to the figurative use of language. The main forms of figures of speech used in political speeches are simile, metaphor, personification, euphemism, hyperbole, pun, irony and rhetorical question, each of which will be discussed separately.

A metaphor, according to Corbett (1965: 438), “is an implied comparison between two things of unlike nature that yet have something in common”. In Arabic political speeches, Al-Harahsheh (2013: 108) argues, metaphor is employed intentionally and functionally to draw the attention of the audience and to gain their sympathy and emotions towards what is being said. Shamaa (1978: 118) states that the use of metaphors is found to be a linguistic universal. However, the degree of reliance on metaphoric expression varies from one language to another. Arabic has been described as a “flowery”, namely highly-figurative, language.
An example of this is the metaphor used by Al-Assad in this segment:

فكتنه بدماء الأبرياء من الشعب العربي والسوري تحديداً.

**BT:** They wrote it with the blood of the innocents of the Arab nation and the Syrian in particular.

Simile is defined by Lucas (1992: 223) as "an explicit comparison between things that are essentially different yet have something in common”. Simile is so much like a metaphor, in that it involves a point of similarity, but differs in making an explicit comparison through the use of “like” or “as”. In Arabic, the same concept also exists where two particles are used to indicate simile مثل، ك.

Personification, according to Willis (1973: 246), “attributes human qualities to non-human objects or entities”. The main function of personification is that it helps the speaker/writer avoid abstraction through achieving animation. As suggested by Al-Hamad and Al-shunnag (2011: 163), political speeches derive from personification to attract the attention of the audience and to express excessive emotiveness, particularly when used in Arabic. For example, Mubarak personified Egypt in all his speeches to arouse people’s sentiments, as in this example:

فمن رحم الألم يجب أن يولد الأمل.

**BT:** From the womb of pain hope should be born.

Corbett (1965: 155) argues that metonymy is the substitution of some attributive or suggestive words for what is actually meant. Beard (2000), as explained before in Chapter 3, quoted in the example ‘The White House today threatened Saddam Hussein with military action over the UN inspectors’ affair.’ He explained that ‘the White House’ and ‘Saddam Hussein’ are metonymies as they replace ‘the president and his advisers’ and ‘the country/people of Iraq’ respectively.

A pun, according to Gray (1984: 168), is defined as “a play on words”. It can be manifested in two or more words which have the same phonological or orthographic representations but with different meanings or two or more words that sound alike but they have different spellings and meanings. An example of this is حوار جارة جارت على سوريا neighbouring countries aggrieved Syria where the two Arabic words جارة/ جارت neighbouring/ aggrieved
have the same root and share most letters; hence, they are pronounced nearly identically, but obviously have two contradictory meanings.

Hyperbole, as viewed by Corbett and Connors (1999), is the use of exaggerated terms for the purpose of emphasis or heightened effect. Example:
كل القارات تعقد قممها في ليبيا.

BT: All continents convene their summits in Libya.

Irony is the use of a word in such a way as to convey a meaning opposite to the literal meaning of the word. This feature is evident in the following example:
أجهزة عربية alas شقيقة تغدركم وتخونكم.

BT: Arabic devices alas sisters are fouling you and betraying you.
The word شقيقة sister here is used to express the speaker’s disappointment and shock at the conduct of sister countries, which obviously goes against the principles of sisterhood amongst Arab countries.

Abioye (2011: 291) states that rhetorical question “is a figure of speech in the form of a question posed for its persuasive effect without the expectation of a reply”. It is used for its persuasive effect, rather than as a genuine request for information. For example:
فهل هذا صراع على كرسي ومنصب أم صراع بين الوطن وأعدائه؟

BT: So is this a conflict over a chair and a position or a conflict between the homeland and its enemies?

Having concluded the first layer of the micro analysis, the following section will focus on the other layers of micro-analytical investigation by presenting the strategies adopted by the interpreters to render emotive features into English and the implications of these moves on the overall emotive effect of the rendition.

4.5 Analytical Tools of the English Renditions
As explained before, the micro-analytical approach of the study incorporates three layers of analysis: analysing the emotive linguistic features in the Arabic speeches through applying the emotive categories, which were discussed in the preceding section; comparing the English renditions with the original speeches to identify the interpreters’ patterns of
rendition; and evaluating the interpreters’ patterns in relation to their influence on the original emotive effect.

Before starting the analytical chapters, it is useful first to introduce and define the strategies and terminology which will be used to conduct the second and third layers of the analysis, namely the strategies used by the interpreters and their possible implications on the original emotive effect. The terminology of these strategies was borrowed from the literature focussing on interpreting strategies, which was discussed in Chapter 2. However, the terminological labels will be re-defined below according to how they will be used in the analysis in the upcoming chapters. Examples from the corpus will be provided to further illustrate the way the selected strategies will be applied.

**Parallel-rendition** describes the process of rendering an original emotive feature into the TL using a parallel feature (namely, from the same linguistic level). For example, the Arabic metaphor وللقفز على الشرعية الدستورية (jumping over the constitutional legitimacy), which belongs to the semantic level, was rendered by the interpreter of Press TV into to jump over constitutional legitimacy, which is a parallel English metaphor that belongs to the semantic level.

**Approximation** refers to rendering an original emotive feature using a less precise feature in the TL. It does not include superordinate level words, which might be less precise. The contrasting pair هزائمها وانتصاراتها (its defeats and victories) was rendered by the interpreter of CNN into a lot of failures and a lot of victories, where failures is an approximate rendition of defeats.

**Generalisation** is rendering an original emotive feature through using a more superordinate term in the TL. This strategy was observed in the rendition of the interpreter of AJE who used the general word siblings to render the original إخوة (brothers).

**Expansion** is rendering an original emotive feature by expanding its linguistic unit through repeating one or more lexical item(s) originally used in its linguistic unit. For instance, the pair of synonyms دون ارتداد أو عودة للوراء (without reversing or moving backwards) was expanded in the rendition of BBC’s interpreter into without hesitation or without any revocation.
**Elaboration** is rendering an original emotive feature through adding a new lexical item, a phrase or a clause that was not used in the original linguistic unit. This strategy was used by the interpreter of AJE who rendered the original verb سرعان ما استطعهم (soon were exploited) into were hurriedly manipulated and took advantage of. The interpreter added manipulated creating a synonym pair in his rendition.

**Explicitation** is rendering an original emotive feature together with additional important information. For example, the interpreter of AJE added the word Sinai when he rendered the list of three أيام العبور والنصر والتحرير (the days of crossing and victory and liberation). Adding this word provides important information for the non-Arab viewers who may not be familiar with the reference to the crossing of Sues Canal and the liberation of Sinai.

**Condensation** is rendering an emotive feature by omitting some parts of the original linguistic unit in the TL. This strategy, for example, was used by the interpreter of CNN to render the list of three ودافعت عن أرضه وسيادته ومصالحه (I defended its land and sovereignty and interests) into I have defended its sovereignty and interest.

**Omission** is deleting the original emotive feature altogether. For example, the emotive lexical item جاهلية (jahilayyah) was omitted in the delivery of Sky News’ interpreter.

**Substitution** is replacing the original emotive feature with an irrelevant term in the TL. The metaphor الانقضاض عليها (swoop down on it) was rendered by the interpreter of Fox News using the irrelevant word defeated.

**Paraphrase** refers to rendering an emotive feature through explaining its meaning in the TL using different words. The interpreter of AJE paraphrased the emotive verb تشعروا صوركم بتشوههم (they are tarnishing your image) into to give a wrong picture of you.

**Transformation** is rendering an emotive feature through changing its grammatical structure in the TL. For example, the interpreter of BBC transformed the active structure وسأحاسب الذين اجبروا في حق شبابنا بتفليس ما تقرره أحكام القانون من عقوبات رادعة (and I will hold those who committed crimes against our youth accountable with the most of what the law provisions decide of deterrent sentences) into the passive structure those who have
committed crimes against our youth would be put on trial according to the courts and the laws.

The implications of these strategies on the original emotive effect will be mainly evaluated using four general terms. **Maintaining the emotive effect** means that the strategy used by the interpreter led to preserving the original emotive effect. **Upgrading the emotive effect** means that the strategy used by the interpreter led to increasing the original level of emotiveness. **Downgrading the emotive effect** means that the strategy used by the interpreter led to de-escalating the level of emotiveness, while **abandonment** means that the strategy used by the interpreter led to abandoning the original effect.

Additionally, the analysis will draw on the following key terms:

**An emotive feature** is a linguistic tool (e.g. a list of three) which seems to stir a particular emotion.

**An emotive overtone** can be described as the emotive effect resulting from employing one or more emotive features from the same or different linguistic levels.

**A stretch** is a meaningful speech unit which involves an emotive overtone. The speech was divided into stretches each of which involves a complete idea and an emotive overtone. Then, stretches which have more than one English rendition were selected for the study. For example, the following unit of speech was divided into two stretches each of which involves a complete idea and an emotive overtone:

إن هذا الالتزام ينطلق من اقتناع أكيد بصدق ونقاه نواياكم وتحرككم وأن مطالبكم هي مطالب عادلة ومشروعة...\1

This commitment comes from a certain belief in the honesty and purity of your intentions and movement and that your demands are just and legitimate mistakes happen in any political regime and in any state but what is important is to acknowledge them and rectify them in the fastest time...
this commitment comes from a certain persuasion in the honesty and purity of your intentions and movement and that your demands are just and legitimate

mistakes happen in any political regime and in any state but what is important is to acknowledge them and rectify them in the fastest time

This approach provided a rather simple way of blocking off speech units. However, in some limited cases, especially in Gaddafi’s speech, some speech units, which involved same idea and same emotive overture, were too long and complex to be blocked off in just one stretch. In such cases, the natural pause of the speaker was relied on to end a unit and start another. For example, the following unit, which has one idea and one emotive overture, was divided into two stretches according to the speaker’s pause:

you from the Green Square are presenting the truth which the devices of treason and betrayal and villainy and reactionary and cowardness are trying to cover they are tarnishing your image in front of the world Arabic devices alas sisters are fouling you and betraying you and presenting your images in a way that offends each Libyan [male] and Libyan [female] they tarnished your image on Arabic sister channels alas they serve Satan they want to humiliate you we want now to react indeed on the ground in the field

you from the Green Square are presenting the truth which the devices of treason and betrayal and villainy and reactionary and cowardness are trying to cover they are tarnishing your image in front of the world Arabic devices alas sisters are fouling you and betraying you and presenting your images in a way that offends each Libyan [male] and Libyan [female]
An overview of the procedure and steps of the actual analysis will be presented in the following section.

4.6 Data Presentation

The data, which will be analysed in the subsequent chapters, are organised into three chapters: each one is allocated to one of the three speakers, namely Mubarak, Gaddafi and Al-Assad. The order has been chosen chronologically, in consistence with the dates of the Arab revolutions’ outbreak. Presenting the data according to the individual speakers allows more in-depth insights regarding the individual differences between the speakers’ styles and discoursal features, which may have influenced the interpreters’ choices. It also accommodates the comprehensive perspective of the study which views emotiveness as a complex phenomenon resulting from the combined effect of various emotive features from different linguistic levels.

Each chapter will begin with an overview that highlights the macro level of the selected speech(s), as explained in Section 4.3. Then, the chapter is organised into sections representing the different emotions detected in the speech (namely, anger, fear, and others). Each section involves one or more examples that achieve this particular emotion. It is important to note that the examples included in these chapters are selective. The speeches were fully analysed and the most interesting examples which were mostly representative of the specific emotions were selected to be presented in the study.

Back translation (BT) of each example is provided to reflect both the meaning and the structure of the original stretches. Words which were not used originally by the speaker but are necessary for the correct grammar of the English structure are put between [].

Each example is followed by an in-depth analysis of the Arabic emotive linguistic features which directly contribute to arousing the specific emotion. Analysis relies on the categories,
explored in Section 4.4. Then, the English renditions of the selected examples are analysed to explore how each interpreter rendered these emotive features into English. A comparison between the renditions is conducted to focus on the commonalities and/or the differences between the interpreters.

Finally, a discussion follows, to identify the patterns observed in the deliveries and to evaluate whether or not the original emotive effect was maintained, upgraded, toned down or abandoned in the English renditions.

**Conclusion**
The current chapter outlined the corpus of the study and the analytical frameworks which will be drawn on in the coming chapters. It began by presenting the corpus of the study which comprise four Arabic political speeches delivered during the Arab Spring, along with their English simultaneous interpretations produced by different international TV stations. It also explained the selection criteria of the data and their transcription process. The chapter established that the transcripts were specifically prepared for the purpose of the study, where the main focus is cast on the linguistic aspect of the speeches.

The subsequent two sections explained the analytical frameworks adopted in the current study. It first discussed the macro level framework which supports the exploration of the general socio-political context in which the speeches were produced. It also draws on the speakers’ personal profiles as well as the general backgrounds of the TV channels and the TV interpreters.

It then discussed the micro-level framework which will be used to analyse the linguistic choices of the speakers and the TV interpreters. It particularly involves emotive linguistic categories inspired by Shamaa’s (1978: 90-156) classification of emotive meaning types, which will be applied to the Arabic data to identify and analyse the emotive overtones in the speeches. It also involves interpreting strategies which will be used to identify the way TV interpreters relayed the original emotive overtones in the English language. Finally, the micro level will assess the implications of the interpreters’ choices on the original emotive effect.
The following chapter represents the first analytical chapter in the study. It will be devoted to analysing two speeches delivered by Mubarak during the Arab Spring and their English simultaneous interpretations.
Chapter 5: Analysis of Mubarak’s Political Speeches

This chapter constitutes the first chapter in the analytical part of the study. It will explore Mubarak’s second and third speeches in terms of the emotive features used by the speaker and the rendition patterns emerged in the English deliveries. Before that, the chapter will present the wider context of the two speeches in addition to the background of the speaker and his political discourse features.

5.1 Mubarak’s Political Discourse

Mohammad Hosni Mubarak was Egypt’s president from 1981 to 2011, making him Egypt's longest-serving ruler since Muhammad Ali Pasha, who ruled the country from 1805 to 1848. During his presidency, Mubarak declared state of emergency\textsuperscript{13}, which continued for decades, and expanded police powers as part of his battle against Islamists. Accordingly, freedoms of speech and expression were restricted, censorship was imposed on press and media, and citizens could face imprisonment without trial for long periods of time. These political conditions, along with economic and social ones, including high unemployment, huge gap between the rich and the poor and the deterioration of basic services of the state, seem to have led to frustration and anger among Egyptians, who were encouraged by the Tunisian Jasmine Revolution and demanded democracy, freedom and reforms.

On 25 January 2011, known as the ‘Day of Rage’, thousands of Egyptian protesters, led mainly by the youth, gathered in Midan Al-Tahrir (in Arabic "Liberation Square") in Cairo and in many other important towns all over the country marking the start of the Arab Spring in Egypt. Over the following three weeks, the number of the protesters increased significantly and their demands escalated drastically, from comprehensive reform measures to the president's resignation. On 11 February, Mubarak resigned and handed power over to the Supreme Council of the Armed Forces.

\textsuperscript{13} State of emergency refers to the suspension of the constitution on behalf of the state security. It was first declared in Egypt in 1967 during the Arab-Israeli war and was imposed again after the assassination of President Anwar Sadat. It was repeatedly extended every three years.
During the crisis, which has resulted in a number of injuries and deaths, Mubarak delivered three televised speeches on 28/1/2011, 01/2/2011 and 10/2/2011 to manage and end the protests. One common feature of Mubarak’s speeches whether before or after the crisis is using the MSA. Although only 72% of Egyptians are literate, Mubarak resorted to using standard Arabic rather than the Egyptian dialect, which, according to Kesseiri (2015: 248), “highlights his disdain for the illiterate section of Egyptian society and perpetuates the image of a leader to be feared”. MSA is viewed as the language of the educated and, therefore, not everyone in the Arab world understands and speaks it. Accordingly, using MSA connotes power because “its use in political speeches is intended to portray the speaker as someone from whom wisdom and the right to lead radiate” (Kesseiri 2015: 248).

Comparing Mubarak’s speeches during the crisis with his pre-Arab Spring era’s speeches shows a significant change in the speaker’s style. Mubarak’s discourse before the crisis, according to Abu Hatab (2013: 375), “had been characterised by brevity, preciseness and avoidance of extreme use of metaphor”. Mubarak addressed his people three times during the 18-day revolution; the last speech lasted for almost 15 minutes. Addressing people three times within such a short period clearly indicates the speaker’s concern about his rule, particularly following the success of the Tunisian revolution.

Another substantial change in Mubarak’s discourse is in the opening phrase he used in the speeches delivered during the Arab Spring. While he used to begin his pre-Arab Spring speeches with Ladies and Gentlemen, or Brothers and Sisters, Mubarak began his Arab Spring speeches with أيها الأخوة المواطنين Dear brother citizens. In the last speech, he added a special phrase to address the Egyptian youth males and females using الأبناء شباب مصر وشبابتها children [the male] youth of Egypt and its [female] youth. He also referred to the youth as his sons and daughters. These intimate phrases indicate the speaker’s keenness to get closer to his people to win them back.

Equally important, Mubarak’s three speeches during the crisis varied in their own style. It seems that the escalating political situation affected his discourse and language throughout the speeches. For example, in his very first speech, when the protests were in their beginning, Mubarak adopted an accusatory language in which he blamed external parties for the internal unrest and equally accused the protesters of working for them to destroy Egypt. He was
portraying himself as the symbol of legitimacy and law while the protesters were the outlaws.

As the numbers and demands of the protesters developed tremendously in just a few days, Mubarak toned down his explicit accusations, adopting a discourse of acknowledgement of the severe conditions during which he showed his willingness to make some reforms. Additionally, he attempted to show the potential threats and risks which the protests pose. Therefore, reform and solidarity were the main pillars in the second speech.

In the third speech, delivered only one day before his resignation, Mubarak recognised that all the promises of reforms he made in the second speech apparently failed to end the protests, so he adopted the discourse of democracy and sympathy, as a last resort. While he denied the protesters any legitimacy in the second speech, although he acknowledged their presence, Mubarak, in the third speech, admitted that the protests were legitimate, expressed his proudness of the youth and even referred to the casualties as martyrs. He overused the first person singular pronoun, along with a number of emotional phrases, to remind his people, particularly the young generation, of his individual sacrifices and achievements emphasising his patriotism in the hope of winning their sympathy.

Moreover, Mubarak adopted a democratic language making promises on several occasions in response to the demands of the youth, stressing that neither he nor his son, Gamal, would contest the next presidential election. He also announced delegating his powers to his vice-president, Omar Suleiman. But all these promises only meant that he decided to retain his title as president, which agitated the protesters.

In terms of the target audience of the speeches, it seems that the first and second speeches were aimed at a more general audience. Mubarak, particularly in the first speech, did not recognise the presence of the protesters. He was rather appealing to the older generation, presumably the protesters’ families, rather than the younger generation. It seems he was aiming to convince the older generation that he himself was the person who would provide citizens with what they demanded so that they could influence their children to end their protests and return home. In fact, this aspect is very similar to late Libyan President Muammar Gaddafi’s call on the protesters’ parents to “collect their children from the streets”.

76
The third speech, however, was more aimed at the youth of Egypt, whom he called ‘sons and daughters’. After his attempts in the previous two speeches to convince the older generation to control their children, he resorted to the Father Figure talking directly to his children in a friendly, yet a superior tone.

From an emotive point of view, the speaker used various linguistic emotive features to achieve a range of emotions. While anger was employed considerably in the first speech, the second encompassed a mix of emotions and anger as the least used among them. The third speech represented a shift in emotions where anger was replaced by calmness - its opposite emotion - as well as other positive emotions, including confidence and patriotism. Nevertheless, fear was equally drawn on, particularly in the third speech in the hope that people would end their protests for fear for their safety and future. Compassion is one of the common emotions in both the second and third speeches, and one of the key emotions employed by the speaker in his two speeches.

The following section will investigate Mubarak’s second and third speeches delivered on 01 February 2011 and 10 February 2011, respectively based on the micro analytical level explained in Chapter 4. Both speeches, as explained before in Chapter 4, have more than one English simultaneous rendition which allows comparison among the different TV interpreters’ choices.

The aim of the following section is to analyse the Arabic data and their English renditions in terms of the emotive features used by Mubarak to achieve the emotion(s) and the patterns observed in the process of rendition into English. The section is organised into six emotions: anger, calmness, fear, confidence, compassion and patriotism. The stretches within each individual emotion are arranged in chronological order to highlight the evolution of the emotion in question.

After each example, a comprehensive analysis of the main emotive linguistic features used by the speaker to achieve the specific emotion(s) in question is provided, followed by a similar analysis of each English rendition available of that stretch, to investigate how each interpreter delivered the emotive overtone into English. The descriptive analysis of each example will be followed by a discussion, which aims to highlight commonalities and/or
differences among different TV interpreters in relation to the patterns of rendition observed in their deliveries. The aim of the discussion is to explore how different TV interpreters rendered the emotive overtone in the light of the different linguistic systems between Arabic and English and in the light of specific challenges imposed by the work constraints and the speaker’s style, to assess whether the emotive effect was retained in the English renditions, upgraded, toned down or abandoned.

5.2 Anger

This section involves two examples excerpted from Mubarak’s second speech. The first example in this section represents the speaker’s first attempt, since the beginning of the demonstrations, to acknowledge the protesters’ right to demonstrate. Yet, this acknowledgment is followed by clear judgment that these protesters were quickly manipulated and exploited by other parties, thereby implying that the youth were too immature to exercise this right. Therefore, older generation, the main addressees as explained in Section 5.1, would probably feel angry with the younger generation and would move to stop them from continuing what turned to be chaotic confrontations. Although some of the renditions are not complete in this example, they still present a good illustration of the way the TV interpreters rendered the emotive linguistic features, which produce anger, into English.

Example 1

| Arabic Stretch | يتعرض الوطن لأحداث عصيبة واختبارات قاسية بدأت بشباب ومواطنين شرفاء مارسوها حقّهم في التظاهر السلمي تعبرًا عن همومهم وتطالعاتهم سرعان ما استغلّهم من سعي لإشاعة الفوضى واللجوء إلى العنف والمواجهة وللفت على الشرعية الدستورية والانقضاض عليها |
| BT | the homeland is exposed to critical events and harsh tests that started with honourable youths and citizens [who] exercised their right in peaceful demonstrations expressing their concerns and aspirations soon [they] were exploited by who sought for spreading chaos and resorting to violence and confrontation and for jumping over the constitutional legitimacy and swooping down on it |
| AJE | (first part is not available) peaceful demonstrations in expression of their concerns and aspirations which were hurriedly manipulated and took advantage of by those who wished to (inaudible) chaos |
confrontational violence and to violate the constitutional legitimacy and to devour it

<table>
<thead>
<tr>
<th>CNN</th>
<th>the homeland is undergoing critical events and difficult tests which has started with honest young people and citizens they have the right for peaceful demonstrations to express their worries but they were exploited very soon by those who wanted to exploit the situation to create chaos and destroy the constitution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fox News</td>
<td>(first part is not available) hard difficult times and experiences which involve honest youth and citizens who initially practiced their right to peaceful demonstration to express their aspirations and pain however they were exploited by those who wanted to spread chaos and to resort to violence and confrontation and to jump over the constitutional legitimacy and defeated</td>
</tr>
<tr>
<td>Press TV</td>
<td>(first part is not available) but some took advantage of this to create chaos and to resort to violence and confrontation and to jump over constitutional legitimacy and destroy constitutional legitimacy</td>
</tr>
</tbody>
</table>

The emotive effect in the Arabic stretch is mainly produced by emotive features which belong to the semantic and the morphological levels. Morphologically, the cognate accusative construct سرعان, which is best glossed as soon, is very significant. It incorporates the elements of speed and the immediacy at which the peaceful protesters were exploited and turned into violent groups, thus highlighting the immaturity of the protesters and the ambush of the manipulators. The cognate accusative construct in this example, unlike all other cognate accusative constructs used in the speeches, does not involve root repetition owing to omission of the verbal noun which is an acceptable case of cognate accusative constructs in Arabic.

What gives further prominence to the new image of the manipulated protesters is the emotive semantic features, which are illustrated in the detailed emotive list of three exploited by who sought for spreading chaos and resorting to violence and confrontation and for jumping over the constitutional legitimacy and swooping down on it. The list embeds emotive lexical items, a pair of synonyms violence and confrontation and, most importantly, the two subsequent metaphors jumping over the constitutional legitimacy/
swooping down on it, which mirror a fierce sense of manipulation and exploitation through portraying the manipulators as predators and Egypt’s constitution as a prey devoured by them.

The speaker’s use of a detailed list of three, in addition to the cognate accusative construct, which is a specific Arabic morphological tool, can be a challenge for TV interpreters working into English. More complications may arise from the fact that this stretch was delivered two minutes into the speech where the interpreters may still have been adjusting to the speech’s rhythm and the speaker’s style.

The following table highlights the interpreters’ renditions of the main emotive features explained above. A comparison by feature will be conducted across the different renditions to explore how each TV interpreter rendered the emotive feature in question. Each feature is numbered for ease of reference.

<table>
<thead>
<tr>
<th>Emotive feature</th>
<th>AJE</th>
<th>CNN</th>
<th>Fox News</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- soon [they] were exploited by who sought…</td>
<td>which were hurriedly manipulated and took advantage of</td>
<td>but they were exploited very soon</td>
<td>however they were exploited</td>
<td>but some took advantage of this</td>
</tr>
<tr>
<td>2- for spreading chaos and resorting to violence and confrontation and for jumping over the constitutional legitimacy and swooping down on it</td>
<td>to (inaudible) chaos confrontational violence and to violate the constitutional legitimacy and to devour it</td>
<td>to exploit the situation to create chaos and destroy the constitution</td>
<td>to spread chaos and to resort to violence and confrontation and to jump over the constitutional legitimacy and defeated</td>
<td>to create chaos and to resort to violence and confrontation and to jump over constitutional legitimacy and destroy constitutional legitimacy</td>
</tr>
</tbody>
</table>
At the morphological level, two approaches can be observed in the four interpreters’ versions to render the cognate accusative construct. The interpreters of AJE and CNN rendered the cognate accusative construct (line 1) through approximation using the adverbs **hurriedly** and **soon**, respectively, which carry the connotations of speed. Additionally, both interpreters used elaboration. AJE’s interpreter, for instance, added the verb phrase **took advantage of** creating a synonym with the original verb **manipulated**, thus producing more emphasis. The interpreter of CNN used the conjunction **but** indicating a turning point as an additional way of rendering the cognate accusative construct, in addition to adding the intensifier **very**.

By contrast, the interpreters working for Fox News and Press TV used only the conjunctions **however**/ **but** to render the cognate accusative construct, whilst omitting any reference to the temporal implication of the cognate accusative construct. Another point to note is that the interpreter of Press TV substituted the object pronoun **هم** **them**, in **استغلهم** **exploited them**, which refers to the protesters, with **this**, resulting in weakening the blame on the protesters who, as the Arabic stretch indicates, were manipulated because of their immaturity.

Semantically, different strategies were used by the interpreters to render the emotive features embedded in the detailed list of three (line 2). While the interpreters of Fox News and Press TV parallel-rendered the pair of synonyms **resorting to violence and confrontation**, the interpreter of AJE used transformation and condensation and the interpreter of CNN used substitution to render it (**confrontational violence**- AJE; **exploit the situation**- CNN).

The strategies to deal with the two metaphors **jumping over the constitutional legitimacy and swooping down on it** (line 2) are also worth noting. Three of the interpreters parallel-rendered one of the metaphors, while paraphrasing or substituting the other. The interpreter of AJE paraphrased the first metaphor **violate the constitutional legitimacy** while parallel-rendering the second one. The interpreter of Press TV paraphrased the second metaphor into **destroy constitutional legitimacy** which involves repetition with the preceding parallel-rendered metaphor **to jump over constitutional legitimacy**. While the Fox News interpreter parallel-rendered the first metaphor, he substituted the second one with the verb **defeated**. Finally, the interpreter of CNN condensed and paraphrased both metaphors into **destroy the constitution**.
Discussion
At the morphological level, two TV interpreters used approximation and elaboration, while the other two used substitution to render the cognate accusative construct. The choices of AJE’ and CNN’s interpreters hurriedly manipulated and took advantage of / but they were exploited very soon convey the temporal implication connoted by the original construct and seem reasonable and emotive in the light of a lack of a direct equivalent of the cognate accusative construct in English. The fact that the original cognate accusative construct, as explained above, does not involve root repetition makes it perhaps more translatable in English as no special morphological features are involved. Additionally, elaboration, which was observed in these two renditions, as explained above, may indicate the interpreters’ efforts to compensate for the effect of the cognate construct as result of working from A language.

On the other hand, substituting the Arabic feature with the conjunctions however / but by the interpreters of Fox News and Press TV lacks the original connotations of speed and immediacy necessary to portray the young protesters as immature and the manipulators as opportunists. Furthermore, the substitution of the original object them with this by the interpreter of Fox News abandons any indication to the exploited protesters, therefore mitigating the blame tone directed to them in the original stretch.

At the semantic level, condensing and substituting the pair of synonyms, embedded in the list of three, by the interpreters of AJE and CNN led to losing its emotive effect. Furthermore, the strategies of condensation and paraphrase used by the interpreter of CNN to render the two metaphors embedded in the list seemed to mitigate the fierce image of the protesters reflected in the original metaphors. This image was maintained in the rendition of AJE’s interpreter who paraphrased the first metaphor and parallel-rendered the last one. Similarly, the repetition of the constitutional legitimacy in the paraphrased rendition of the metaphor in Press TV’s rendition created stress which seemed to compensate for the original emotive effect.

Finally, substituting the second metaphor with the verb defeated in the rendition of Fox News’s interpreter dropped the intensity of the rendition which was supposed to reach its peak by the last metaphor swoop down on it. As the soundtrack reveals, the interpreter was behind the speaker, who did not pause after the end of this stretch and, therefore, the
The emotion of anger is extended to the following stretch in Example 2, where Mubarak becomes more detailed, listing the violent acts he claimed that the protesters were doing after they had been manipulated. As discussed in Chapter 2, Gile indicated in his work that long lists and enumerations are difficult to follow. Additionally, considering the detailed list of three, including the pair of synonyms and the two metaphors, which were used in the current stretch, the problem of the subsequent long list was likely to be more prominent.

**Example 2**

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>BT</th>
<th>AJE</th>
</tr>
</thead>
<tbody>
<tr>
<td>تحولت تلك التظاهرات من مظهر راق ومحترض لمعايير حرية الرأي والتعبير إلى مواجهات مؤلمة تحركها وتهيمن عليها قوى سياسية سعت إلى التصعيد وصب الزيت على النار واستهدفت أمن الوطن واستقراره ب أعمال إثارة وتحريض وسلب ونهب وإشعال الحرائق وقطع الطرق واعتداء على مراكز الدولة والممتلكات العامة والخاصة واقتحام البعض الجوازات الدبلوماسية على أرض مصر</td>
<td>the demonstrations transformed from a sophisticated and civilised manifestation of exercising the freedom of opinion and expression to unfortunate confrontations moved and dominated by political forces [which] sought for escalation and pouring oil on fire and targeted the safety of the homeland and its stability with acts of stir and incitement and looting and robbery and igniting fires and blocking roads and assaulting the state’s facilities and public and private property and breaking into some diplomatic missions on the land of Egypt</td>
<td>these demonstrations turned from a very civilised and modern scene of the exercise of right of expression to regretful confrontation and standoff manipulated and controlled by political forces which aimed to add fuel to</td>
</tr>
<tr>
<td>Source</td>
<td>Text</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>CNN</td>
<td>these demonstrations from a civilised expression of practicing freedom of speech to sad confrontations which were organised by political groups who wanted to throw fire on oil and to threaten the stability and provoke and create looting and destruction and fires and to block roads and attack national possessions and public and private possessions and attacks on some diplomatic missions on Egypt</td>
<td></td>
</tr>
<tr>
<td>Fox News</td>
<td>these demonstrations turned from an indication of civilised behaviour in which freedom of expression is practiced to unfortunate confrontations inspired by political powers that wished to escalate- to pour fuel on fire and to tamper with our homeland and its stability through acts of incitement and looting and torching and acts of thugs and violations against the state’s facilities public and private properties and attacking some diplomatic missions on- in the territory of Egypt</td>
<td></td>
</tr>
<tr>
<td>Press TV</td>
<td>these protests were transformed into- from civil protests and modern protests in a fair way of expressing opinion they were transformed into unfortunate confrontations which were moved or controlled by sort of political factions which strive to escalate the situation and change the nature of these calm protests- what were calm protests and they attacked the stability of the nation by these provocative acts by the looting which occurred and they lit up fires and they blocked roads and they assaulted state’s institutions and they assaulted the assets- attacked certain assets in certain areas and they also attack certain diplomatic buildings in Egypt</td>
<td></td>
</tr>
</tbody>
</table>

The emotive effect of this stretch is produced by a combination of emotive features from the semantic and lexical, the morphological, and the phonological levels. The long list, targeted the safety of the homeland…some diplomatic missions on the land of Egypt, incorporates semantic and lexical features, particularly pairs of synonyms and emotive lexical items, including stir and incitement/ looting and robbery/ igniting fires/ blocking roads/ assaulting/ breaking into. The list is also preceded by the significant metaphor
pouring oil on fire which describes the protesters’ attempts to escalate the violent confrontations regardless of the already unstable situation, thus portraying them as vandals.

Furthermore, the syntactic complexity of the list gradually increases as it begins simple with one noun (e.g. looting; robbery) to two nouns in the genitive case (e.g. igniting fires; blocking roads, etc.) and ends with longer phrases (e.g. assaulting the state’s facilities and public and private property) leading to a parallel emotive escalation.

What turns the list even more effective is the phonological effect of rhyme involved in the Arabic words إثارة/ سلب/ إشعال/ قطع/ اقتحام stir / looting / igniting / blocking / assaulting/ breaking into, which all have the same genitive case creating a very pleasant rhyme. Furthermore, the pair of synonyms سلب ونهب looting and robbery have the same morphological pattern which further enhances the rhythm.

Given the differences between the two languages in terms of their morphological and phonological systems, as explained in Chapter 4, it could be challenging for an interpreter to reproduce the morphological and phonological effects in the TL.

The main emotive features incorporated in this stretch are demonstrated in the table below. Following the table, a comparison will be conducted between the different renditions regarding each emotive feature.

<table>
<thead>
<tr>
<th>Emotive feature</th>
<th>AJE</th>
<th>CNN</th>
<th>Fox News</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- moved and dominated by political forces</td>
<td>manipulated and controlled by political forces which aimed to add fuel to fire</td>
<td>which were organised by political groups who wanted to throw fire on oil</td>
<td>inspired by political powers that wished to escalate- to pour fuel on fire</td>
<td>moved or controlled by sort of political factions which strive to escalate the situation and change the nature of these calm protests-</td>
</tr>
</tbody>
</table>
At the semantic level, two strategies can be observed in rendering the metaphor (line 1). The interpreters of AJE and Fox News parallel-rendered the metaphor, while the interpreter of CNN, attempting to parallel-render it, said to throw fire on oil instead of pouring oil on fire which indicates a lack of self-monitoring. On the other hand, the interpreter of Press TV paraphrased the metaphor into and change the nature of these calm protests- what were calm protests.
In terms of the complex list (line 2), condensation seems to be a common approach in the three renditions of CNN’s, Fox News’s and Press TV’s interpreters. Most of the synonym pairs and the emotive phrases were condensed in these renditions (e.g. the stability instead of the safety of the homeland and its stability; fires instead of igniting fires – CNN); (its stability instead of the safety of the homeland and its stability; acts of incitement instead of acts of stir and incitement; looting instead of looting and robbery; torching instead of igniting fires – Fox News); (the looting instead of looting and robbery; by these provocative acts instead of acts of stir and incitement – Press TV).

Unlike the other renditions, the rendition of the interpreter of AJE is rather detailed in terms of parallel-rendering many of the embedded semantic and lexical items some of which, including safety and stability/ enticement and incitement, reflect alliteration and rhyme. However, the increasing complexity of the syntactic structure was disrupted by the grammatical inconsistencies involved in the interpreter’s rendition (e.g. by enticement and incitement/ looting and pillage/ and afford on public and private and state property/ and storming some diplomatic...). Grammatical inconsistency can be also observed in the renditions of CNN’s and Fox News’s interpreters (e.g. create looting.../and to block roads and attack national possessions/ and attacks on... – CNN); (acts of thugs and violations...and attacking some diplomatic – Fox News).

Substitution is another strategy which was observed in the rendition of the interpreter of CNN. She replaced the synonym word robbery with destruction in looting and destruction leading to losing the effect of synonyms. It is important to mention that the same interpreter substituted the pair of synonyms used in the preceding stretch, also leading to losing its effect. Some phonological effects are involved in some lexical items ending with the plural suffix-s.

Finally, the interpreter of Press TV transformed the structure of the Arabic long list from nominalisation into verbal clauses by repeating the subject plural pronoun they along with the conjunction and in: and they attacked the stability of the nation by these provocative acts by the looting which occurred and they lit up fires and they blocked roads and they assaulted state’s institutions and they assaulted the assets- attacked certain assets in certain areas and they also attack certain diplomatic buildings in Egypt. This repetition is significant because it enhances the accusatory tone in the rendition by focusing
on the agent they, thus magnifying the emotion of anger. Additionally, it creates a very rhythmic flow, which seems a good substitution for the rhyming endings in the original stretch.

**Discussion**
The dense stretch, which comprises a long and complex list, might have led most of the TV interpreters to using the strategy of condensation which seemed to downgrade some of the original emotive effect generated from the embedded semantic and lexical features. Although the interpreter of AJE parallel-rendered many features, his rendition seemed to downgrade the emotive effect owing to the grammatical inconsistencies which disrupted the rhythm and flow of the rendition. These inconsistencies might have been a result of working into B language.

On the other hand, the strategy of transformation, employed in the rendition of Press TV’s interpreter, seemed to compensate for the original phonological effect because it created a repetitive rhythmic structure, in addition to enhancing the accusatory tone necessary to stir anger.

In conclusion, the increasing complexity which escalated the emotive effect in the original stretch was downgraded in the renditions of AJE, CNN and Fox News owing to the strategy of condensation and/or grammatical inconsistencies. On the other hand, transformation used by Press TV’s interpreter created an emotive effect that seemed to compensate for the original.

**5.3 Calmness**
Mubarak’s attempt to calm the audience down appeared prominently in his third speech, which was delivered only one day before he resigned. As discussed earlier, Mubarak resorted to a calming discourse in his third speech after he had realised that the accusatory language and denial used in his previous speeches did nothing but escalate the situation. Accordingly, he tried in the last speech to relieve his people’s anger, particularly after the deadly confrontations with the police, by showing them appreciation and recognition and promising them to initiate dialogue and administering justice.
The first example in this section, excerpted from the third minute of Mubarak’s third speech, demonstrates a good example of the speaker’s attempt to show the protesters his appreciation and recognition by directly addressing them after they were marginalised in his previous speeches. The speaker was also keen in this stretch to reassure them that he was willing to listen to their demands through using a wide variety of emphasis tools. Such reassurance may absorb their anger and, therefore, calm them down.

**Example 1**

| Arabic Stretch | I tell you [that] indeed my response to your voice and your message and your demands is an irrevocable commitment and indeed I am determined [with] all determination to live up to what I pledged with all seriousness and honesty and I am keen [with] all keenness on carrying it out without reversing or moving backwards
| BT | I tell you that my response to your voice and your message and your demands is a commitment that cannot be waived I am totally determined and adamant to fulfil all the promises genuinely honestly and seriously I am totally keen on implementing all these promises with no return backwards
| AJE | I would like to tell you that my response to your voice to your message to your demands is an irrevocable commitment and I am determined strongly to pledge what I have promised you with all seriousness and frankness and I am committed strongly to implement without hesitation or without any revocation
| BBC | I can tell you that I will respond to your demands and to your voices and this is a commitment that is- that cannot be reversed I’m also committed and determined to carry out my promises in all seriousness and in all credibility and I’m really very concerned to implement this without any hesitation
| CNN | I would like to tell you that my response to your voice and your requests and your message is a complete commitment I will not back
down from this commitment I am determined and committed to pledge what I said before to fulfil my pledge to hold on to my pledge with all honesty and I am very keen and intent on implementing and carrying out this pledge without backing down

The emotion of calmness is mainly generated from emotive features that belong to the semantic and the morphological levels. Semantically, the emphasis particle إنّ /inna/, which is best glossed as indeed, was used twice, in addition to the separation pronoun هو /howa/ whose function is to stress the predicate التزام لا رجعة فيه an irrevocable commitment. Both emphasis tools highlight the speaker’s commitment to listening to the youth, therefore contributing to subduing their anger.

Furthermore, the speaker used the two pairs of synonyms: all seriousness and honesty/ without reversing or moving backwards, which enhanced the speaker’s expression of commitment to cooperating with his own people in order to win them back.

The stretch also incorporates the list of three to your voice and your message and your demands, which plays a pivotal role in stressing the speaker’s firm will to listen to the youth. Furthermore, the three lexical items used in the list end with the plural object pronoun كم /kum/, which helps remove barriers between the speaker and the youth, on the one hand, and create a recurring similar sound making the stretch more emotive and, hence, more persuasive, on the other hand.

Morphologically, two cognate accusative constructs were used: عازم كلّ العزم I am determined [with] all the determination and حريص كلّ الحرص I am keen [with] all keenness, whose function in this stretch is to stress the participles determined and keen. Root repetition is also manifested in both constructs between the verbal nouns العزم the determination/ الحرص the keenness and the participles عازم determined/ حريص keen, thus enhancing the rhythm of the stretch, as well as stressing the speaker’s firm pledge to listen to the youth.

The challenge in this stretch, which is briefly demonstrated by feature in the following table, emerges particularly from the features bound to the Arabic language and could, therefore,
be difficult to reproduce in English. Additionally, the phonological effect of rhyme is potentially another source of challenge.

<table>
<thead>
<tr>
<th>Emotive feature</th>
<th>AJE</th>
<th>BBC</th>
<th>CNN</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- indeed my response to your voice and your message and your demands is an irrevocable commitment</td>
<td>that my response to your voice and your message and your demands is a commitment that cannot be waived</td>
<td>that my response to your voice to your message to your demands is an irrevocable commitment</td>
<td>that I will respond to your demands and to your voices and this is a commitment that is- that cannot be reversed</td>
<td>that my response to your voice and your requests and your message is a complete commitment</td>
</tr>
<tr>
<td>2- indeed I am determined [with] all determination to live up to what I pledged with all seriousness and honesty</td>
<td>I am totally determined and adamant to fulfil all the promises genuinely honestly and seriously</td>
<td>I am determined strongly to pledge what I have promised you with all seriousness and frankness</td>
<td>I'm also committed and determined to carry out my promises in all seriousness and in all credibility</td>
<td>I am determined and committed to pledge what I said before to fulfil my pledge to hold on to my pledge with all honesty</td>
</tr>
</tbody>
</table>
At the semantic level, all interpreters omitted the two occurrences of the emphasis particle إن (lines 1 and 2) and the separation pronoun هو (line 1). Interestingly, the interpreter of CNN transformed the original nominal clause (line 1) into the two verbal clauses I will respond to your demands and to your voices and this is a commitment that is that cannot be reversed where the modal verb will, along with the first person pronoun I, produce emphasis that seems to compensate for the one generated from the original emphasis tool إن. Furthermore, commitment in the transformed clause receives prominence similar to that of the original caused by the employment of the separation pronoun هو before it.

Expansion was observed in the renditions of the interpreters of AJE, BBC and Press TV who expanded the list of three (line 1) by repeating the conjunction and along with the possessive adjective your across the list. By contrast, the interpreter of CNN condensed the list of three into the detailed pair of synonyms to your demands and to your voices.

Various strategies, including parallel-rendition, elaboration, expansion and condensation, were used to render the first pair of synonyms all seriousness and frankness (line 2). First, it was parallel-rendered in the rendition of BBC. The pair also involved rhyme owing to repetition of the noun suffix- ness. Elaboration was used in the rendition of AJE’s interpreter who added a third synonym, creating the rhyming list of three genuinely honestly and seriously. The same pair was expanded in the rendition of CNN’s interpreter by repeating the preposition in and the quantifier all: in all seriousness and in all credibility. On the
other hand, the interpreter of Press TV made several self-corrections right before the pair of synonyms which might have delayed him, thus leading to the condensed rendition **all honesty.**

The second pair of synonyms (line 3), which comes in the very end of the stretch, was condensed into one item in the renditions of AJE, CNN and Press TV. Yet, the interpreter of CNN used elaboration through adding the quantifier **any** before the remaining item **hesitation** which produces emphasis. Unlike the other interpreters, the interpreter of BBC expanded this pair into **without hesitation or without any revocation** which involves rhyme similar to the first pair of synonyms in his rendition.

At the morphological level, the interpreters used approximation and/or elaboration to render the two cognate accusative constructs (line 2 and 3). For example, the interpreter of AJE used the adverb **totally** to render the first occurrence of the cognate construct (line 2), in addition to elaboration through adding the synonym adjective **adamant** which is similar to what he did in Example 1 in the previous section. The second occurrence of the cognate accusative construct (line 3) was also rendered using the same adverb **totally** which created repetition with the first. The interpreter of BBC used almost identical adverbs to render both cognate accusative constructs **I am determined strongly/ I am committed strongly** which produce the effect of repetition. On the other hand, both interpreters of CNN and Press TV used elaboration through adding a synonym adjective, creating the pair of synonyms **determined and committed** to render the first occurrence of the cognate accusative construct. Both interpreters used approximation and elaboration to render the second occurrence (line 3) where both used first the adverbs **really/ very**, followed by another adverb (**very**) in CNN’s rendition, and a synonym adjective creating the pair of synonyms **keen and intent** in Press TV’s.

**Discussion**

At the semantic and lexical level, the emphasis particles, namely إنّ and هو, seem to have posed a difficulty to the TV interpreters. As discussed in Chapter 4, according to Badawi (2004: 320), إنّ particle is not lexically represented in English and an ad hoc translation “indeed” is usually used to highlight the meaning. Additionally, the separation pronoun is another challenge as this particle has no counterpart in English. While the omission of the two particles by the interpreters of AJE, BBC and Press TV resulted in decreasing the
emphasis level and, therefore, downgrading the emotive effect, the CNN interpreter’s use of transformation produced emphasis that seemed to compensate for the effect of the original emphasis tools.

Expansion, which was the dominant strategy in most renditions in relation to rendering the list of three and/or one or both pairs of synonyms in this example, seems to have led to creating emphasis owing to repetition of sounds and/or lexical items (e.g. genuinely honestly and seriously- AJE; in all seriousness and in all credibility- CNN; without hesitation or without any revocation – BBC). Employing this strategy, which seems to compensate for the emotive effect of the Arabic features, may be an indication of the interpreters’ awareness of the original emotive effect due to rendering from A language.

Condensation, on the other hand, was applied in the very end of most deliveries to render the second pair of synonyms. The sequential positioning, where condensation seems to have been more often adopted (i.e. towards the end of the deliveries of a specific stretch), seems to also indicate the interpreters’ effort to speed up their rendition while relieving their cognitive capacity and getting ready for the upcoming stretch. Moreover, elaborations and self-corrections observed in Press TV’s rendition seem to have consumed the time of the interpreter, thus perhaps contributing to condensing the last pair of synonyms.

Morphologically, the strategies of approximation and elaboration were observed in all renditions, either concurrently or separately, to render the two occurrences of the cognate accusative construct which is also an Arabic-specific feature. Synonyms, created through elaboration, and/or adverbs were the top alternatives used by the TV interpreters. Although all interpreters’ choices do not involve root repetition, they still deliver the meaning and produce stress because they either involve lexical repetition (e.g. I am determined strongly/ I am committed strongly- BBC; I am totally determined and adamants/ I am totally keen- AJE) or phonological parallelism (e.g. determined and committed- CNN and Press TV).

In conclusion, approximation and elaboration seem to be successful in maintaining the effect of the morphological feature of the cognate accusative construct, particularly as the renditions involve a repetition of sounds and/or lexical items. The rendition of CNN seemed
to maintain more effect owing to employing transformation which seemed to compensate for the effect of the two emphasis tools while other interpreters omitted these tools.

The subsequent example in this section is interesting because it illustrates the speaker’s attempt to stir calmness by employing a pair of synonyms which involves an uncommon Arabic word. The uncommon word might have posed a difficulty for the TV interpreters that could possibly impact the overall rendition of the stretch, particularly as they rendered into their B language.

**Example 2**

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>I tell you [that] I indeed as a president of the republic I find no constraint or embarrassment at all in listening to my country's youth and responding to them</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>I tell you my fellow countrymen in my capacity as the president of the state I cannot find any embarrassment at all in listening to the youth of my homeland and responding to them</td>
</tr>
<tr>
<td>AJE</td>
<td>I would like to tell you that as a president of the republic I am not embarrassed to listen to the youth of my country and to respond to them</td>
</tr>
<tr>
<td>BBC</td>
<td>and I can tell you that I as the president of the republic I do not find any he— I have to respond to your calls</td>
</tr>
<tr>
<td>CNN</td>
<td>I would like to say as well that I as a president I will not hesitate- I find- I find no reason to hesitate- to listen to the voice of the youth and to respond to this voice</td>
</tr>
</tbody>
</table>

The speaker in this stretch elaborates on his previous attempts to convince his audience, particularly the young protesters, that he was willing to listen to their demands so that he could mitigate their anger. Although this stretch is short, it involves the significant pair of synonyms **I find no constraint or embarrassment**. It highlights that the speaker, who was 83 at that time, did not mind listening to the youth’s demands, who were far younger than him. It is widely perceived in the Arabic culture that older people know better and, therefore, younger people must listen to them. Emphasising that he was willing to do the other way
round, therefore, was highly indicative and contributed greatly to absorbing the angry emotions by making the audience feel accepted and appreciated.

The pair contains the uncommon Arabic word ã‘ضã‘ظ… (constraint). It is also followed by the emphasis tool ã‘اã‘داã‘ً (at all), which is demonstrated in the table below, emphasising the speaker’s determination to consider the protesters’ demands.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>BBC</th>
<th>CNN</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- I find no constraint or embarrassment at all</td>
<td>I cannot find any embarrassment at all</td>
<td>I am not embarrassed</td>
<td>I- I do not find any h-uh</td>
<td>I will not hesitate- I find no reason to hesitate-</td>
</tr>
</tbody>
</table>

Two distinct approaches can be observed in the four renditions. The first one is observed in the renditions of AJE, BBC and Press TV’s interpreters, who omitted the uncommon word constraint, thus condensing the pair of synonyms. The interpreter of Press TV hesitated as he heard the pair of synonyms and made some self-corrections, while rendering the first synonym I will not hesitate- I find- I find no reason to hesitate-, which may also indicate that he was not sure how to render the uncommon word, resulting finally in omitting it along with the emphasis tool at all. The emphasis tool was also omitted in the rendition of BBC’s interpreter, while the interpreter of AJE parallel-rendered it. He also used elaboration through adding the quantifier any before the remaining synonym item embarrassment, which suggests the interpreters’ efforts to compensate for the effect of the synonyms.

On the other hand, omission of the whole pair of synonyms can be observed in the rendition of the interpreter of CNN. The interpreter hesitated at the beginning of the clause, which embeds the uncommon pair of synonyms, indicating that it probably posed difficulties for the interpreter when he heard it. The hesitation, as the soundtrack reveals, caused a slight delay, which may have led to omitting the subsequent emphasis tool at all.

**Discussion**

Although two different approaches, condensation and omission, were identified in rendering the pair of synonyms, the uncommon synonym ã‘ضã‘ظ… (constraint) was omitted in both cases.
Apparently, this word was challenging for all TV interpreters, who were rendering into their B language. It also seems that the uncommon word affected the rendition of the subsequent emphasis tool which was omitted by the interpreters of BBC, Press TV and CNN. Although the first two renditions maintained the meaning of the original stretch, the stress resulting from the pair of synonyms was abandoned.

On the other hand, the strategy of elaboration used in the rendition of AJE, who added the quantifier any to the remaining synonym embarrassment, seemed to be a successful measure to compensate for the effect of the omitted synonym.

As discussed in Section 5.1, Mubarak showed considerable recognition and appreciation to the young protesters in his third speech in the hope that they could lower their demands. The following example is interesting because it shows the change in the speaker’s stance towards the protesters whom he viewed as noble and referred to their victims as martyrs.

**Example 3**

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>BT</th>
<th>AJE</th>
<th>BBC</th>
</tr>
</thead>
</table>
| أقول لكم قبل كل شيء إن دماء شهدائكم وجرحاكم لن تضيع هدرا وأؤكد أنني لن أتهاون في مجازفة المشتبهين بها بكل الشدة والحساب وسأحاسب الذين أجروا في حق شبابنا بأقصى ما تقتره أحكام القانون من عقوبات رادعة | I tell you before anything [that] indeed the blood of your martyrs and injured will not go in vain and I assure you that I will not relent in punishing those responsible for it with all strictness and firmness and I will hold those who committed a crime against our youth accountable with the most of what the law provisions decide of deterrent sentences | I tell you before anything that all those who fell martyrs and injured their blood will not go down the drain and I confirm that I will not relent to penalize all those responsible fiercely and strictly and I will hold accountable those who committed crimes against the rights of our youth to the most severe sentences according to the law | I would like to start to you first of all that all your martyrs and injured their blood will not go in vain and I would like to stress that I will not refrain from punishing those behind those crimes with all severity those
<table>
<thead>
<tr>
<th><strong>who have committed crimes against our youth would be put on trial according to the courts and the laws they will get severe punishments</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CNN</strong></td>
</tr>
<tr>
<td><strong>Press TV</strong></td>
</tr>
</tbody>
</table>

In this stretch, Mubarak aimed to absorb people’s anger, particularly after the fatal confrontations, which occurred after he delivered the second speech, between the protesters and the Egyptian police. To achieve his aim, the speaker used emotive features from the semantic and lexical level, and the morphological level. First, the emphasis particle إن indeed was used twice to stress the speaker’s firm intentions to hold the perpetrators accountable for the crimes they committed against the protesters. Additionally, the speaker used several emotive words in this stretch but the word شهدائكم your martyrs was perhaps the most significant because it represented the drastic change in the speaker’s stance regarding the protesters. Mubarak, in the previous speeches, had portrayed the protesters as outlaws seeking to undermine Egypt, but in this stretch he referred to them as martyrs, therefore admitting their patriotism and fight for a noble cause which contributed to calming the people down.

Moreover, the emotive verb أجرموا committed a crime is highly suggestive as it shows that the speaker was aware of the extent of people’s grief and anger due to the loss of their friends and family members and that what happened was a huge crime. This is perhaps why he resorted to the use of the first person pronoun when he promised to punish all the perpetrators to express his seriousness in taking full responsibility to fix the situation and restore justice.
This vow was further enhanced by using the emphasis particleِ allِ, along with the synonyms with all strictness and firmness and the morphologically emotive superlative form at the end of the stretch with the most of what the law provisions decide of deterrent sentences.

The English renditions of these emotive features are illustrated in the following table, which will be followed by a description and discussion of the rendition patterns.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>BBC</th>
<th>CNN</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- I tell you before anything [that] indeed the blood of your martyrs and injured will not go in vain</td>
<td>I tell you before anything that all those who fell martyrs and injured their blood will not go down the drain</td>
<td>I would like to start to you first of all that all your martyrs and injured their blood will not go in vain</td>
<td>I can tell you before anything else that the blood of your martyrs will not be wasted</td>
<td>Before saying anything else I would like to say that the blood of your martyrs and your wounded would not go for nothing</td>
</tr>
<tr>
<td>2- and I assure you that I will not relent in punishing those responsible for it with all strictness and firmness</td>
<td>and I confirm that I will not relent to penalize all those responsible fiercely and strictly</td>
<td>And I would like to stress that I will not refrain from punishing those behind those crimes with all severity</td>
<td>and I can affirm to you that I will not be easy in punishing the people who have caused these injuries and in-</td>
<td>and I assure you that I will not hesitate to punish those who are behind the falling of your martyrs and who are behind the wounded</td>
</tr>
<tr>
<td>3- and I will hold those who committed crimes against our youth</td>
<td>and I will hold accountable those who committed</td>
<td>those who have committed crimes against our youth</td>
<td>and I will also hold accountable all the people-</td>
<td>and I will hold those accountable-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>all the people-</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>criminals who</td>
<td></td>
</tr>
</tbody>
</table>
accountable with the most of what the law provisions decide of deterrent sentences

| crimes against the rights of our youth to the most severe sentences according to the law |
| would be put on trial according to the courts and the laws they will get severe punishments |
| who committed crimes against you and with the utmost punishment and penalties and deterrent penalties |
| harmed our citizens I will hold them accountable according to the law |

All TV interpreters, similar to other previous examples and subsequent ones, omitted the emphasis particle indeed. The emotive word martyrs was parallel-rendered in all renditions, although the interpreter of AJE did not render the adjective pronoun your which modifies the original emotive word. The pair of synonyms all strictness and firmness was parallel-rendered in the rendition of AJE, while it was condensed into with all severity in the rendition of BBC’s interpreter. The synonyms were omitted in the other two renditions.

The interpreter of BBC, on the other hand, transformed the original active structure (line 3) into the passive structure those who have committed crimes against our youth would be put on trial according to the courts and the laws. He also omitted the emotive superlative form with the most of what the law provisions decide of deterrent sentences from the last clause.

Discussion
It seems that the level of stress in the renditions was not as high as the original owing to omission of the emphasis particle by all interpreters. Furthermore, omitting the pair of synonyms in the renditions of CNN’s and Press TV’s interpreters further deescalated the emphatic tone, leading to downgrading the overall emotive effect. Moreover, transforming the active clause into a passive one in the rendition of BBC’s interpreter diminished the focus on the speaker’s determination to punish the perpetrators himself.
5.4 Fear

Fear was used in Mubarak’s second and third speeches to arouse people’s fear and concerns for their own safety and future if he resigned. By doing that, the aim was for the people to feel that the current demonstrations were nothing but a source of threat and that Mubarak’s staying in office was the only guarantee for having a safe life and a better future. The current section includes two examples, one from the second speech and one from the third. The speaker in both stretches adopted the plural subject pronoun, which put him and his people in the same category promoting solidarity, on the one hand, and portraying, on the other hand, a collective sense of fear that the protests threatened not only his rule but also their own lives.

The first example, excerpted from Mubarak’s second speech, illustrates his employment of the plural subject pronoun, in addition to other semantic and lexical features, which directly contributed to creating a fearful image.

Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>نعيش معاً أياماً مؤلمة وأكثر ما يوجع قلوبنا هو الخوف الذي انتاب الأغلبية الكاسحة من المصريين وما ساورهم من انزعاج وقلق وهواجس حول ما سيأتي به الغد لهم ولذويهم وعائلاتهم ومستقبل ومصير بلدهم</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>we are living together painful days and what most hurts our hearts is the fear which haunted the sweeping majority of the Egyptians and what obsessed them of discomfort and anxiety and concerns about what tomorrow will bring for them and their parents and their families and the future and destiny of their country</td>
</tr>
<tr>
<td>AJE</td>
<td>we are both facing or living painful days and what we fear most is the fear that haunted the majority of the Egyptians and the concerns and worries and doubt what the future is holding for them the households the families and the future and destiny of their country</td>
</tr>
<tr>
<td>CNN</td>
<td>we are living together difficult days and what hurts our hearts the most and the fear which has overtaken most Egyptians and anxiety which has overtaken them regarding what tomorrow will bring for them and their families and the future and destiny of their country</td>
</tr>
<tr>
<td>Source</td>
<td>Translation</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Fox News</td>
<td>we are going through painful days and the most frightening thing is the fear that have been shaking the majority of Egyptians and the fear the worry that they have about tomorrow about what tomorrow may bring to them to their families and to the future of their homeland</td>
</tr>
<tr>
<td>Press TV</td>
<td>we are living very painful times now and what hurts us most of all, what hurts our hearts and the fear in the hearts of the majority of the Egyptians and what really brought concern for the Egyptians regarding what tomorrow might bring for them and for their families and for their loved ones and for their future and for the fate of their country is the following</td>
</tr>
</tbody>
</table>

As explained above, the speaker adopts a plural pronoun which helps set the tone of the collective fear. The emotive features from the semantic and lexical level are extremely significant in this stretch. Perhaps the most significant lexical item is الخوف the fear, which functions as the predicate of the emotive clause what most hurts our hearts is. The word the fear is emphasised and highlighted by the preceding separation pronoun هو, thus making it extremely prominent. Also, the two idioms أكثر ما يوجع قلوبنا what most hurts our hearts/ ما سيأتي به الغد what tomorrow will bring contribute to amplify the fear of what had happened and what will happen in the future. Other significant lexical items involved within the same clause are the two verbs haunted/ obsessed which express the way people felt the fear caused by the protesters.

The emotive effect is further elaborated through using two lists of three. The first – discomfort and anxiety and concerns – includes nouns which are synonyms of fear, stressing the dangerous situation against which the speaker tries to warn. The second - for them and their parents and their families – combines three prepositional phrases and appeals to people’s fear for the future and the safety of their families. Phonological effects resulting from the repetition of the object plural pronoun هم them attached to each Arabic item further enhance the emotive effect. As discussed in Chapters 3 and 4, such lists create rhythm and structure but, because of the difficulty to reproduce this in the target language, they may be challenging in simultaneous interpreting.
The renditions of the interpreters of AJE and Fox News, which are demonstrated in the table below, will be described first, followed by the renditions of CNN and Press TV’s interpreters as two distinct patterns can be identified.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>CNN</th>
<th>Fox News</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- what most hurts our hearts is the fear which haunted…</td>
<td>what we fear most is the fear that haunted the majority of the Egyptians</td>
<td>and what hurts our hearts the most and the fear which has overtaken most Egyptians</td>
<td>and the most frightening thing is the fear that have been shaking the majority of Egyptians</td>
<td>and what hurts us most of all what hurts our hearts and the fear in the hearts of the majority of the Egyptians</td>
</tr>
<tr>
<td>2- what obsessed them of discomfort anxiety and concerns</td>
<td>the concerns and worries and doubt what the future is holding</td>
<td>and anxiety which has overtaken them regarding what tomorrow</td>
<td>and the fear the worry that they have about tomorrow about what tomorrow may bring</td>
<td>and what really brought concern for the Egyptians regarding what tomorrow might bring</td>
</tr>
<tr>
<td>3- for them and their parents and their families and the future and destiny of their country</td>
<td>for them the households the families and the future and destiny of their country</td>
<td>for them and their families and the future and destiny of their country</td>
<td>to them to their families and to the future of their homeland</td>
<td>for them and for their families and for their loved ones and for their future and for the fate of their country is the following</td>
</tr>
</tbody>
</table>

Both the interpreters of AJE and Fox News parallel-rendered the plural pronoun and the key emotive word the fear (line 1) but omitted the separation pronoun هو which preceded it. The
The interpreter of AJE transformed the original clause into \textit{what we fear most is the fear} in which he used the verb and the noun forms of the word \textit{fear} giving prominence to the word. The interpreter of Fox News also transformed the first clause into \textit{and the most frightening thing is the fear}. Both transformed clauses, however, abandoned the idiom \textit{what most hurts our hearts}. While the interpreter of AJE parallel-rendered both lists of three (line 2 and 3), the interpreter of Fox News condensed them. In terms of the emotive verbs, the interpreter of AJE omitted the emotive verb \textit{obsessed} and parallel-rendered the verb \textit{haunted}, while the interpreter of Fox News used approximation to render the former into \textit{have been shaking} and the generic verb \textit{have} for the latter.

Although the renditions of the interpreters of CNN and Press TV maintained the plural pronoun and some emotive features, they were both incoherent. Both interpreters seemed not to realise the end of the Arabic predicate, which terminated at the separation pronoun 
. Instead of using a verb i.e. \textit{is}, the natural English counterpart, both interpreters used \textit{and}, connecting the clauses. Eventually, this led to an incomplete rendition by Press TV’s interpreter and an incoherent rendition by CNN’s. What happened in both renditions can be explained by the long décalage that both interpreters maintained. In fact, it was a rather forced long décalage as both interpreters were rendering the last segment of the preceding stretch when the speaker directly delivered the predicate in the current stretch without a pause. This long décalage probably led to losing the thread of meaning, causing these incoherent renditions.

\textbf{Discussion}

Although all TV interpreters parallel-rendered the plural subject pronoun and the key emotive word \textit{fear}, this word barely had any emotive effect in the renditions of the interpreters of CNN and Press TV owing to the incoherent and incomplete renditions. Transformation which was observed in the rendition of AJE’s interpreter, through repeating the word \textit{fear} as a noun and a verb, created emphasis that seemed to compensate for the effect of the abandoned emphasis tool.

Condensing the two lists of three in the rendition of Fox News deescalated the emphasis, in addition to disrupting the rhythmic flow, thus leading to downgrading the emotive effect of the original. Additionally, the generic verb \textit{have} is too flat, compared with the original.
haunted. Condensing long lists seemed to be a strategy used by some TV interpreters across the stretches perhaps to relieve the cognitive capacity of such dense stretches.

In conclusion, the dense stretch coupled with long décalage seem to have posed difficulties particularly for the interpreters of CNN and Press TV, who left their renditions incoherent and therefore led to abandoning the emotive effect. While condensation and generalisation downgraded the overall emotive effect of Fox News’s rendition, transformation, observed in AJE’s rendition, seemed a good strategy to compensate for the original effect of the separation pronoun.

The stretch in the following example, excerpted from Mubarak’s third speech, is significant as it takes the emotion of fear to a new level. The speaker attempts to threaten the protesters themselves against their own deeds. By doing so, the aim was for them to rethink their demands which, according to the speaker, would only do them harm. Emotive features from the semantic and lexical levels in addition to the morphological level are used in the following stretch.

Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>BT</th>
<th>AJE</th>
<th>BBC</th>
</tr>
</thead>
</table>
| إنّ مصر تجتاز أوقاتًا صعبة لا يصح أن نسمح باستمرارها فيزداد ما ألحقته بنا واقتصادنا من أضرار وخسائر يومًا بعد يوم وينتهي بمصر الأمر إلى أوضاع يصبح معها الشباب الذين دعوا إلى التغيير والإصلاح أول المتضررين منها | indeed Egypt is going through difficult times [that] it is not right to allow to continue so what they caused to us and to our economy of damage and losses increase a day after day and the matter with Egypt ends to situations [where] the youth who called for change and reformation become the first harmed by them | Egypt is braving through hard times where we cannot tolerate for these circumstances to continue our economy has suffered losses and damages day by day it will end up in a situation where the youth who are calling for reform and change be the first victims | Egypt is going through difficult times we cannot allow it to carry on the damage caused to our economy and they are on a daily basis- this damage is on a daily basis will lead Egypt to situations that the youth
who are calling for change and reform will be the first affected from the effect

| CNN          | Egypt is going through difficult times right now and we cannot do anything- and cause damage to our economy and losses to our economy day after day and this- this will cause to Egypt a lot of damage and the people who have called for change will be the first victims of these difficult times |

The main contributors to creating the emotion of fear in this stretch are the morphological superlative form أول the first, along with the emotive lexical items المتضررين harmed and منها from them, which is one word in Arabic comprising the preposition from and the object pronoun them. Both features stress that even the youth, who initiated the demonstrations to demand reforms, will be the first to be affected by their own acts, which is a direct threat to them.

To focus on these two features, the table below includes their English renditions produced by TV interpreters.

<table>
<thead>
<tr>
<th>BT</th>
<th>AJE</th>
<th>BBC</th>
<th>CNN</th>
</tr>
</thead>
<tbody>
<tr>
<td>become the first harmed by them</td>
<td>be the first victims</td>
<td>will be the first affected from the effect.</td>
<td>will be the first victims of these difficult times.</td>
</tr>
</tbody>
</table>

All TV interpreters parallel-rendered the morphological superlative form the first. However, their renditions varied in relation to the emotive lexical item harmed and the subsequent prepositional phrase from them which referred to the situations resulting from the demands of the protesters. Both the interpreters of AJE and CNN used the approximate word victims. While the former omitted the prepositional phrase altogether, the latter used the approximate phrase of these difficult times.

The interpreter of BBC, on the other hand, used the general rendition affected to render the emotive word harmed, while substituting the subsequent prepositional phrase with from the effect, which seemed, rather, a distortion of meaning and effect. It is unclear why the
Discussion
Although all TV interpreters parallel-rendered the morphological feature the first, the emotive effect seems to be affected by the rendition of the subsequent items. For example, approximation, which was used in the renditions of AJE’s and CNN’s interpreters to render the emotive item harmed into victims, involved a softer tone, which contradicted the intention to stir threat and fear. Additionally, victims means that a third party, who takes full responsibility, is involved while the speaker was trying to indicate that the protesters themselves were responsible. The general rendition affected, on the other hand, observed in BBC’s rendition, was too neutral, compared with the original word harmed. Furthermore, the whole meaning was rather distorted owing to substituting the lexical item منها from them with the effect, therefore leading to abandoning the emotive effect.

Omission and approximation observed in the other two renditions to render the lexical item منها from them contributed to downgrading the overall emotive effect because the emphasis on the fact that the protesters would be harmed by their own deeds was lost.

5.5 Confidence
Confidence, according to Aristotle, is the opposite of fear. It was used in Mubarak’s speeches to reassure people that the current situation would end and everything would go back to normal. This is clear in the first example, taken from Mubarak’s third speech which, although short, incorporates several emotive features, particularly from the semantic and morphological levels.

Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>إنني أعلم علم اليقين أن مصر ستتجاوز أزمتها ولن تكسر إرادة شعبها</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>indeed I know the certainty’s knowledge that Egypt will go through its crisis and the will of its people will not be broken</td>
</tr>
</tbody>
</table>
I am fully aware that Egypt will exit this war the will of people cannot be dented

I am very well aware that Egypt will come through this crisis the will of its people will not be broken

I'm very aware that Egypt will come out of this crisis and will not break its will and the will of its people

Semantically, the emphasis particle إن indeed is used at the very beginning of the stretch which enhances the confident tone the speaker was communicating. Moreover, the metaphor the will of its people will not be broken stirs people’s patriotic feelings and enhances their confidence in their own will. It is worth noting that the Arabic structure of this metaphor is in the active form. However, the morphological pattern of the Arabic verb تنكسر equals the passive form to be broken in English.

Morphologically, the speaker employed the cognate accusative construct أعلم علم اليقين know the certainty’s knowledge (means know without doubt), which involved root repetition between the verb أعلم know and the verbal noun علم knowledge. Additionally, the cognate accusative construct was quoted from the Holy Quran, adding authenticity to the construct and stressing that the current demonstrations would end soon and everything would be back to normal.

The stretch, therefore, involve emotive features which proved challenging for some TV interpreters in previous examples, including the emphasis particle and the cognate construct which are displayed in the following table.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>BBC</th>
<th>CNN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- Indeed I know the certainty’s knowledge</td>
<td>I am fully aware</td>
<td>I am very well aware</td>
<td>I'm very aware</td>
</tr>
<tr>
<td>2- will not be broken</td>
<td>cannot be dented</td>
<td>will not be broken</td>
<td>will not break its will and the will of its people</td>
</tr>
</tbody>
</table>
The TV interpreters, just like in most of the previous examples, omitted the emphasis particle **indeed**. However, the interpreters of AJE and BBC used the full verb form **I am** where a degree of stress was quite notable on **am**.

As for the semantic feature of the metaphor (line 2), it was parallel-rendered in most renditions. However, CNN’s interpreter, unlike the other two interpreters, employed the active structure **will not break its will** in addition to elaboration, through adding **and the will of its people**.

Similar to previous examples, the morphological feature of the cognate accusative construct (line 1) was rendered using approximation in all renditions. Also, the interpreter of BBC used elaboration, through adding a second adverb i.e. **well**. Yet, the religious connotations embedded in the cognate accusative construct were not recovered in all renditions.

**Discussion**

At the semantic level, omission of the emphasis particle **indeed** was observed in all three renditions. Yet, using and stressing the full form of the verb phrase **I am** in the renditions of AJE’s and BBC’s interpreters produced stress that seemed to compensate for the original emotive effect of the abandoned tool.

Moreover, transformation, which was observed in the rendition of CNN’s interpreter to render the metaphor, seemed to weaken the confidence tone involved in the original metaphor. The Arabic verb **تنكسر** indicates that nobody will be able to break Egypt’s will which reflects strength and defiance on the part of the speaker. However, the active structure used in CNN’s rendition did not involve this defying connotation, thus deescalating the emotive effect.

Approximation and elaboration, which proved effective in previous examples in relation to rendering the cognate accusative construct, did not compensate for the religious connotations incorporated in the current stretch. However, considering the target audience, most of who are non-Arab viewers, such connotations may have not been appreciated by them, even if recovered.
Therefore, it seems that the rendition of CNN’s interpreter in particular was less emotive than the other renditions owing to omission of the emphasis particle and transformation of the original structure.

The following stretch is a continuation of the current one in which the speaker attempts to reassure his people that Egypt will exit the crisis. Throughout his crisis speeches, the speaker referred to Egypt as a lady, a mother in particular, who is going through difficult times, and Egyptians as her children, who are supposed to help her survive. In this stretch, this image is clear as the speaker stresses that Egypt will overcome the current situation and stand on her feet with the help of her children. Therefore, personification is a main contributor to the emotive effect. Additionally, features from the syntactic, morphological and phonological levels are extremely significant.

Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>ستقف على أقدامها من جديد بصدق وإخلاص أبنائها كل أبنائها وسترد كيد الكائدين وشماتة الشامتين</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>it will stand on its feet again with the honesty and loyalty of her children all her children and will return the machination of the machinators and the gloat of the gloators</td>
</tr>
<tr>
<td>AJE</td>
<td>Egypt will be back on its feet in absolute by the genuineness and truth of its people we will not allow others to gloat over us</td>
</tr>
<tr>
<td>BBC</td>
<td>it will stand on its feet again with the confidence and the loyalty and frankness of its people it will answer back to the- against the enemies and will fight them off</td>
</tr>
<tr>
<td>CNN</td>
<td>it will rise on its feet again and will stand up on its feet in all loyalty of its people and will also get out of these difficult times</td>
</tr>
</tbody>
</table>

Syntactically, the complete parallel structure of the two phrases will return the machination of the machinators/ and the gloat of the gloators contributes directly to escalating the emotive effect as it produces a pleasant rhythm. Each phrase consists of a verbal noun (i.e. the machination/ the gloat) + a masculine plural active participle (i.e. the machinators/ the gloators) where both constituents (i.e the machination/ the machinators; the gloat/ the gloators) have the same morphological root and have many
morphemes in common resulting in rhythm. Moreover, the plural active participle the machinators, in the first phrase, rhymes with the plural active participle in the second phrase the gloaters as both words end with the masculine plural morpheme (ين /een/).

Therefore, the two phrases are highly rhythmic and catch the attention of the audience, particularly as they are positioned at the end of the stretch.

The two phrases also are highly emotive, semantically. The concept of machinations is frequently used in the Holy Quran, referring to the conspiracies plotted against the true believers and affirming that Allah and the true believers will defeat the plotters. Additionally, the concept of شماتة gloat is deeply believed in, in the Arabic culture, as Arabs believe that, if they face unpleasant or sorrowful situations, their “enemies” or “enviers” would have joy over their failures or losses. Therefore, stressing that Egypt will be strong and will defeat all plotters and enviers, who feel happy about Egypt’s weakness, contributes strongly to achieving the emotion of confidence.

Finally, the semantic feature of personification it will stand on its feet again with the honesty and loyalty of her children all her children adds more confidence and reassurance.

The stretch involves Arabic-specific emotive features, demonstrated below, which can possibly pose a difficulty in simultaneous interpreting. Moreover, the complex phrases which involve more than one source of emotiveness may be challenging in relation to interpreting.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>BBC</th>
<th>CNN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- it will stand on its feet again with the honesty and loyalty of her children all her children</td>
<td>Egypt will be back on its feet in absolute by the genuineness and truth of its people</td>
<td>it will stand on its feet again with the confidence and the loyalty and frankness of its people</td>
<td>It will rise on its feet again and will stand up on its feet in all loyalty of its people</td>
</tr>
</tbody>
</table>
2- will return the machination of the machinators and the gloat of the gloators
we will not allow others to gloat over us
it will answer back to the- against the enemies and will fight them off
will also get out of these difficult times

Syntactically, paraphrase, condensation and omission can be observed in all renditions of the two parallel phrases (line 2). The interpreter of CNN, for example, condensed the two phrases and paraphrased their meaning as **will also get out of these difficult times**. Moreover, the morphological, phonological and semantic features embedded in the original phrases, along with their cultural connotations, are completely lost. The soundtrack reveals that the interpreter was behind the speaker which may have led to losing track, resulting in this rendition which was, rather, a repetition of the preceding segment.

Similarly, the interpreter of BBC condensed and paraphrased the two phrases into the hesitant rendition **it will answer back to the- against the enemies and will fight them off** where all original connotations, explained above, were abandoned.

The interpreter of AJE interpreter omitted the first phrase **will return the machination of the machinators**, while he paraphrased the second into **we will not allow others to gloat over us**.

At the semantic level, all TV interpreters parallel-rendered the personification (line 1). However, they all used the general rendition **its people** to render the emotive word **her children**, which weakened the original image of Egypt as a mother and Egyptians as her children.

**Discussion**
At the syntactic level, the complete parallelism involved in the original stretch was not maintained owing to condensation and omission in all renditions. Additionally, these strategies seem to have led to abandoning the morphological, phonological and religious connotations embedded in the phrases. Furthermore, some of these features cannot be reproduced in English. Yet, the strategy of transformation observed in the rendition of AJE, through employing the plural pronoun **we** along with the negation clause **will not allow others to gloat on us**, produced an emotive effect. Employing **others vs. us** in the
transformed rendition involved connotations of defiance and confrontation which produced confidence. Moreover, the repetition of the emphasis modal verb will in the rendition of BBC’s interpreter seemed to produce an emotive effect that contributed to creating confidence.

Semantically, the effect of personification was rather downgraded in all renditions owing to using the general rendition its people in all renditions.

5.6 Compassion

Compassion, as explained in Section 5.1, is one of the emotions which was not used until the speaker felt the seriousness of the demonstrations. The core of his attempts to stir compassion was based on reminding his audience of his patriotic achievements and sacrifices, which he willingly offered to his homeland for no return, in order to prove he did not deserve to be treated as such. Therefore, the first person pronoun was dominant across these stretches where the speaker adopted a personal and defensive style in which he spoke of himself as an individual rather than a representative of authority or institution. The first example in this section, which includes 3 examples, is excerpted from Mubarak’s second speech.

Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>إنني لم أكن يوما طالب سلطة أو جاه ويعلم الشعب الظروف العصيبة التي تحملت فيها المسؤولية وما قدمته للوطن حربا وسلاما</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>indeed I have never been a seeker of authority or prestige and the people know the critical circumstances during which I bore responsibility and what I offered the homeland in war and peace</td>
</tr>
<tr>
<td>AJE</td>
<td>I never sought power or influence and the people are aware of the harsh conditions where I shouldered the responsibility and what I offered to the nation at the times of war and peace</td>
</tr>
<tr>
<td>CNN</td>
<td>I never wanted power or prestige and people know the difficult circumstances in which I shouldered the responsibility and what I have given in to the homeland during war and during the peace</td>
</tr>
<tr>
<td>Fox News</td>
<td>I was never ever interested in being a dictator and – and they know the difficult circumstances under which I accepted this responsibility and what I presented to this- to my homeland in war and in peace</td>
</tr>
</tbody>
</table>
I never wanted to be- I never strived to stay in authority I was never one who wanted authority and power and you know how I took responsibility in very sensitive times you know what I have given what I have sacrificed for the sake of the country in war times and in peace times

The emotion of compassion in this stretch is produced from emotive features that belong to various linguistic levels. At the syntactic level, the stretch involves the marked nominal structure طالب سلطة أو جاه which is best glossed as a seeker of authority or prestige. This phrase deviates from the expected verbalised structure, which would be close to I have never sought authority or prestige in English. By deviating from the grammatical norm, nominalisation attracts the attention of the audience, adds prominence and escalates the emotive effect of the utterance.

Moreover, the marked structure involves some emotive semantic features. The negation tool I have never been functions to refute claims and accusations of selfishness and personal interests, thus affirming Mubarak’s constant attempts to prioritise the interest of the homeland over his own. Additionally, the synonyms authority or prestige stress the idea that being a president is a service offered to people rather than a personal interest.

Furthermore, the speaker employed the contrasting phrase حربا وسلاما war and peace explaining that his service to his homeland was unrestricted and offered in all conditions and circumstances. The contrasting phrase incorporated phonological parallelism owing to the rhyming endings of the two lexical items imposed by their accusative case, which contributed to escalating the emotive effect. In fact, this particular case of the contrasting items seemed to be a deliberate deviation from expressions normally used في السلم والحرب or في الحرب والسلام. It maximised the emotive effect.

The marked structure tangled in this stretch along with the phonological effect were probably the main source of challenge for the TV interpreters whose renditions of the main emotive features in this stretch are shown in the table below.
<table>
<thead>
<tr>
<th>Emotive Effect</th>
<th>AJE</th>
<th>CNN</th>
<th>Fox News</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- indeed I have never been a seeker of authority or prestige</td>
<td>I never sought power or influence</td>
<td>I never wanted power or prestige</td>
<td>I was never ever interested in being a dictator</td>
<td>I never wanted to be- I never strived to stay in authority I was never one who wanted authority and power</td>
</tr>
<tr>
<td>2- what I offered the homeland in war and peace</td>
<td>what I offered to the nation at the times of war and peace</td>
<td>what I have given in to the homeland during war and during the peace</td>
<td>what I presented to this- to my homeland in war and in peace</td>
<td>you know what I have given what I have sacrificed for the sake of the country in war times and in peace times</td>
</tr>
</tbody>
</table>

At the syntactic level, two approaches can be identified in rendering the marked structure. While the interpreters of AJE and CNN transformed the marked nominal structure into verbal clauses, the interpreters of Press TV and Fox News, in addition to transformation, used elaboration. For example, the interpreter of Press TV first transformed the marked nominal phrase a seeker of authority or prestige into the verbal clause I never wanted to, and then he further paraphrased the phrase, through adding the clause I never strived to stay in authority and employing a more expressive verb strived. The interpreter then used a third clause to express the same meaning I was never one who wanted authority and power, which was in fact like the structure of the original in terms of involving nominalisation. The interpreter of Fox News transformed the nominal phrase into I was never ever interested in being a dictator, adding the adverb ever which produced more stress.
Semantically, the embedded pair of synonyms authority or prestige was rendered using the explicit word dictator in the rendition of Fox News’s interpreter, while the pair of synonyms in CNN’s rendition involved alliteration owing to repetition of the first sound /p/ between the two items power or prestige.

On the other hand, expansion can be observed in most deliveries to render the contrasting phrase (line 2). It was expanded into during war and during the peace; in war times and in peace times; in war and in peace in the renditions of the interpreters of CNN, Press TV and Fox News, respectively. The contrasting items were parallel-rendered in the rendition of AJE, although the phonological effects were not retrieved.

Discussion
At the syntactic level, the emotive effect of the marked structure was downgraded in the renditions of AJE and BBC owing to transforming the marked structure into an unmarked form. On the other hand, the strategy of transformation and elaboration, used by Press TV’s and Fox News’s interpreters, reflected the interpreters’ awareness of the effect of the marked nominal clause used by the speaker and seems to consolidate the structure. Furthermore, the structure of the transformed clause in Fox News’s rendition reflects the interpreter’s attempt to recreate a marked structure, which ended in using the explicit word dictator in a shaking voice, as the soundtrack reveals.

Semantically, the strategy of expansion which was used by the interpreters of CNN, Fox News and Press TV to render the contrasting items, reflects their attempt to recreate the original phonological marked structure. Their expanded renditions involved repetition which created emphasis and, therefore, produced an emotive effect that seemed to compensate for the original phonological effect.

In conclusion, perhaps the rendition of Press TV, which involved elaboration and expansion, seemed more emotive than all other renditions and seemed to also upgrade the original emotive effect.

Marked clauses, which, as discussed earlier, give prominence and, thus, capture the attention of the audience, are also used in the following example. The speaker, in the following
Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>إن هذا الوطن العزيز هو وطني مثلما هو وطن كل مصري ومصرية فيه عشت وحاربت من أجله ودافعته عن أرضه وسياسته ومعاصره وعلى أرضه أموت وسيحكم التاريخ علي وعلي غيري بما لنا أو علينا</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>indeed this precious homeland is my homeland like it is the homeland of every Egyptian [male] and Egyptian [female] in it I lived and I fought for its sake and I defended its land and sovereignty and interests and on its land I die and history will judge me and others for what is for us or on us</td>
</tr>
<tr>
<td>AJE</td>
<td>this dear and the loved homeland is my homeland as is a motherland of all the Egyptians in which I lived and for which I fought. I defended its soil, sovereignty and interest and I will die on the soil of Egypt and I will be judged by history for my merits and debits</td>
</tr>
<tr>
<td>CNN</td>
<td>this dear country is my country just like it’s the homeland of every Egyptian man and woman I have lived in this country I have fought for it I have defended its sovereignty and interest and I will die on its land and history will judge me and others</td>
</tr>
<tr>
<td>Fox News</td>
<td>this nation- this dear is my homeland just like it is the homeland of every Egyptian man and woman I have lived here I have fought for its sake I have defended its honour its sovereignty and its interests and on its land I will die history will judge me and will judge others of what we have done good or bad</td>
</tr>
<tr>
<td>Press TV</td>
<td>this beloved country this beloved nation is my nation just as it is the nation of every Egyptian man and woman- and woman I lived in this country I fought for this country I defended the territory of this country I defended its sovereignty and its interests and I will die in Egypt and history will judge me and will judge others</td>
</tr>
</tbody>
</table>

The emotive effect of this stretch is generated by emotive features that belong to the syntactic level, along with the semantic and lexical level. Syntactically, the stretch...
encompasses the two marked clauses: **in it I lived/ on its land I die** which also reflect a contrasting meaning. The verbs themselves **lived/ die** are highly emotive, referring to Mubarak’s unconditional loyalty and feeling of oneness with his homeland.

Semantically, the first clause **indeed this homeland is my homeland** involves the emphasis particle **indeed** in addition to the separation pronoun هو /howa/ which stresses the predicate **my homeland**. Therefore, the speaker seems to be keen on stressing his attachment to his homeland.

Moreover, the stretch incorporates the prepositional contrasting phrases لنا أو علينا for us or on us, (means what we own or owe). The two parallel prepositional phrases indicate the speaker’s feeling of injustice, which time only will resolve, contributing to the overall emotion of arousing compassion. Both phrases involve morphological and phonological parallelism as both prepositional phrases in the Arabic stretch end with the plural object pronoun لنا /na/.

Further semantic and lexical features include the list of three: **I defended its land and sovereignty and interests** whose emotive items create rhyme, resulting from the singular masculine pronoun ه /he/ attached to the end of each item. Other emotive items include **precious homeland/ my homeland/ I fought/ for its sake**.

The emphasis tools, which created a challenge for most TV interpreters in previous examples, recur in this example as well. Additionally, the marked structure, which was problematic in the preceding example, can possibly be another source of challenge for the interpreters. These factors will be analysed below.

<table>
<thead>
<tr>
<th>BT</th>
<th>AJE</th>
<th>CNN</th>
<th>Fox News</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- indeed this precious homeland is my homeland</td>
<td>this dear and the loved homeland is my homeland</td>
<td>this dear country is my country</td>
<td>this nation- this dear is my homeland</td>
<td>this beloved country this beloved nation is my nation</td>
</tr>
</tbody>
</table>
As for the marked structures (line 2), the interpreters of CNN and Press TV transformed the two marked structures into unmarked ones, while the interpreter of Fox News parallel-rendered only one and transformed the other one into an unmarked clause. The interpreter of AJE parallel-rendered the first marked clause *in it I lived* and paralleled it with the subsequent clause, creating the rhythmic clauses *in which I lived and for which I fought*. The original marked clause *on its land I die* was transformed and expanded into the unmarked clause *I will die on the soil of Egypt*.

Perhaps expectedly at this point, the emphasis particle *indeed* and the separation pronoun *هو* (line 1) used in the Arabic stretch were not rendered in all renditions.

The interpreters of AJE and Fox News parallel-rendered the list of three (line 3), although all original morphological and phonological parallelism was not recovered. The interpreter of CNN condensed the list of three into *I have defended its sovereignty and interest*, while
the interpreter of Press TV expanded it into I defended the territory of this country I defended its sovereignty and its interests.

Both interpreters of CNN and Press TV omitted the contrasting items (line 4), while the interpreter of Fox paraphrased them as of what we have done good or bad. The interpreter of AJE transformed the original active structure of the contrasting prepositional phrases history will judge me and others for what is for us or on us into the passive structure I will be judged by history for my merits and debits, avoiding the plural pronoun and emphasising only the personal pronoun.

Discussion
Syntactically, transformation was used by all interpreters to render one or both marked clauses into unmarked structures, contributing to downgrading their emotive effect. Yet, transforming an unmarked clause into a marked structure in the rendition of AJE’s interpreter led to creating a parallel structure in his rendition, in addition to giving prominence to a clause that was not stressed in the original stretch.

At the semantic level, the TV interpreters, similar to other previous examples, omitted the emphasis particle indeed as well as the separation pronoun, downgrading the emphasis in the original stretch. Paraphrase was used by the interpreters of AJE and Fox News to render the contrasting items for what is for us or on us. Although the rendition of AJE’s interpreter my merits and debits was phonologically parallel, it, as explained above, involved transformation where the original plural pronoun was replaced with the first person pronoun. The speaker was trying to draw a comparison between his deeds and those of the protesters to the effect that only history, as time passes by, would reveal and judge whose deeds were selfless. This comparison was lost in the transformed structure. The rendition of Fox News’s good or bad, although maintained a contrasting element, lacked any morphological or phonological effect involved in the original pair. Therefore, paraphrase seemed to downgrade the original emotive effect.

Expansion was another strategy used at the semantic level by the interpreters of Press TV and Fox News to render the list of three. It is important to note that repeating the possessive adjective is not essential in the English structure to maintain a correct grammatical unit, which may indicate that repetition was deliberately chosen by the interpreters to compensate
for the original morphological and phonological effects involved in the original list. Interestingly, both interpreters omitted the subsequent contrasting items, perhaps because the expanded list left them with no enough time to render them.

Therefore, the level of stress involved in the original stretch seems to have been downgraded owing to omission of the emphasis tools and the transformation of the marked clauses. Additionally, omission and paraphrase at the semantic level seemed to contribute to this downgrading.

The last example, which is rather long and dense, belongs to the third speech. While Mubarak’s attempt to arouse compassion was aimed at Egyptians in general in the second speech, his attempt in the third speech was directed particularly to the youth, who were not perhaps fully aware of his sacrifices. That is evident in the speaker’s saying that he was a youth like the youths of Egypt appealing to them in particular.

Example 3

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>BT</th>
</tr>
</thead>
<tbody>
<tr>
<td>لقد كنت شابا مثل شباب مصر الآن عندما تعلمت شرف العسكري المصرية والولاء للوطن والتضمنة من أجهله أفنى عمري دفاعا عن أرضه وسماحته شهدت حروبه بهزامها وانتصاراتها عشت أيام الانكسار والاحتلال وأيام العبور والنصر والتحرير أسعد أيام حياتي يوم رفعت علم مصر فوق سيناء واجهت الموت مرات عديدة طيارا وفي أديس أبابا وغير ذلك كثير لم أخضع يوما لضغوط أجنبية أو إملاءات حافظت على السلام عملت من أجل أمن مصر واستقرارها اجتهدت من أجل نضجتها ومن أجل أبنائها لم أسعى يوما لسلطة أو شعبية زائفة أثر أن الأغلبية الكاسحة من أبناء الشعب يعرفون من هو حسني مبارك وبحرين في نفس ما آلائي اليوم من بعض بني وطني</td>
<td></td>
</tr>
<tr>
<td>I have been a youth just like the youth of Egypt now when I learnt the honour of the Egyptian military and loyalty to the homeland and sacrifice for its sake I consumed my life in defence of its land and sovereignty I witnessed its wars with its defeats and victories I lived the days of fracture and occupation and the days of crossing, victory and liberation the happiest day of my life was when I raised the flag of Egypt over Sinai I faced death many times as a pilot and in Addis Ababa and many other places I never submitted to foreign pressures or dictations I kept peace I worked for Egypt and its stability I strove for its renaissance</td>
<td></td>
</tr>
</tbody>
</table>
and for its children I have never sought for an authority or a fake popularity. I trust that the majority of the nation’s children know who Hosni Mubarak is and it snicks me what I face today from some of my homeland’s people.

| **AJE** | I have been a youth just like you when I learned the ethics of military loyalty to the homeland and sacrifice for its sake. I have exhausted my life defending the homeland and its sovereignty. I went to war, I won victories, I lived the days of occupation and I also lived through the days of victory and the liberation of Sinai. It was the happiest day of my life when I lifted the flag of Egypt hoisting over Sinai. I have faced death on many occasions as a pilot and in Addis Ababa. I never reeled under foreign pressures or dictated orders. I safeguarded peace. I worked for the peace, stability and independence and sovereignty of Egypt. I worked for its development for the- the generation of Egypt. I never sought false power or popularity. I am certain that the majority of the people are aware of who Hosni Mubarak is and— it— is— I feel pain in my heart for what I hear from some of my countrymen. |

| **BBC** | like the youth of Egypt today I was a young man as well when I joined the military and when I pledged loyalty to the nation and sacrificed to the nation. I spent my life defending Egypt land and sovereignty. I saw its wars, its defeats and victories. I lived days of occupation and frustration and days of victories and liberation. Those were the best days— the best day of my life was when I raised the flag of Egypt over the Sinai. And when I flew place in Addis Ababa there was no day when I was affected or I gave in to foreign pressures. I respect- I protected peace. I worked for Egypt's stability and peace. I worked for Egypt progress and progress of its people. My aim was never to seek false and fake power. I am- I believe that the majority of Egyptian people know who is Hosni Mubarak and it pains me what- what has been expressed by some people from my own country. |

| **CNN** | we- I have been like you a young man when I learned the military honour of the of Egypt and my allegiance to the homeland and sacrifice to the homeland. I have spent most of my life in defence of its sovereignty and... |
I have seen a lot of wars- wars and I have seen a lot of aa failures and a lot of victories I have- I have lived through difficult times and I have lived duri- during victories and the happiest lives- the happiest days of my life when I raise aa the Egyptian flag over Sinai and I have confronted death in Addis Ababa and in many other locations and other places I have never succumbed to any international pressure or dictations I have preserved my dignity and I have preserved peace for Egypt and I have worked hard for its renaissance and I have- I have never tried to for- to have more authority and I – I think that the majority of other people here know very well who Hosni Mubarak is and I think it hurts my heart when I- I see and I hear from my own colleagues and my own people

The speaker, just like in all examples in this section, employs the first person pronoun, stressing his involvement in the argument. However, in this stretch, the effect of this pronoun is much more evident because it was used recurrently, attached to emotive verbs stating one or more of the speaker’s sacrifices, such as I consumed/ I witnessed/ I lived/ I raised/ I faced/ I have never submitted/ I kept/ I worked/ I strove/ I have never sought / I trust. Additionally, the stretch includes two detailed lists of three when I learnt the honour of the Egyptian military and loyalty to the homeland and sacrifice for its sake and the days of crossing [and] victory and liberation. The three items in the second list are synonyms, which all refer to the liberation of Sinai. They also involve morphological parallelism owing to the attached definite article at the beginning of each item. Moreover, the stretch involves pairs of synonyms such as its land and sovereignty/ fracture and occupation and the pair of contrasts its defeats and victories, which highlight the unlimited services offered by Mubarak to Egypt in all circumstances.

Moreover, the stretch is full of emotive lexical items, but perhaps the underlined word it snicks me what I face today from some of my homeland’s people is one of the most emotional ones because it expresses the speaker’s sorrow and disappointment with the way he was treated by some of his own people, the ones he calls sons and daughters, despite his patriotic record, aiming to make them feel guilty.
The stretch is dense and long. In previous examples, where detailed lists were employed, the TV interpreters resorted to paraphrase, condensation or omission owing to the dense content. Therefore, this stretch could also create a challenge for TV interpreters, particularly as it comes at the very end of the speech where the interpreters are expected to feel fatigued.

The following table illustrates the English renditions of the emotive features employed in the Arabic stretch. Then, a comparison will be conducted between the interpreters.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>BBC</th>
<th>CNN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- When I learned the honour of the Egyptian military and loyalty to the homeland and sacrifice for its sake</td>
<td>the ethics of military loyalty to the homeland and sacrifice for its sake</td>
<td>when I joined the military and when I pledged loyalty to the nation and sacrificed to the nation</td>
<td>when I learned the military honour of Egypt and my allegiance to the homeland and sacrifice to the homeland</td>
</tr>
<tr>
<td>2- the days of crossing and victory and liberation</td>
<td>the days of victory and the liberation of Sinai</td>
<td>and days of victories and liberation</td>
<td>and I have lived during victories</td>
</tr>
<tr>
<td>3- fracture and occupation</td>
<td>I lived the days of occupation</td>
<td>I lived days of occupation and frustration</td>
<td>I have lived through difficult times</td>
</tr>
<tr>
<td>4- I witnessed its wars with its defeats and victories</td>
<td>I went to war I won victories</td>
<td>I saw its wars its defeats and victories</td>
<td>I have seen a lot of wars- wars and I have seen a lot of failures and a lot of victories</td>
</tr>
<tr>
<td>5- it snicks me what I face today from</td>
<td>and it is- I feel pain in my heart for what I</td>
<td>it pains me what has been expressed by some</td>
<td>it hurts my heart when I see and I hear from my own</td>
</tr>
</tbody>
</table>
The first personal pronoun was preserved in all renditions. It is expected from simultaneous interpreters to maintain the first person pronoun because they interpret on behalf of the speaker.

The semantic features employed in the stretch were rendered using various strategies, including condensation, approximation, explicitation, expansion and parallel-rendition. In terms of the two lists of three, it is interesting to note that the first list (line 1) was parallel-rendered in all renditions while the second list (line 2) was condensed in all renditions. Yet, the degree of condensation differed across renditions. For example, the interpreter of AJE condensed the list into the **days of victory and the liberation of Sinai**, which also involved explicitation owing to using the word **Sinai**. The interpreter of BBC condensed the list into the pair of synonyms **days of victories and liberation**, while CNN interpreter’s rendition was reduced to **victories** only.

Condensation and/or approximation is evident in the rendition of the pair of synonyms **fracture and occupation** (line 3). For example, it was condensed into **occupation** in the rendition of AJE, while the interpreter of CNN used both condensation and approximation to render the pair into **difficult times**. The pair was rendered using the approximate rendition **fracture and frustration** by BBC’s interpreter.

The last semantic feature of the contrasting items **its defeats and victories** (line 4) shows some different patterns. The items were parallel-rendered in the rendition of BBC’s interpreter, while they were transformed and condensed into **I won victories** by the interpreter of AJE. The interpreter personalised the clause even more, attributing **victories** only to the speaker himself ignoring defeats. Finally, the interpreter of CNN used expansion and approximation to render the contrasting items into **a lot of failures and a lot of victories**.
The lexical feature of the emotive verb it snicks me (line 5) was rendered using approximation in all renditions.

Discussion
The current stretch, as explained, is long and dense. Perhaps that is why the strategies of condensation and approximation were very evident across all renditions. The most significant instance of condensation was observed in all renditions in rendering the second list of three the days of crossing and victory and liberation. Probably the word crossing, which was skipped by all interpreters, was rather problematic as it referred to the crossing of Suez and the liberation of Sinai and might be only explicit to Arab viewers. The use by AJE’s interpreter of explication, by adding the word Sinai, reflects his effort to explain the cultural reference implied in the list for non-Arab viewers.

Condensation and transformation, which were used by the interpreter of AJE to render the contrasting items I witnessed its wars with its defeats and victories into I won victories seemed to downgrade the emotive effect of the contrasting items. The speaker used the contrasting items to express his patriotic stances in all situations, even in times of defeat when his homeland most needed support. Attributing victories only to the speaker as the sole achiever of them portrays him as rather arrogant which does not serve the aim of drawing sympathy.

Finally, the strategy of approximation, which was observed in all renditions to render the emotive verb it snicks me, seemed to contribute to downgrading the emotive effect. The Arabic verb يحز is normally used in colloquial contexts, although it is completely standard, which adds more emotions to the verb chosen to express disappointment and deep sorrow and which perhaps explains the interpreters’ use of approximation. The interpreter of AJE was hesitant when he heard the verb, which might indicate that this verb was not straightforward to render into the interpreter’s B language.

In conclusion, it seems that the current stretch was rather challenging to render. The factors of challenge may have included the stretch’s length, density and time of delivery, as it is one of the last stretches in the speech which may have led to employing the strategies of condensation and approximation more than any other strategy.
5.7 Conclusion
To conclude the first analytical chapter, several points are worth noting. First, some of the strategies used by the interpreters seem to have been dictated by the challenges and difficulties they encountered while rendering the Arabic emotive features into English. These challenges can be divided into linguistic and non-linguistic challenges.

In terms of linguistic challenges, the speaker employed emotive features which are difficult to reproduce in English owing to the different linguistic systems between the two languages. These language-specific features include cognate accusative constructs, separation pronouns and the emphasis particle *indeed*. As for rendering the cognate accusative constructs, TV interpreters resorted mainly to the strategy of approximation and/or elaboration which proved effective in many renditions. These strategies produced an emotive effect in the English renditions which seems to compensate for the original.

The emphasis particle *indeed* and the separation pronouns, on the other hand, were mainly dealt with through omission. However, in some examples, prosodic features, mainly stress, in addition to the strategy of transformation, were used by some interpreters to relay the effect of these features. Such usage suggests the interpreters’ attempts to compensate for the effect of these language specific features perhaps as a result of working from their A language.

Moreover, uncommon and/or cultural words seem to have created another level of difficulty for TV interpreters. This particularly was evident in the hesitations they experienced when they heard these words. Condensation, omission, elaboration and explicitation were detected in the English renditions to relay these features. The latter two patterns created an emotive effect that seemed to compensate for the original, while the first two seem to have led to downgrading the emotive effect.

Other linguistic challenges resulted from employing dense stretches which involved the employment of multiple emotive features within the same stretch. An example of this is example 1 in Section 5.2, where the speaker employed a list of three clauses which also included metaphors, synonyms and emotive lexical items. In this case, the interpreters’ processing capacity would have been overloaded leading perhaps to patterns of rendition,
including condensation, approximation, paraphrase and generalisation. These patterns seem to have downgraded the emotive effect in these stretches.

The non-linguistic challenges are related to the normal job constraints which were discussed in Chapter 2 such as time pressure, continuous delivery, and fatigue, among other constraints. Although Mubarak’s delivery was moderate compared with other speakers, he sometimes delivered more than one stretch without taking pauses, which posed difficulties for some interpreters. This, in turn, seems to have led some interpreters to condense or omit some segments to catch up with the speaker. Furthermore, it seems that more condensation was used towards the end of the stretches to relieve the cognitive overload and get ready for the upcoming stretches. Similarly, more condensation and approximation were observed towards the end of the speech which may indicate the fatigue some TV interpreters might have experienced. While these strategies enabled the interpreters most of the time to render the basic content of the stretches, they seemed to reduce the emotive effect associated with them.

The following table illustrates the main challenges which emerged during the process of rendering emotive overtones in Mubarak’s speeches and the main patterns of rendition observed in the English deliveries.

**Table 4: Challenges and strategies in Mubarak’s speeches**

<table>
<thead>
<tr>
<th>Linguistic Challenges</th>
<th>Cognate accusative constructs</th>
<th>Approximation; elaboration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Emphasis tools (e.g. emphasis particles; separation pronouns)</td>
<td>Omission; transformation; stress</td>
</tr>
<tr>
<td></td>
<td>Uncommon words; cultural words</td>
<td>Condensation; omission; elaboration; explicitation</td>
</tr>
<tr>
<td></td>
<td>Emotively dense stretches</td>
<td>Condensation; approximation, paraphrase; generalisation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-linguistic Challenges</th>
<th>Time pressure; continuous delivery; fatigue</th>
<th>Condensation; approximation; omission</th>
</tr>
</thead>
</table>
In the following chapter, Gaddafi’s speech will be analysed along with its English renditions following the same approach used in this chapter. Some of the current challenges and difficulties, in addition to other specific challenges relating to Gaddafi’s individual style, are expected to arise.
Chapter 6: Analysis of Gaddafi’s Political Speech

This chapter will focus of the political speech delivered by Gaddafi in February 2011. It will begin by highlighting the macro level of analysis which focuses on the wider context of the speech and the personal profile of the speaker. Then, the chapter will focus on the micro level of analysis which explores the linguistic choices of the speaker and the TV interpreters.

6.1 Gaddafi’s Political Discourse

Muammar Gaddafi was born in Sirte, Tripolitania, to nomadic Bedouin parents in 1942. In 1969, when he was a 27-year-old junior officer in the Libyan army, Gaddafi led a bloodless military coup that toppled Libya's 80-year-old Monarchy of King Idris.

Although Gaddafi redistributed wealth from oil revenues during his reign, many Libyans saw the growth of his own family’s wealth rather unfair. He was also viewed as an authoritarian ruler, who ruled Libya for more than 40 years, regardless of his success in portraying himself as an independent leader, who, unlike other Arab leaders, refused to receive dictations from the West.

On 17 February 2011, triggered by revolutions in Tunisia and Egypt, many Libyans, particularly the youth, called for a Libyan "day of rage". Similar to other neighbouring presidents, Gaddafi sensed the seriousness of the threat to his own rule and, thus, felt the need to address his people on 22 February 2011, in a long speech that lasted more than one hour. However, soon after this came the fall of Tripoli and Gaddafi went into hiding, until he was killed in October 2011 during what is known as The Battle of Sirte.

Gaddafi had developed a unique style of political discourse, whether when addressing his own people inside Libya, the wider audience outside, or even delegations at the United Nations (UN). As Fairclough puts it:

"Styles are the discoursal aspect of ways of being, identities. Who you are is partly a matter of how you speak, how you write, as well as a matter of embodiment — how you look, how you hold yourself, how you move, and so forth. (Fairclough 2003:112)"
The most prominent feature of Gaddafi’s political discourse style was probably the length of the speeches he delivered. Gaddafi normally gave lengthy speeches, regardless of the occasion. The most striking example of such speeches is perhaps the 96-minute one he delivered at the UN back in 2009, instead of the 15-minute limit by which UN speakers are supposed to abide. Gaddafi’s speech, in which he spoke about Somali pirates, the death of John F Kennedy, jet lag and swine flu, was a real challenge to Gaddafi’s personal simultaneous interpreter, who was lost in translation 75 minutes into the speech, and shouted into the live microphone in Arabic: “I just can’t take it any more”. At that point, according to New York Post (see http://nypost.com/2009/09/24/translator-collapsed-during-khadafys-rambling-diatribe/), the UN’s Arabic Section chief, Rasha Ajalyaqeen, took over and interpreted the final 21 minutes of the speech. Another UN Arabic interpreter described to New York Post the collapse of Gaddafi’s personal interpreter as it was the first time he had ever seen this in 25 years of service at the UN.

Spontaneity was another salient feature of Gaddafi’s style. Many of the speeches he delivered, including the Arab Spring speech, were unscripted. Gaddafi’s speech, delivered on 22 February, is no different. He spoke for more than one hour without reading from a script, although he looked at some notes towards the end of the speech when he mentioned some numbers and facts. This feature, therefore, may be regarded as a stress trigger to simultaneous interpreters, which, apart from requiring more efforts to follow, can easily occupy their limited processing capacity.

Moreover, Gaddafi was known for his bizarre style. His speeches normally involved a lot of exaggeration and contradictions. One of the interpreters, interviewed by New York Post, explained this by saying, “it is not just that what he is saying is illogical, but the way he is saying it is bizarre”. Perhaps that is why some interpreters, who interpreted for Gaddafi in the past, told New York Post that they had empathised with the interpreter’s exasperation in the 2009 incident. An example of Gaddafi’s bizarre style is when he described the protesters as drug-takers, rats, cats, dogs, and germs, among other names. In other segments, he stressed that he was not the president of the country, but rather a Bedouin fighter; otherwise, he would have “thrown his resignation at their faces”. Further strange statements appeared when Gaddafi described Libya as the world’s mecca to which all countries, including Western ones, submit.
While Mubarak spoke MSA in all his speeches, Gaddafi normally shifted between colloquial and MSA. In this speech, however, standard Arabic was largely used by the speaker although with a Libyan accent. Kesseiri (2015: 250) maintains that the audience targeted in Gaddafi’s speech had a major role in the speaker’s choice of MSA in most of his speech during the Libyan revolution. Gaddafi addressed his nation and other Arab states, as well as the world, and aimed to convey his message to whoever plotted against him. For this reason, Kesseiri (2015: 250) explains, “the use of MSA is necessary in order to be understood not only by Libyans but by the entire Arab-speaking community”. Therefore, unlike Mubarak, whose use of MSA was rather to portray the image of a feared leader, Gaddafi’s use of MSA reflected an attempt to be communicative rather than powerful and authoritarian (Kesseiri 2015: 250).

Density was another notable feature in Gaddafi’s speeches. He would often use many proper nouns, including names of Libyan and Arab cities, countries and continents, as well as Libyan, Arab and international figures. On several occasions, he would even mention names of different Libyan tribes and towns, such as Al-Manfah, Al-Batnan Fazzan, Al-Jabal Al-Garbi, and Bengasi, among others. While TV interpreters might be familiar with major Libyan cities, other less popular towns might pose a challenge to remember. Additionally, lists of names overload interpreters’ short term memory, thus consuming their processing capacity.

Another special feature, which creates a challenge when it comes to simultaneous interpreting, is the speedy delivery of some stretches accompanied by gaddafi’s passionate and loud voice in addition to his aggressive style. The passionate performance of the speaker seems to have led to long continuous stretches with no pauses in between which can further complicate the interpreting process.

In terms of the emotions in the current speech, Gaddafi touched mainly on the emotions of anger, fear, patriotism, compassion and confidence. The speaker’s unstructured style, resulting from the unscripted speech, was reflected in the way he employed the different emotions. For instance, the speaker tended to move abruptly from one extreme emotion, such as anger, to another extreme one, like compassion, and then return to anger and so on and so forth.
Anger is one of the most dominant emotions in this speech. Speaking from his own house, Gaddafi expressed his rage against some Arab countries, which were broadcasting the news of the revolutionaries, and accused them of incitement and undermining Libya. He also expressed his fury against the revolutionaries themselves, humiliating them and depicting them as a group of underage addicts. In the wider context, his address was a normal action in most countries, where the head of state addresses their people during any crisis to reassure them that things are under control. However, Gaddafi’s reassurance of his people, in the light of his sharp style, was defiant. It is also striking how he attempted to arouse his people’s anger against the revolutionaries and neighbouring Arab countries, but never tried to subdue their likely wrath against him. This was perhaps owing to the confident character of Gaddafi who viewed himself all the time as the leader of leaders, who never made mistakes.

On the other hand, it would seem very uncommon for Gaddafi, who had been very proud of himself in all his political orations, to employ the emotion of compassion. However, given the critical situation in Libya back then, the speaker might have felt the seriousness of the demonstrations and their direct threat to his rule. Therefore, he resorted to compassion through reminding his people of his achievements and sacrifices to his homeland, indicating implicitly that he did not deserve the same fate of his neighbour presidents of Egypt and Tunisia.

Many of the above-mentioned features of Gaddafi’s discourse style, in addition to other ones, can be spotted in Gaddafi’s speech during the Arab Spring, which may have taken the challenges of simultaneous interpreting to another level. It was discussed in Chapter 1 that the circumstances of the Arab Spring were particularly extraordinary that they attracted the attention of the Arab and non-Arab viewers, thus the performance of TV interpreters received a huge exposure. Taking the special features of Gaddafi’s style into consideration, in addition to the extraordinary times the Arab countries were going through, the TV interpreters’ task of rendering presidential speeches seemed to be very challenging.

In the following section, this particular speech will be analysed in the light of the different emotions applied by the speaker followed by an analysis of the different English renditions.

The first section represents the emotion of anger detected in the speaker’s political speech. It will then be followed by the emotions of compassion, patriotism and confidence, respectively. This order was adopted according to the most used emotion to the least.
6.2 Anger

The four examples in this section represent Gaddafi’s attempts to stir people’s emotion of anger against some Arabic-language media outlets and against Libyan revolutionary groups. Gaddafi, since the outbreak of the Libyan revolution, accused some Arabic-language media outlets, particularly Al-Jazeera, of stirring Libyans against him, particularly as these media outlets played a pivotal role in mobilising the crowds during the Egyptian and Tunisian revolutions. Therefore, it was important for Gaddafi to convince his people that these media outlets were not trustworthy. The first example in this section is one of the very early ones in Gaddafi’s long speech. The speaker begins the stretch praising his supporters in the Green Square for standing up to protect Libya’s reputation, which was being tarnished by some Arabic-language media outlets.

### Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>BT</th>
<th>AJE</th>
<th>France 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>انتم من الساحة الخضراء تقدرون الحقيقة التي تحاول أجهزة الخيانة والعمالة والندالة والرجعية والจบ تحاول أن تغطيها شؤو صوركم أمام العالم أجهزة عربية تغدركم وتخدكم وقدم صوركم بشكل يسيء لكل ليبي وليبية</td>
<td>you from the Green Square are presenting the truth which the devices of treason and betrayal and villainy and reactionary and cowardness are trying to cover they are tarnishing your image in front of the world Arabic devices alas sisters are fouling you and betraying you and presenting your images in a way that offends each Libyan [male] and Libyan [female]</td>
<td>you give the truth which big- that the agents and cowardness try to distort- to cover it to give a wrong picture of you before the world some uh Arab uh /medias/ are betraying you and put- give- give a picture of you- depict you as a bad people</td>
<td>these are Arabic people brother people brothers who are- (inaudible) you and who are tarnishing the image of all Libyans</td>
</tr>
</tbody>
</table>

14 The interpreter said media in its plural form. As mentioned in Chapter 4, the English interpretations were transcribed as heard, including the grammatical inconsistencies.
The most important contributors to creating anger is a set of highly emotive features from the semantic and lexical level. The stretch involves the list of three *fouling you and betraying you and presenting your images in a way that offends each Libyan [male] and Libyan [female]*, which highlights the main theme that the Arabic-language media outlets, through broadcasting the news of the revolutionaries, were betraying Libya. Repeating the plural object pronoun كم /kom/ which is attached to the lexical items *fouling you/ betraying you/ presenting your images* makes the addressees feel that they are personally targeted by these media outlets. Moreover, it creates rhyme, as well as stress. The list of three also embeds the emphatic phrase *each [male] Libyan and [female] Libyan*, which further adds emphasis.

Furthermore, words such as /الخيانة/ العمالة/ النذالة/ الرجعية/ والجبن/ تشوه صورتكم/ the agents of treason/ betrayal/ villainy/ reactionary and cowardness/ tarnishing your image bear very negative connotations reflecting the speaker’s contempt of these “conspiring” media outlets. Irony is also incorporated in the word *sister* which was used to amplify anger through revealing the speaker’s disappointment and shock at the conduct of some Arab countries, which work against the principles of sisterhood amongst the Arab countries. These words are organised successively in a list that could cause a processing challenge for TV interpreters. Lists and enumerations, as explained in Chapter 2, are likely to pose a cognitive challenge for simultaneous interpreters because they burden their short term memory, leading sometimes to omissions.

Below is a table which illustrates the English renditions of the emotive features used in the Arabic stretch. Each rendition will be explored independently as two distinct patterns emerge.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>France 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- the devices of treason and betrayal and villainy and reactionary and cowardness are</td>
<td>that the agents and cowardness try to distort- to cover it to give a wrong picture of you</td>
<td>Unavailable</td>
</tr>
</tbody>
</table>
The delivery of the interpreter of AJE begins rather incoherent. The original soundtrack reveals that the interpreter hesitated at the beginning of the rendition when he heard the word devices, indicating facing difficulties. He then used the approximate rendition agents instead of devices, while omitting other emotive lexical items, including treason/ betrayal/ villainy/ reactionary/ sister. Additionally, multiple self-corrections were used while rendering the list of three, which seems to have caused delay that perhaps led to condensing the list and omitting the embedded emphatic phrase each Libyan [male] and Libyan [female]. On the other hand, the emotive phrase tarnishing your image (line 2) was paraphrased into to give a wrong picture of you. It is important to note that the interpreter did use the verb to distort before he quickly retracted and used the mentioned paraphrased rendition.

The available rendition of France 24’s interpreter shows a rather condensed version of the original stretch. The list of three (line 2) is condensed, and the condensed and general rendition all Libyans was used instead of each Libyan [male] and Libyan [female]. She also used the approximate phrase brother people brothers to render the emotive word sister.

Discussion
The main dominant strategies which were observed in these two renditions are omission and condensation. The fact that the original emotive words were delivered successively by the speaker might have made it difficult for the interpreters to process, leading to omitting some
of them and, therefore, downgrading the overall emotive effect. Additionally, the list of three comes directly after the successive emotive words, which increases the density of the stretch, possibly leading to further condensation. As explained earlier, the interpreter of AJE was hesitant while rendering this list, indicating that he was facing a difficulty. Hesitation had also a negative impact on the perception of the rendition, which, as discussed in Chapter 2, is expected to be as smooth as TV news presenters’.

Moreover, the use of paraphrase by the interpreter of AJE to render the emotive word **tarnish** into **to give a wrong picture of you** led to a further downgrade in the emotive effect. As explained in the analysis, the interpreter did use the word **tarnish** in the beginning before he quickly retracted and used the paraphrased rendition which means he knew the word’s counterpart in English but chose a different rendition for a particular reason. This assumption is further supported in the following example where the same word **tarnish** was used again by the speaker and the same paraphrased rendition was also used by the interpreter. The example will be briefly analysed and discussed below with a special focus on the rendition of AJE’s interpreter.

### Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>شوهوا صوركم في إذاعات عربية شقيقة لأسف يخدمون الشيطان يريدوا إهانتكم نحن نريد أن نرد الآن بالفعل فوق الأرض في الميدان</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>they tarnished your image on Arabic sister channels alas they serve Satan they want to humiliate you we want now to react indeed on the ground in the field</td>
</tr>
<tr>
<td>AJE</td>
<td>they- they give- they bad picture of you in the some Arabic media they want to insult you we want to retrieve in- in the square everywhere</td>
</tr>
<tr>
<td>France 24</td>
<td>they have tarnished your image on Arabic channels which are in the service of Satan they want to humiliate you today we want to reclaim our strength on the field</td>
</tr>
<tr>
<td>Press TV</td>
<td>unfortunately some- some Arab stations- radio stations are serving the Satan they want to humiliate- humiliate you now we- now we are- we are holding and we are resisting</td>
</tr>
</tbody>
</table>
While all TV interpreters parallel-rendered almost all main emotive features, including the emotive lexical items and the metaphor *they serve Satan*, the interpreter of AJE hesitated at the very beginning of the rendition when he heard the verb *tarnish*. He, just like in the preceding example, adopted the strategy of paraphrase, using the hesitant rendition *they give- they bad picture of you*. The Arabic verb *شوّه* tarnish is very common. It also has a direct counterpart in English, and it is unlikely that the interpreter did not know it, particularly as he did use the word *tarnish* in example 1 before he retracted and used a paraphrased rendition. Paraphrasing the verb, therefore, may suggest that the interpreter chose to avoid its rendition to mitigate its intensity as Gaddafi used it to accuse some media outlets, particularly Al-Jazeera where the interpreter works, of stirring Libyans against him. The fact that the interpreter omitted the metaphor *they serve Satan*, which depicts these media outlets as mere traitors, further supports this assumption. The interpreter’s choice, therefore, seems to have been influenced by his agency. It is, however, difficult to speculate if this choice was self-motivated or encouraged by the channel to maintain its public image. Further studies on the implication of interpreters’ agency on their choices of strategies is worth investigating.

To conclude both examples, the emotion of anger was rather downgraded owing to omitting and condensing significant emotive features in example 1. Both strategies might have been used owing to the dense stretch where a list of successive words was employed, along with a subsequent list of three. A further source of emotive downgrade was observed in the two renditions of AJE’s interpreter, who used the strategy of paraphrase, may be to mitigate Gaddafi’s attack against some Arabic-language media channels, including Al-Jazeera. The hesitant delivery of AJE’s interpreter further contributes to downgrading the emotive effect in his rendition as it hinders its smooth flow.

The emotion of anger is further escalated in the following example. The speaker becomes more detailed stating what some Arabic-language media outlets do to undermine Libya in order to stir people’s emotion of anger against him. Thus, Libyans, particularly the older generation the speaker is banking on, would no longer believe what they air and would probably boycott them.
Example 3

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>يقولون لهم انظروا إلى ليبيا انظروا إلى ليبيا لا تريد العز لا تريد المجد لا تريد التحرير لا تريد الثورة انظروا إلى ليبيا تريد الدروشة تريد اللحى تريد العمايم انظروا إلى ليبيا تريد الاستعمار تريد الاستكاكة تريد الحضيض</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>they tell them look at Libya it does not want pride it does not want glory it does not want liberation it does not want revolution look at Libya it wants aldarwasha it wants beards it wants turbans look at Libya it wants colonization it wants relapse it wants nadir</td>
</tr>
<tr>
<td>AJE</td>
<td>look at the Libyans look at Libya does not- need does not need victory does not- does not want revolution they want the uh- the aa turbans- people of turbans and long beards Libya wants- that Libyan wants the uh colonialism</td>
</tr>
<tr>
<td>France 24</td>
<td>you have to (inaudible) Libya they want you not to be proud they want Libya to be a Libya of the bearded ones they want a Libya of colonialism of decline</td>
</tr>
</tbody>
</table>

To achieve this emotive effect, the speaker employed a combination of emotive features that belong to the syntactic level, and the semantic and lexical levels.

Syntactically, parallelism is very significant in this stretch. It is demonstrated between the main clauses through repeating the clause look at Libya at the beginning of each main clause. It is also reflected through repetition of the same grammatical structure between the sub-clauses: **Look at Libya it does not want pride it does not want glory it does not want liberation it does not want revolution/ Look at Libya it wants aldarwasha it wants beards it wants turbans/ Look at Libya it wants colonization it wants relapse it wants nadir**. The complete parallelism, namely exact repetition of the grammatical structure, enhances the rhythm of the stretch and catches the attention of the listener.

Furthermore, the two parallel sub-clauses **it wants aldarwasha it wants beards it wants turbans/ it wants colonization it wants relapse it wants nadir** are organised in a list of three structure, adding further emotive effect. The lexical items incorporated within these lists are highly emotive, which indicates that these channels promote a negative image of the Libyan people as being extremists, backwards and slaves. Moreover, some of the lexical items, including aldarwasha / beards/ turbans (all connote negatively symbolising
transformation into extremism) are culturally bound, which makes them difficult to render into the B language of the interpreters. Also, successive emotive words such as liberation/revolution/relapse/nadir were all employed within this fairly short stretch, raising its density and thus creating a processing challenge for the TV interpreters.

The table below includes the English renditions of the emotive features of the current stretch. The renditions will be explored independently.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>France 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- it does not want pride it does not want glory it does not want liberation it does not want revolution</td>
<td>does not- need does not need victory does not- does not want revolution</td>
<td>they want you not to be proud</td>
</tr>
<tr>
<td>2- it wants aldarwash it wants beards it wants turbans</td>
<td>they want the uh- the uh turbans- people of turbans and long beards</td>
<td>they want Libya to be a Libya of the bearded ones</td>
</tr>
<tr>
<td>3- it wants colonization it wants relapse it wants nadir</td>
<td>Libya wants- that Libyan wants the uh colonialism</td>
<td>they want a Libya of colonialism of decline</td>
</tr>
</tbody>
</table>

The rendition of the interpreter of AJE does not maintain parallelism. The interpreter omitted the first clause in the Arabic stretch they tell them, which includes the plural subject pronoun that refers to some Arabic-language media outlets which Gaddafi is accusing of conspiring against Libyans. Following that, his rendition can be described as very hesitant, particularly while rendering the lists of three (line 2 and 3).

Unlike AJE’s interpreter, the interpreter of France 24 transformed the original stretch by omitting the key repetitive phrase look at Libya and repeating instead they want at the beginning of each clause, emphasising the accusatory tone of the speaker and creating
parallelism. However, the rendition is very condensed at the semantic level as many lexical items included in the lists of three are omitted.

Discussion
Similar to previous examples, omission and condensation were very evident in both renditions which might be the result of the density of the stretch. As discussed in Chapter 2, Gile (1995) noted that high speech density is probably the most frequent source of interpretation problems. The current stretch includes two lists of three involving several uncommon and cultural words, where omissions and condensation seem to be the interpreters’ way of relieving their cognitive capacity, on the one hand, and catching up with the speaker, on the other hand.

Furthermore, the hesitant rendition of AJE’s interpreter, which suggests the interpreter was facing difficulties while interpreting, affected the perception of his delivery and most importantly downgraded the emotive effect of the original stretch.

An important factor to consider in the current example is the different strategies applied by the two interpreters to render the recurrent verb phrase they tell them which, as discussed earlier, refers to what the media outlets promote. Omission of the subject pronoun they by the interpreter of AJE may have been a deliberate strategy, similar to the previous two examples, to mitigate the attack on the media outlets, including Al-Jazeera. By contrast, the interpreter of France 24 applied transformation, stressing the pronoun they, thereby escalating the emotive effect.

It is important to note that the interpreter of France 24, throughout her rendition of the speech, adopted the strategy of delayed delivery or extended long décalage. She would wait until the speaker finished the delivery of the stretch using his natural pauses to reproduce her rendition. If the stretch is long, she would wait until the speaker has delivered some clauses before she begins rendering. Perhaps that is why her delivery is rather condensed, yet coherent.

Similar rendition patterns can also be observed in the following example, which represents a shift in the speaker’s employment of the emotion of anger. After he had accused some Arabic-language media outlets of attempting to undermine Libya by recognising the
revolutionaries, Gaddafi, in the following stretch, directs his anger towards the revolutionaries themselves. He adopts the approach of attacking and insulting the revolutionaries portraying them as a worthless group who are paid by foreign countries to destroy Libya. By doing so, the speaker would stir people’s anger and disgust against the revolutionaries, and convince Libyans that they deserve neither support nor respect, which could thus turn people against them.

Example 4

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>من هؤلاء المأجورين المدفع لهم الثمن من المخابرات الأجنبية لعن الله عليهم تركوا العار لأولادهم إذا عندهم أولاد وتركوا العار لعائلاتهم إذا كنت عندهم عائلات تركوا العار لقبائلهم إذا كان عندهم قبائل</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>who are those paid [and] given the price from the foreign intelligence Allah’s curse be upon them they left disgrace to their children if they had children and they left disgrace to their families if they had families they have left disgrace to their tribes if they had tribes</td>
</tr>
<tr>
<td>AJE</td>
<td>who are these agents who are being paid by security (inaudible) Lord cast them damn him- damn them they left- if they have /tribals/</td>
</tr>
<tr>
<td>France 24</td>
<td>these who take the money of secret services let God punish them they are traitors to their families to their tribes</td>
</tr>
<tr>
<td>Press TV</td>
<td>who are those mercenaries who have been paid from- from alien intelligence God’s curse be upon them they brought curse for their families and for their tribes if they- if they have tribes</td>
</tr>
</tbody>
</table>

The current stretch involves emotive features from the syntactic level, and the semantic and lexical level. At the syntactic level, the stretch involves three parallel conditional clauses they left disgrace to their children if they have children/ they left disgrace to their families if they had families/ they have left disgrace to their tribes if they had tribes which indicate that the acts of the revolutionaries show they have not been raised gracefully. The clauses also involve repetition of the emotive lexical item disgrace, which suggests that the revolutionaries do disgraceful acts that bring nothing but shame to their families. By employing these emotive features, Gaddafi tries to make the families and tribes of the revolutionaries feel ashamed of their sons and, hence, feel responsible for stopping them.
The speaker employed the rhetorical question **who are those paid [and] given the price from the foreign intelligence**, which humiliates the revolutionaries by questioning their identity, giving the impression that they are a worthless unknown group. Furthermore, the question is tangled with emotive words such as **agents/ paid**, explicitly indicating that the revolutionaries are traitors who work for foreign parties, a similar approach used by Mubarak, but much more explicit here.

More emotive words and expressions are used in the stretch, including the religious expression **God’s curse be upon them**, which, in addition to insulting the revolutionaries, suggests that their acts are not approved by religion and they, therefore, deserve neither support nor sympathy.

The renditions of these features, which are illustrated in the table below where Press TV’s rendition, which is available for this stretch, adds a new perspective in this regard.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>France 24</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- who are those paid [and] given the price from the foreign intelligence</td>
<td>who are these agents who are being paid by security (inaudible)</td>
<td>these who take the money of secret services</td>
<td>who are those mercenaries who have been paid from- from alien intelligence</td>
</tr>
<tr>
<td>2- Allah’s curse be upon them</td>
<td>Lord cast them damn him- damn them</td>
<td>let God punish them</td>
<td>God’s curse be upon them</td>
</tr>
<tr>
<td>3- they left disgrace to their children if they had children and they left disgrace to their families if they had families they have left disgrace to their tribes if they had tribes</td>
<td>they left- if they have /tribals/</td>
<td>they are traitors to their families to their tribes</td>
<td>they brought curse for their families and for their tribes if they- if they have tribes</td>
</tr>
</tbody>
</table>
Two approaches can be observed in the three interpreters’ versions in relation to rendering the rhetorical question (line 1). While the interpreters of AJE and Press TV parallel-rendered the rhetorical question, the interpreter of France 24 transformed it into the relative clause **these who take the money of secret services**.

The parallel structure (line 3) was not maintained in all three renditions. The interpreter of AJE was probably delayed after he corrected the preceding segment (line 2), which, along with the speaker’s speedy delivery, seem to have led to the distorted and incomplete rendition of the subsequent four parallel clauses. The interpreter of France 24 condensed them into the explicit rendition **they are traitors to their families to their tribes**, while the interpreter of Press TV hesitated right after he rendered the first clause omitting the three remaining ones.

**Discussion**

It seems that the speedy delivery of the speaker in addition to the complex structure of the stretch have led to the incomplete rendition by AJE’s interpreter and the condensed renditions by France 24’s and Press TV’s interpreters. While the basic content of the original stretch is maintained in both renditions, the original emotive effect resulting from parallelism and emotive lexical items is downgraded.

The humiliating tone connoted by the original rhetorical question seems rather toned down in the rendition of France 24’s interpreter owing to the strategy of transformation. Although this strategy created much more effect in the interpreter’s rendition of the preceding stretch, it seems here to downgrade the original effect.

6.3 Patriotism

The current section includes four examples all of which draw on the same theme of depicting Libya as the axis of the world and Libyans as the most respected nation. Unlike Mubarak, who relied mainly on stirring people’s feelings of duty towards their homeland through portraying Egypt as their vulnerable mother, who must be protected by them, Gaddafi relied mainly on hyperbole through portraying Libya as the strongest country in the world. In the first stretch, for example, Gaddafi refers to Libya as the world’s leading country where all continents choose to meet. This image plays on people’s emotions of pride and patriotism.
Example 1

| Arabic Stretch | Libyans today are one pointed at with fingers (i.e. well known), which, in the Arabic culture, is used to indicate the outstanding rank a person holds to the extent that everyone points at him/her admiringly. Such usage triggers people’s pride and motivates them to unite together to protect the unique status their country has reached. Furthermore, the stretch involves the two significant verbs leads/ convene which help set the image of the leading role Libya is assuming amongst the countries of the world. The table below illustrates these features, along with their English renditions. |
|---|---|---|---|
| BT | Libya leads the continents Asia and Africa and Latin America and even Europe all the continents convene their summits in Libya this is a glory for the Libyan [males] and the Libyan [females] the Libyan has now become one pointed at with fingers in all parts of the world | | |
| AJE | Libya leading- Libya is leading continents Africa Asia and South America victory today-people of Libyans and this is being pointed at the Libyans | | |
| France 24 | the Libya that reunites the continents in Africa in Europe in Latin America the Libya which show the greatest summits | | |
| Press TV | *(first part of the rendition is not available)* this is a pride for Libya and everybody is looking at Libyan people as the heroes | | |

A number of emotive features from the semantic and lexical level contribute to achieving patriotism. First, the stretch incorporates emphasis tools, including **all the continents/all parts**, which contribute to the exaggerated image that Libya is a very well-recognised country in the whole world. Additionally, the speaker employed the metaphor **one pointed at with fingers** (i.e. well known), which, in the Arabic culture, is used to indicate the outstanding rank a person holds to the extent that everyone points at him/her admiringly. Such usage triggers people’s pride and motivates them to unite together to protect the unique status their country has reached.

Furthermore, the stretch involves the two significant verbs **leads/convene** which help set the image of the leading role Libya is assuming amongst the countries of the world.

The table below illustrates these features, along with their English renditions.
<table>
<thead>
<tr>
<th>continents Asia and Africa and Latin America and even Europe <strong>all the continents convene</strong> their summits in Libya</th>
</tr>
</thead>
<tbody>
<tr>
<td>continents Africa Asia and South America</td>
</tr>
<tr>
<td>continents in Africa in Europe in Latin America <strong>Libya which show the greatest summits</strong></td>
</tr>
</tbody>
</table>

2- the Libyan has now become one pointed at with fingers in all parts of the world today-people of Libyans and this is being pointed at the Libyans and everybody is looking at Libyan people as the heroes

The interpreter of AJE omitted the emotive clause **all the continents convene their summits in Libya** (line 1) after the self-correction **Libya leading- Libya is leading** in the preceding segment. The remainder of his delivery (line 2) is rather distorted.

The interpreter of France 24 used the approximate verb **reunites** to render the original **lead**. She also transformed the original clause **all the continents convene their summits in Libya** into **the Libya which show the greatest summits**, while omitting the semantic feature of the metaphor and the emphasis tool.

On the other hand, the interpreter of Press TV, whose rendition covers only the metaphor, used the explicit rendition **everybody is looking at Libyan people as the heroes** to render it.
Discussion
The rendition of AJE’s interpreter, as discussed, is distorted and, therefore, barely has any emotive effect. A possible reason is that the interpreter was far behind the speaker, which therefore led to him losing track of the stretch. On the other hand, approximation and transformation used by the interpreter of France 24 to render the two significant verbs lead/show seemed to mitigate the hyperbole which characterises the speaker’s style in general and this stretch in particular. Using Libya as the subject of the transformed clause instead of the original all continents and omitting the verb convene do not highlight the speaker’s claim of Libya being chosen by all continents as a place to convene their summits, as a sign of recognition of its extraordinary rank. A further downgrade of the emotive effect is caused by omitting the metaphor which has no direct equivalent in English. However, the strategy of explicitation used by the interpreter of Press TV seems to carry a level of exaggeration, similar to that expressed in the original metaphor.

Patriotism is further evident in the following stretch, whose effect results from the combined use of emotive features from the syntactic and the semantic levels. The speaker utilises the long history of Libya’s struggle against the Italian occupation, reminding his people of their victory.

Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>إيطاليا قبلت يد ابن الشهيد شيخ الشهداء عمر المختار وهذا مجد ما بعده مجد لم يد لـ المنفه فقط ولا للبطنان فقط ولا لبنتناغي فقط بل للبيبين والعرب والمسلمين</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>Italy kissed the hand of the son of the Sheikh of all martyrs Omar Al-Mukhtar and this is a glory with no after glory not only for Al-Manfah nor for Batnan only nor for Bengasi only but to all Libyans to the Arabs and to the Muslims</td>
</tr>
<tr>
<td>AJE</td>
<td>Libya even braced the grave of the Sheikh of all martyrs Omar Al-Mukhtar it is not- it is not the victory for the cities of Libya but the victory for Libyan people</td>
</tr>
<tr>
<td>France 24</td>
<td>Italy has recognized the chief of the martyrs we are here not just for Tripoli or for Bengasi we are for all Arabs All Muslims it is that glory that we are seeking</td>
</tr>
</tbody>
</table>
The emotion of patriotism is achieved through using emotive features from different linguistic levels. For example, the stretch involves the parallel clause not only for Al-Manfah, nor for Batnan only, nor for Bengasi only but to all Libyans and Arabs and Muslim, which amplifies Libya’s rank through adopting a gradual escalation of the emotive effect by listing one Libyan city at a time ending with all Arabs and then all Muslims.

Semantically, the speaker used the metonymy Italy kissed the hand of the son of the Sheikh of all martyrs Omar Al-Mukhtar referring to Berlusconi’s visit to Sirte in 2010 to apologise to the Libyan people over the Italian occupation of Libya. The emotive phrase kissing the hand of the son of the sheikh of all martyrs, who is a symbol of national struggle against the Italian occupation, establishes an image of submissiveness from Italy towards Libya, arousing feelings of superiority and patriotism.

A comparison by feature will be conducted across the different renditions, which are illustrated in the table below, to explore how each TV interpreter rendered the emotive feature in question.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>France 24</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- Italy kissed the hand of the son of the Sheikh of all martyrs Omar Al-Mukhtar</td>
<td>Libya even braced the grave of the Sheikh of all martyrs Omar Al-Mukhtar</td>
<td>Italy has recognized the chief of the martyrs</td>
<td>Italy before during- you remember during Omar Al-Mukhtar’s era</td>
</tr>
<tr>
<td>2- and this is a glory with no after glory</td>
<td></td>
<td></td>
<td>this is our glory</td>
</tr>
<tr>
<td>3- not only for Al-Manfah nor for Batnan only nor</td>
<td>it is not- it is not the victory for the cities of Libya</td>
<td>we are here not just for Tripoli or for Bengasi we</td>
<td>not for any tribe for all tribes for all Libyans for</td>
</tr>
</tbody>
</table>
for Bengasi only
but to all Libyans
to the Arabs and
to the Muslims
but the victory
for Libyan people
are for all Arabs
All Muslims it is
that glory that we
are seeking
Arabs and the
Muslims

At the syntactic level, most interpreters used general renditions such as the cities of Libya/all tribes to render the names of the Libyan cities, which create the parallel structure in the Arabic stretch. The interpreter of France 24 rendered one name, namely Bengasi, only while using another one that was not used by the speaker, namely Tripoli, which suggests that she also experienced difficulties remembering the names. However, the rendition of Press TV’s interpreter not for any tribe for all tribes for all Libyans for Arabs and the Muslims still involves parallelism.

At the semantic level, none of the interpreters parallel-rendered the original verb kissed the hand of which forms the core of the original emotion of patriotism. Instead, the interpreter of France 24 resorted to substitution to render it as Italy has recognized the chief of the martyrs. The rendition of AJE Libya even braced the grave of the Sheikh of all martyrs Omar Al-Mukhtar involves transformation and omission where Libya becomes the subject. Finally, the interpreter of Press TV, when heard the clause, was hesitant, which perhaps led to the distorted rendition Italy before during- you remember during Omar Al-Mukhtar’s era. Although the interpreter rendered the subsequent segments, his delivery is still incoherent owing to the distorted rendition of the first clause.

Discussion
The proper nouns embedded in the parallel clause seem to have caused a difficulty for the TV interpreters and seemed to be the main reason for the interpreters’ resorting to generalisation to render most of them. This strategy seems to disrupt the gradual emotive escalation involved in the original clause.

Metonymy, which was used to arouse patriotic emotions in this stretch, seemed to be another difficulty trigger for all three interpreters, who used approximation, omission and transformation to render the original metonymy. While these strategies enabled the
interpreters to render the basic content, they did not preserve the original connotations of Italy’s submissiveness to Libya, therefore downgrading the emotive effect.

Another way used by Gaddafi to stir patriotism in the following example is employing a metaphor that works with the plural subject pronoun to express solidarity and awaken people’s patriotic emotions.

**Example 3**

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>قال بشير السعداوي الحرية شجرة لا يتفنّي ظلالها إلا من غرسها بيده وسقاها بدمه ليبيا شجرة نحن نتفنّي ظلالها لأننا غرسناها بيدنا وسقيناها بدمنا</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>Bashir Sadawi said Liberty is a tree whose shade cannot be sought except by who planted it with his hand and watered it with his blood. Libya is a tree which we seek its shade because we planted it with our hand and watered it with our blood.</td>
</tr>
<tr>
<td>AJE</td>
<td>Sadawi says that freedom that cannot enjoy the shadow of these trees unless he seed the blood with it it’s- we planted these trees and we watered it with our blood.</td>
</tr>
<tr>
<td>France 24</td>
<td>the Sheikh Sadawi said liberty is a tree you can use its shadow.</td>
</tr>
<tr>
<td>Press TV</td>
<td>and Bashir Sadawi who fought for freedom and nobody will get the benefit of this unless those who have- those who fought- we- we have watered those trees in Libya by our hands.</td>
</tr>
</tbody>
</table>

The stretch encompasses two parts; the first is based on a metaphor used by a Libyan politician, Bashir Sadawi. **Liberty is a tree whose shade cannot be sought except by who planted it with his hand and watered it with his blood.** The second part **Libya is tree which we seek its shade because we planted it with our hand and watered it with our blood** is another metaphor built on the preceding one.

The speaker, therefore, refers to Libya as a tree, planted by the hand of all Libyans and watered with their blood. The reference to blood and planting with one’s own hands is extremely emotive, entailing sacrifices and bearing the responsibility for protecting this
“plant”. Additionally, referring to Sadawi, a politician who played a significant role in Libya’s independence, contributes to the patriotic spirit intended in the stretch.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>France 24</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- liberty is a tree whose shade cannot be sought except by who planted it with his hand and watered it with his blood</td>
<td>freedom that cannot enjoy the shadow of these trees unless he seed the blood with it</td>
<td>the Sheikh Sadawi said liberty is a tree you can use its shadow</td>
<td>and Bashir Sa’dawi who fought for freedom and nobody will get the benefit of this unless those who have- those who fought –</td>
</tr>
<tr>
<td>2- Libya is tree which we seek its shade because we planted it with our hand and watered it with our blood</td>
<td>it's- we planted these trees and we watered it with our blood</td>
<td>we- we have watered those trees in Libya by our hands</td>
<td></td>
</tr>
</tbody>
</table>

The renditions of AJE and Press TV’s interpreters can be described as incoherent. The actual soundtrack shows that the two interpreters struggled to cope with the speaker, experiencing delay. Additionally, the interpreters were still under the effect of the preceding stretch, which involved several proper names of the speaker’s ancestors and their tombs’ locations, which might have already loaded the interpreters’ processing capacity. Also, this stretch was delivered directly after the preceding one without a pause. These factors might have affected the interpreters’ processing capacity resulting in frequent hesitations, omissions, incoherence and uncomfortable voice.

The rendition of France 24, on the other hand, is condensed. The interpreter condensed the first metaphor and transformed its structure into liberty is a tree you can use its shadow, while omitting the second metaphor altogether. The interpreter of France 24, who adopted the strategy of delayed delivery across her rendition, seems to have had to use this extreme condensation because the speaker did not pause after the end of this stretch either. She delayed her rendition, listening to what he was saying, as she normally did, but when she
realised that the speaker carried on after the end of this stretch; she probably had to condense
the rendition to the minimum so that she would be able to catch the following segment.

**Discussion**
While the renditions of AJE and Press TV are incoherent and, thus, emotively toned down
to the minimum, the rendition of France 24 is extremely condensed, where no reference to
blood or planting with one’s own hand is made. Additionally, the original stretch relied on
the plural subject pronoun to stir solidarity which is not reflected in her rendition either, thus
downgrading the emotive effect to the minimum.

The last stretch in this section is another example of the speaker’s hyperbole used to arouse
people’s pride and patriotism. The speaker depicted himself and probably his supporters as
heroes who defied the strongest countries in the world. He relied on the plural subject
pronoun to express solidarity.

**Example 4**

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
</tr>
</thead>
<tbody>
<tr>
<td>نحن قاومنا جبروت أمريكا جبروت بريطانيا الدول النووية قاومنا جبروت حلف الأطلسي لم تستسلم وكتا نحن صامدون هنا</td>
</tr>
<tr>
<td>BT</td>
</tr>
<tr>
<td>we resisted the tyranny of America the tyranny of Britain the nuclear countries we resisted the tyranny of Atlantic alliance we did not surrender and we were resilient here</td>
</tr>
<tr>
<td>AJE</td>
</tr>
<tr>
<td>we did not give in we were resilient here</td>
</tr>
<tr>
<td>France 24</td>
</tr>
<tr>
<td>we stood up to everyone we even stood up to NATO we never capitulated we resisted always</td>
</tr>
<tr>
<td>Press TV</td>
</tr>
<tr>
<td>we did not surrender at that time we will remain here on this soil</td>
</tr>
</tbody>
</table>

The stretch draws mainly on emotive features which belong to the semantic and lexical level.
It involves the detached plural pronoun نحن we, whose function in the stretch is to stress the
regular plural subject pronoun attached to the Arabic verb قاومنا [we] resisted and, therefore,
communicates more solidarity. Pronouns in Arabic are normally embedded in verbs or
nouns. Therefore, when a pronoun is used independently, it functions to stress the embedded pronoun.

Additionally, the stressed verb we resisted is followed by the list of three the tyranny of America the tyranny of Britain the nuclear countries whose lexical items, along with other lexical items including the Atlantic alliance/resilient/ here, contribute directly to the emotion of patriotism as they show the greatness of Libyans, who defied and defeated powerful countries.

The emotive features of this stretch are illustrated in the table below, which will be followed by analysis of the renditions.

<table>
<thead>
<tr>
<th>BT</th>
<th>AJE</th>
<th>France 24</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- we resisted</td>
<td>we stood up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2- the tyranny of America the tyranny of Britain the nuclear countries</td>
<td>to everyone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3- we resisted the tyranny of Atlantic alliance we did not surrender and we were resilient here</td>
<td>we did not give in we were resilient here.</td>
<td>we even stood up to NATO we never capitulated we resisted always</td>
<td>we did not surrender at that time we will remain here on this soil</td>
</tr>
</tbody>
</table>

The interpreters of AJE and Press TV rendered only the last part of the stretch. This is perhaps because both interpreters, as the soundtrack reveals, were still rendering the previous stretch when the speaker was delivering the new one. In other words, the interpreters were behind the speaker and, thus, could only relay the last part of the stretch.

The rendition of France 24 is more detailed than the other renditions, yet condensed, compared with the original. She, as explained before, employed a long décalage before
rendering during the speaker’s pauses. She condensed the list of three, using the general rendition everyone. Furthermore, important words such as tyranny/ nuclear powers/ resilient were omitted.

Discussion
This stretch is like other previous ones where the continuous delivery of the speaker seems to have affected some interpreters, who omitted many emotive features, downgrading the emotive effect of their renditions.

The strategy of delayed delivery seemed to help the interpreter of France 24 deliver the basic content of the stretches and produce a confident and coherent delivery compared with the other interpreters. Yet, her renditions in most examples are less emotive than the original. Another important point to note is the possibility of a deliberate choice on the part of the interpreters to tone down the hyperbole which characterises the speaker’s discourse. The interpreters in this section seem to have avoided to render particular lexical items which would rather seem exaggerated for non-Arab viewers.

6.4 Compassion
This section includes two examples in which the speaker attempted to arouse the emotion of compassion. As discussed in Section 6.1, it is not typical of Gaddafi to stir compassion towards himself because of his proud character.

The first example is a good illustration of stirring compassion, which normally requires humbleness, in a rather proud way. While he confirms that he is a very humble Bedouin who has lived in a tent, Gaddafi stresses that this fact places him in a rank higher than all presidents and leaders because he is a revolutionary rather than conventional head of state. Gaddafi, apparently, is trying to tell the protesters that he is one of them and that is the reason why he is discriminated against as a president by the international community leaders.

Example 1

| Arabic Stretch | أنا أرفع من المناصب التي يتقلدها الرؤساء والأبهات أنا مقاتل مناضل ثائر من الخيمة من البادية والتحمت معي المدن والقرى والواحات في ثورة تاريخية جاءت بالأمجاد للليبيين وسيتمعون بها جيلاً بعد جيل |

154
<table>
<thead>
<tr>
<th>Source</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>I am higher than the positions which the presidents and misters hold I am a fighter a mujahid a struggler a revolutionary from the tent from Badia and all the cities and villages and oasis fused with me in a historical revolution which brought glories to the Libyans and they will enjoy them a generation after generation</td>
</tr>
<tr>
<td>AJE</td>
<td>I’m bigger than any- any job I am- I am a revolutionary I’m from the- Bedouin from rural area from the oasis of- that brought the victory and enjoyed a generation after generation</td>
</tr>
<tr>
<td>France 24</td>
<td>I am above the level of leaders I am a revolutionary I am a Bedouin I am a man who lives in a tent all have united around me and all the generations will benefit from that</td>
</tr>
<tr>
<td>Press TV</td>
<td>I am- I am much higher than the posts those are talking about the posts I am a fighter I am a fighter with the Libyan fighters and all- all the cities and the oasis and the villages they know me very well they will- all the</td>
</tr>
</tbody>
</table>

The stretch involves emotive features mainly from the semantic and lexical level. The speaker employed the first person pronoun along with very positive emotive words, including *I am higher/ I am a fighter a mujahid a struggler a revolutionary/ fused with me* which indicate that the speaker is a selfless leader, who sacrificed his luxurious presidential life for his homeland. Furthermore, the word *mujahid* has religious connotations, suggesting that his actions stem from the provisions of Islam and, therefore, there is probably no reason to protest against him. Moreover, the three nouns *a fighter a mujahid a struggler a revolutionary* have the same morphological pattern and begin with the same sound /mu/, resulting in alliteration.

The speaker also said he is from the *Badia/ form the tent*, which portrays him as a normal person rather than a president, and also implies that he is very close to his people. Furthermore, the two words indicate that he enjoys all Bedouin traits of bravery, generosity, selflessness and sacrifice.

Additionally, the speaker employed the list of three *the cities [and] the villages and the oasis*, which demonstrates the speaker’s popularity among Libyans. The list manifests
morphological parallelism owing to repetition of the definite article /al/ at the beginning of each noun, consolidating its effect. The speaker concluded the stretch, reminding of the glories and the revolution he had achieved together with people.

Owing to the different rendition patterns, each interpreter will be explored independently.

<table>
<thead>
<tr>
<th></th>
<th>BT</th>
<th>AJE</th>
<th>France 24</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-</td>
<td>I am higher than the positions which the presidents and misters hold</td>
<td>I’m bigger than any- any job I am- I am a revolutionary</td>
<td>I am above the level of leaders I am a revolutionary</td>
<td>I am- I am much higher than the posts those are talking about the posts I am a fighter I am a fighter with the Libyan fighters</td>
</tr>
<tr>
<td></td>
<td>I am a fighter a mujahid a struggler a revolutionary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-</td>
<td>from the tent from Badia</td>
<td>I’m from the-Bedouin</td>
<td>I am a Bedouin I am a man who lives in a tent</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-</td>
<td>all the cities and villages and oasis fused with me</td>
<td>from rural area from the oasis of- that brought the victory and</td>
<td>all have united around me and all the generations will benefit from that</td>
<td>and all- all the cities and the oasis and the villages they know me very well they will- all the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>enjoyed a generation after generation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The interpreter of AJE omitted some lexical items at the beginning of the rendition which can be described as hesitant. Additionally, he hesitated when he heard the speaker saying from the tent from Badia probably because of the cultural connotations associated with these items. The interpreter omitted the tent and used the explicit rendition Bedouin following the hesitant rendition I’m from the-. However, it seems this hesitation caused the
The rendition of Press TV’s interpreter, similar to AJE’s, involves hesitation and incompleteness. He omitted the three emotive nouns a mujahid/ a struggler/ a revolutionary and elaborated using the phrase I am a fighter with the Libyan fighters. Probably, this elaboration caused a delay that led the interpreter to omit the subsequent segment from the tent from Badia. The interpreter parallel-rendered the list of three, while rendering the emotive verb fused with me, using the approximate rendition they know me very well. The long décalage caused by the earlier elaboration in addition to the speaker’s speedy delivery probably led to the final incomplete clause they will- all the.

The interpreter of France 24 used transformation, where the original long clauses were transformed into shorter repetitive ones I am above the level of leaders I am a revolutionary I am a Bedouin I am a man who lives in a tent, creating rhythm and emphasis. At the semantic level, she condensed the original list of three all the cities and villages and oasis into the general rendition all and used the approximate rendition united around me instead of fused with me. Lexically, the interpreter omitted the emotive nouns a mujahid/ a struggler/ a fighter. Similar to AJE’s interpreter, she used explicitation to render the cultural words from the Badia as I am a Bedouin. The interpreter, as explained before, used delayed delivery which, although helped her get the basic content in most stretches, led to condensations and omissions.

Discussion
Although all interpreters maintained the first person pronoun which is expected as simultaneous interpreters speak on the behalf of the speaker, the rendition of the interpreter of France 24, who applied transformation, shows more stress on the personal pronoun.

The incoherent and incomplete renditions of AJE’s and Press TV’s interpreters downgraded the emotive effect. As discussed before, this could be a result of the long décalage which might have caused the interpreters to lag behind the speaker and lose the thread of meaning. On the other hand, the rendition of France 24, who, as explained before, used a long décalage, involved a more emotive effect than the other renditions. However, omitting
important emotive words and using generalisation and approximation to render some others make the rendition less emotive than the original.

In the following stretch, the speaker consolidates his attempt to arouse his people’s compassion by reminding them of his grandfather, who fell a martyr defending Libya. Highlighting the speaker’s history of sacrifices and achievements helps convince the audience that he does not deserve to be mistreated by Libyans and, most importantly, that he is eligible to remain president.

Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>أنا دافع ثمن بقائي هنا أنا جدي عبدالسلام أبومنيار أول شهيد سقط فوق الخمس في أول معركة عام 1911</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>I paid the price of my staying here my grandfather Abdelssalam Abu Minyar is the first martyr who fell on Khoms in the first battle in 1911</td>
</tr>
<tr>
<td>AJE</td>
<td>I’m paying the price for staying here my grandfather Abdelssalam Abu Menyar who fell a martyr in 1911</td>
</tr>
<tr>
<td>France</td>
<td>I have paid the price my grandfather was a martyr who fell in 1911</td>
</tr>
<tr>
<td>Press</td>
<td>I paid the price my grandfather is Abdel Salam Bomenyar the martyr who fought against the Italians</td>
</tr>
</tbody>
</table>

Similar to the previous stretch, the current one combines emotive features from the semantic level in addition to the morphological level. Perhaps the most significant semantic feature is the idiom I have paid the price of my staying here which stresses that the speaker has already earned his position because of the sacrifices he and his ancestors offered to Libya. Additionally, the speaker used the superlative form the first, which highlights the sacrifice of his grandfather being the first to defend Libya and die for it.

The renditions, illustrated in the table below, will be explored in relation to the emotive features used in this stretch.
At the semantic level, the interpreters of France 24 and Press TV condensed the idiom as they did not render its last part for staying here which is important to stress speaker’s attachment to Libya. The interpreter of Press TV transformed the original verb embedded in the idiom by using the simple past verb paid. By contrast, the interpreter of AJE parallel-rendered the idiom.

At the morphological level, none of the interpreters parallel-rendered the superlative form the first, which highlights the sacrifice of the speaker’s grandfather as being the first martyr. Although all interpreters omitted the name of the battle Khoms, the interpreter of Press TV used elaboration by adding the clause who fought against the Italians. Considering the non-Arab viewers, who cannot relate to the battle’s name, the interpreter’s strategy seems relevant and effective.

**Discussion**

The strategies of condensation and transformation used by the interpreters to render the semantic feature of the idiom helped the interpreters maintain the basic content, but seemed to downgrade the overall emotive effect. Omitting the phrase for staying here in the renditions of France 24’s and Press TV’s interpreters downgrades the level of stress reflected by the original idiom. Furthermore, using the past verb instead of the present perfect have paid by the interpreter of Press TV carries less stress than the original, while using the progressive form in AJE’s rendition distorts the meaning. Moreover, the omission of the
superlative form at the morphological level contributes to a further downgrade in all renditions.

6.5 Confidence
Similar to other emotions, confidence was achieved by employing a rather sharp tone and by the humiliation of the revolutionaries. Gaddafi, in the following example, attempts to reassure his supporters that the revolutionaries will not take over Libya. To do so, he pictured the revolutionaries as worthless inferiors, who cannot destroy Libya.

Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>لا يمكن أن يعطل هذه المسيرة التاريخية الظافرة حفنة من شاذات الأفق الماجورين من هؤلاء القطط والفتوران التي تقفز من شارع إلى شارع ومن زنقة إلى زنقة في الظلام</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>it cannot be possible to hinder this glorious historical procession by a handful of paid mercenaries of those cats and mice which jump from road to road and from alley to alley in the dark</td>
</tr>
<tr>
<td>AJE</td>
<td>we cannot hinder the process of this revolution from this- these-hu greasy rats and cats</td>
</tr>
<tr>
<td>France 24</td>
<td>no one can stop this process- this revolutionary process a handful of people who sold out- of rats who react in the shadows will not be able to do anything</td>
</tr>
<tr>
<td>Press TV</td>
<td>nobody will stop it some mercenaries cannot stop Libya those rats who are getting paid from /the some/ alien powers</td>
</tr>
</tbody>
</table>

The most significant emotive features in this stretch belong to the semantic and lexical level. The speaker began the stretch using the negation particle لا/ la/ it cannot be possible to hinder..., which emphasises the revolutionaries’ inability to undermine Libya.

The clause involves emotive lexical words, which have been used several times across the speech, such as handful/ paid mercenaries/ rats. These words show that the revolutionaries are too inferior and too coward to be able to undermine Libya and block its progress.

Additionally, Gaddafi used a metaphor when he referred to the protesters as cats and mice which jump from road to road and from alley to alley in the dark. This metaphor
indicates that the revolutionaries are cowards, who act in the dark and, thus, cannot be feared. It also can mean they are traitors, who work in disguise to destroy their homeland. The Arabic phrase زنقة إلى زنقة from an alley to an alley involves the colloquial word زنقة alley, which might be unknown for some TV interpreters.

<table>
<thead>
<tr>
<th>BT</th>
<th>AJE</th>
<th>France 24</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- it cannot be possible to hinder this glorious historical procession</td>
<td>we cannot hinder the process of this revolution</td>
<td>wo one can stop this process- this revolutionary process</td>
<td>nobody will stop it</td>
</tr>
<tr>
<td>2- a handful of paid mercenaries</td>
<td>a handful of people who sold out-</td>
<td>some mercenaries cannot stop Libya</td>
<td></td>
</tr>
<tr>
<td>3- of those cats and mice which jump from road to road and from alley to alley in the dark</td>
<td>from this- these- uh greasy rats and cats</td>
<td>of rats who react in the shadows will not be able to do anything</td>
<td>those rats who are getting paid from the some alien powers</td>
</tr>
</tbody>
</table>

Similar to the last example in the previous section, the current rendition of AJE we cannot hinder the process seems to lack self-monitoring, thus making it rather distorted. Also, the remainder of the rendition from this- these-aa greasy rats and cats involves hesitation and self-corrections, and lacks the original metaphor.

The interpreter of France 24’s interpreter parallel-rendered most of the emotive features, including the negation and the emotive words such as handful/ rats/ sold out. On the other hand, the interpreter condensed and paraphrased the metaphor which jump from road to road and from alley to alley in the dark into who react in the shadows.
The rendition of Press TV’s interpreter incorporates detailed emotive features. The negation was parallel-rendered and so were several emotive words. However, the interpreter omitted the metaphor used at the end of the original stretch.

**Discussion**

The rendition of AJE does not maintain the original emotive effect owing to the distorted rendition caused probably by lagging behind the speaker. The unfamiliar word included in the metaphor seems to have caused problems for the interpreters, thus perhaps leading to the use of the strategies of omission and condensation in the other two renditions, which seem to downgrade the overall emotive effect in these renditions.

**6.6 Conclusion**

The TV interpreters, who rendered Gaddafi’s speech live on several international TV channels, similar to the preceding chapter, had to handle two levels of challenges: Linguistic and non-linguistic ones. In terms of the linguistic challenges, the speaker resorted mainly to emotively dense stretches in which several emotive features were incorporated. Parallelism, highly emotive lexical items, in addition to cultural words and expressions were frequently used by the speaker within the same stretch. These emotively dense stretches seem to have led to employing strategies of transformation, condensation, approximation and omission most of which led to a downgrade to the original emotive effect.

Moreover, the distinctive style of the speaker which relies mainly on hyperbole is perhaps another important factor when it comes to using certain strategies. In most examples where hyperbole was used, TV interpreters resorted to strategies such as approximation, paraphrase and omission leading in most cases to a downgrade to the original emotive effect.

Another important point regarding this level of challenges is the aggressive and sometimes offensive language used by the speaker, which seems to have dictated certain strategies in the English deliveries. For example, the interpreter of AJE used the strategy of paraphrase perhaps to mitigate the accusations made by the speaker against the interpreters’ agency. Omission, on the other hand, was observed, particularly in France 24’s delivery, when rendering offensive language. Mitigating the blunt language of the speaker could be deliberately chosen by this interpreter because in most cases she had time enough to render
but for some reasons she did not. A possible explanation could be attributed to the interpreter’s gender, which probably led her to tone down the speaker’s offensive language.

The non-linguistic challenges which were observed in this chapter are related to the speaker’s style highlighted in Section 6.1. These challenges are mainly a result of the speaker’s speedy and continuous delivery in addition to other factors such as fatigue and stress. Interpreters, working in the simultaneous mode, as explained earlier in Chapter 2, are vulnerable to conditions where total processing capacity requirements are high. Such conditions, according to Gile (2008: 65), may occur as a result of dense or fast delivered speeches. In addition, delivering a speech with an accent or a type of logic with which the interpreter is not familiar, as the case with Gaddafi, may also lead to such conditions. Consequently, one or all of the Efforts may be disrupted, resulting in errors or omissions (2008: 65).

The implications of the above-mentioned factors can be observed in the renditions of the interpreters of AJE and Press TV in particular. The multiple hesitations they experienced and the self-corrections they made suggest that it was not easy for them to render the speech. The difficulties they encountered led, in many instances, to omitting important emotive features or producing incomplete renditions, apart from hindering the smooth flow of the deliveries.

By contrast, the interpreter of France 24 adopted an overarching strategy of delayed delivery, namely an extended long décalage. Her rendition’s soundtrack reveals she was far behind the speaker, producing the previous stretch when he had already delivered two clauses of the current. She would normally wait for the speaker to deliver a long unit before beginning to translate. Although delaying her delivery did not affect her confident performance, the long décalage she deliberately adopted seems to have led her to produce a very condensed rendition in most examples. While condensation seems a good approach to adapt to the speaker’s speedy delivery and dense discourse, it led, in many cases, to abandoning or downgrading the emotive effect involved in the stretches.

The following table summarises the main challenges encountered by TV interpreters in this chapter and the main strategies they used to handle them.
<table>
<thead>
<tr>
<th>Linguistic Challenges</th>
<th>Emotively dense stretches</th>
<th>Transformation; condensation; approximation; omission</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hyperbole</td>
<td>Approximation; paraphrase; omission</td>
<td></td>
</tr>
<tr>
<td>Offensive language</td>
<td>Paraphrase; omission</td>
<td></td>
</tr>
<tr>
<td>Non-linguistic Challenges</td>
<td>Time pressure/ speedy and continuous delivery / fatigue</td>
<td>Omission</td>
</tr>
</tbody>
</table>

The following chapter is the last analytical one which will explore Bashar Al-Assad’s speech. The chapter addresses a further specific challenge for TV interpreters, i.e. the excessive use of figurative language.
Chapter 7: Analysis of Bashar Al-Assad’s Political Speech

This chapter is the last one in the analytical part of the study. It will analyse the political speech of Bashar Al-Assad delivered in 2013. Similar to the preceding two chapters, the chapter will first highlight the wider context of the speech and the historical background of the speaker and then delve into the analysis of the linguistic choices if the speaker and the TV interpreters.

7.1 Al-Assad’s Political Discourse
Bashar Al-Assad was born on 11 September 1965. His father Hafez Al-Assad became leader of the Arab Socialist Ba'ath Party in the 1970 Corrective Revolution after he toppled Salah Jadid, Head of the military faction in Ba'ath Party, and appointed himself president of Syria. After the death of Hafez Al-Assad in 2000, after 29 years in office, the Parliament voted to lower the minimum age of candidates from 40 to 34 enabling Bashar, who was 34 back then, to be elected president. On 27 May 2007, Bashar was re-elected president for another seven-year term, after an official uncontested win of 97.6% of the votes in a referendum.

Since the beginning of his presidency, Al-Assad has established an image of himself as an anti-Western moderniser. Although Syria was suffering from economic and social challenges, which triggered revolutions in other Arab countries, “Al-Assad was connected with and liked by the people” (Haran 2016: 2) http://www.ipcs.org/pdf_file/issue/RootsoftheSyrianCrisis_VPHaran.pdf. However, the spark of the Syrian revolution was initiated by the way the security forces handled a protest by 15 school students who were accused of painting anti-regime graffiti in March 2011 in the southern town of Deraa and were arrested accordingly.

Protests erupted and the main demands of the protests back then were to release the arrested children and lift the emergency state. For two weeks since the outbreak of the demonstrations, Al-Assad remained silent, perhaps hoping for the crisis to be resolved, particularly as the children were released. On 30 March, 2011, Al-Assad addressed
Parliament using the same approach as Mubarak and Gaddafi, namely blaming the protesters for working with outside powers, rather than introducing reforms.

The protesters were disappointed and the demonstrations escalated. Consequently, Al-Assad made another address in which he promised to lift the state of emergency which was in force since Ba’ath came to power 48 years ago. He also issued a decree which regulates the right to peaceful protest as well as abolishing the Higher State Security Court. However, the demands of the protesters had already escalated asking the president to step down.

On 20 June, Assad delivered another speech, lasting nearly an hour, in which he promised to launch a national dialogue to implement reforms, new parliamentary elections, and more freedoms. However, it seems that the measures implemented to control the protests were not convincing and did not succeed. Therefore, the protests continued and expanded in other cities. In late July 2011, a group of defecting officers from Al-Assad’s army announced the formation of the Free Syrian Army, the first formal rebel movement. One month later, US President Barack Obama called on Al-Assad to step down, followed by several other world powers.

The conflict, which was predicted by many to end by the departure of Al-Assad, stretched into another year. In June 2012, Al-Assad referred to his country as “witnessing a real state of war”, and blamed “terrorists” and “criminal killers” for continuing the conflict.

On January 6, 2013, Al-Assad delivered a lengthy televised speech at a banquet of scholars and society figures. According to Abdel Bari Atwan, Editor in Chief of Rai al Youm Newspaper (see http://www.bariatwan.com/english/?p=451), Al-Assad’s speech “was noticeably more assured and eloquent than earlier addresses given since the start of the popular revolution against his regime”. In this speech, he proposed a solution to end the then two-year-old crisis in Syria through fostering a comprehensive national dialogue and drafting a new constitution through public referendum. Yet, Al-Assad said very clearly, he would not negotiate with the Syrian opposition abroad, and accused them of being ‘Western puppets’. He declared that, if negotiations were to take place, they would be with their masters (‘the original not the image’, as he put it). He refused to acknowledge the existence of an internal opposition in the first place. Finally, he insisted that he will remain in power, ignoring the demands for him to step down.
Emotively speaking, the speech drew on anger and sympathy for a great part. The speaker’s main aim was to convince the international community that his war against the revolutionaries was legitimate. To do so, he attempted to portray what was happening as an act of terrorism and revealed the suffering of the Syrian families trying to draw sympathy. Confidence was also one of the emotions through which the speaker attempted to reassure the Syrians that the current situation would end. The language of the speaker, as the analysis will reveal, is highly figurative across the different emotions.

The available stretches of this speech will be analysed in the following section with a special focus on the emotions employed by the speaker to communicate his messages. The chapter is divided into four sub-sections: anger, compassion, confidence and fear.

### 7.2 Anger

Most of Al-Assad’s speech, as discussed in the previous section, is rather defiant. The main theme around which the speech revolved was to convince not only his own people but also the international community that Syria was facing a conspiracy. Arousing people’s feelings of anger against the conspirators who want to undermine their homeland is, therefore, a main emotion in the speech. This section includes four examples. The first example, delivered six minutes into the speech, is similar to Mubarak’s and Gaddafi’s approaches in arousing anger through listing the acts of destruction and killing committed by the ‘revolutionaries’.

#### Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>BT</th>
</tr>
</thead>
<tbody>
<tr>
<td>قتلوا المدنيين والأبرياء لقتلوا النور والضياء في بلدنا اغتالوا الكفاءات والعقول ليعتموا جهلهم على عقولنا خربوا البنية التحتية التي نبنيها بأموال الشعب لتتغيب الموانئ في حياتنا حرموا الأطفال من مدارسهم ليخرجوا مستقبل البلاد ويعربوا عن جاهلتهم قطعوا الكهرباء والاتصالات وإمداد الوقود وتركوا الشيوخ والأطفال يغاسون برد الشتاء دون دواء تأكيداً لوحشيتهم أما لصومتهم فتجلت في تخريب الصوامع وسرقة القمح والطحين ليتحول رغيف الخبز حلاً وليجوع المواطن</td>
<td>they killed the civilians and the innocents in order to kill the light and the illumination in our country they assassinated the competencies and the minds in order to circulate their ignorance on our minds they sabotaged the infrastructure which were built by the people’s money in order for suffering to penetrate in our life they deprived children from their schools in order to</td>
</tr>
<tr>
<td>CNN</td>
<td>the civilians and the innocent people in Syria they assassinated the talented people of Syria the brains of Syria as well they destroyed the civil infrastructure and the people’s safety and security and destroyed their own livelihood and destroyed their schools and destroyed the country’s future they cut off electricity and communication and fuels and left the elderly and the children spend the winter in cold and in assuring their own savagery and their favour in destroying the silos of the bread and the wheat</td>
</tr>
<tr>
<td>Press TV</td>
<td>the killing of civilians and innocent takes away the blessings from our country they killed the experts they’ve tried to kill the intellectuals in order to expand or spread ignorance they also attacked the infrastructure in order to increase the sufferings of other people they prevented the children from going to their schools in on order to destroy the future of the people and to express their ignorance they also took away the electricity and the communications and the fuel and they left the elderly and the youth suffering in the cold of winter without medicine without any medical assistance this shows a brutali we also saw their /stealings/- saw how they stole the wealth and stole all the daily goods of the people so that the people would hunger</td>
</tr>
<tr>
<td>Sky News</td>
<td>people who are criminal can kill the hope in our country and they put their ignorance among their minds so the suffering would increase in the life of people- citizen they deprive children from their schools and that is reflected their ignorance in acting like that they left the elderly suffering from the coldness of winter with their aggressive attacks also their meanness is reflected in destroying the wheat silos and stealing the wheat</td>
</tr>
</tbody>
</table>

The emotive effect in this stretch is produced mainly by the combined effect of emotive features that belong to the syntactic level, and the semantic and lexical level. Syntactically, complete parallelism is very significant in this long stretch. It is produced by employing a
recurring structure of verbal clauses each of which states one of the revolutionaries’
destructive acts (e.g. they killed the civilians and the innocents), followed by an adverbial
accusative of cause or reason stating the motive or purpose of this act (e.g. in order to kill
the light and the illumination in our country). The effect of the parallel clauses gradually
escalates across the stretch, as a new clause stating a new destructive act is added. As
explained before, complete parallelism produces a very pleasant rhythm which attracts the
attention of the listener and makes the speaker’s words more memorable and, thus, more
effective.

The effect of the parallel clauses is further escalated owing to the embedded semantic
emotive features. Metaphors, for example, are embedded in some of the adverbial accusative
clauses such as to kill the light and the illumination in our country/ to circulate their
ignorance on our minds/ suffering to penetrate in our life/ sabotage the country’s
future/ the bread loaf to become a dream.

Additionally, the speaker employed emotive lexical items that depict the destructive nature
of the “revolutionaries”, including killed/ assassinated/ sabotaged/ deprived/ cut off/ left.
Moreover, the culture specific word jahiliyyah highlights the “barbarism” of the
revolutionaries. It originally refers to the period of time before the advent of Islam when
people were particularly ignorant of the existence of Allah and their deeds were devoid of
the good human values imposed later on by Islam. This word, therefore, indicates that the
listed acts are as barbaric as the acts of people during the Jahiliyyah era, and that the doers
cannot be true believers in Allah. This word, therefore, is important because it refutes the
claims of the revolutionaries of fighting for a good cause.

Finally, the rhyme and rhythm of the stretch are highly emotive owing to the repetition of
the masculine plural morpheme in the end of the past verbs قتلوا/ اختاروا/ اغتالوا/ قررتوا
حمموا/ تحملوا/ قطعوا/ وتركوا killed/ in order to kill/ assassinated/ in order to
circulate/ sabotaged/ deprived/ to sabotage/ to express/ left.

Clearly, the stretch is dense and long, which might create a difficulty for interpreters. Below
is a table, which shows the English renditions of each of the parallel clauses incorporated in
the original stretch. The renditions of CNN’s and Sky News’s interpreters will be discussed
together as similar patterns seem to emerge, followed by the rendition of Press TV’s interpreter.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>CNN</th>
<th>Press TV</th>
<th>Sky News</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- they killed the civilians and the innocents in order to kill the light and the illumination in our country</td>
<td>the civilians and the innocent people in Syria</td>
<td>the killing of civilians and innocent takes away the blessings from our country</td>
<td>people who are criminal can kill the hope in our country</td>
</tr>
<tr>
<td>2- they assassinated the competencies and the minds in order to circulate their ignorance on our minds</td>
<td>they assassinated the talented people of Syria the brains of Syria as well</td>
<td>they killed the experts they’ve tried to kill the intellectuals in order to expand or spread ignorance</td>
<td>and they put their ignorance among their minds</td>
</tr>
<tr>
<td>3- they sabotaged the infrastructure which were built by the people’s money in order for suffering to penetrate in our life</td>
<td>they destroyed the civil infrastructure and the people’s safety and security and destroyed their own livelihood</td>
<td>they also attacked the infrastructure in order to increase the sufferings of other people</td>
<td>so the suffering would increase in the life of people- citizen</td>
</tr>
<tr>
<td>4- they deprived children from their schools in order to sabotage the country’s future and to express their jahiliyyah</td>
<td>and destroyed their schools and destroyed the country’s future</td>
<td>they prevented the children from going to their schools in order to destroy the future of the people and to express their ignorance</td>
<td>they deprive children from their schools and that is reflected their ignorance in acting like that</td>
</tr>
</tbody>
</table>
5- they cut off electricity communications and fuel supply and they left the elderly and the children undergo the coldness of winter without medicine confirming their brutality

they also took away the electricity and the communications and the fuel and they left the elderly and the youth suffering in the cold of winter without medicine without any medical assistance this shows a brutality

they cut off electricity and communication and fuels and left the elderly and the children spend the winter in cold

we also saw their stealings- saw how they stole the wealth and stole all the daily goods of the people so that the people would hunger

6- as for their thievery it manifested itself in the sabotage of silos and stealing of wheat and flour in order for the bread loaf to become a dream and the citizen to go hungry

and in assuring their own savagery and their favour in destroying the silos of the bread and the wheat

also their meanness is reflected in destroying the wheat silos and stealing the wheat

we also saw their stealing saw how they stole the wealth and stole all the daily goods of the people so that the people would hunger

The two interpreters of CNN and Sky News, as the soundtrack reveals, were lagging behind the speaker which seems to have led the former to produce the incomplete clause (line 1) and the condensed rendition (line 2) and the latter to produce the incoherent rendition (line 1 and 2). Consequently, parallelism in both renderings is not preserved. Also, many metaphors which are embedded in these clauses were not rendered. On the other hand, the interpreter of CNN transformed and paraphrased some of the clauses (lines 3 and 4), using and repeating the emotive verb destroyed four times, thus creating an emotive affect.

Finally, while the cultural word jahilayyah was rendered using the approximate word ignorance in the rendition of Sky News’s interpreter, it was omitted in the rendition of CNN’s interpreter.

The interpreter of Press TV maintained a partial parallel structure. He began his rendition by transforming the original verbal clause they killed the civilians and the innocents in order to kill the light and the illumination in our country into the nominal clause the
killing of civilians and innocent takes away the blessings from our country (line 1) which is not parallel with the subsequent ones. However, the remainder of the rendition involves parallelism similar to that of the Arabic stretch. Semantically, many of the metaphors embedded in the clauses of adverbial accusative of cause were also parallel-rendered. Nevertheless, the metaphor to kill the light in our country (line 1) was substituted using the metaphor the killing of civilians and innocent takes away the blessings from our country while the original metaphor in order for the bread loaf to become a dream (line 6) was omitted. Moreover, the interpreter rendered the emotive words heat and flour, the symbol of survival, using the general words wealth/daily goods. Finally, he resorted to approximation when he used ignorance to render the culture-specific word jahilayyah.

Discussion

At the syntactic level, partial parallelism can be seen in the rendition of Press TV’s interpreter owing to transforming the first verbal clause into a nominal one, while it was abandoned in CNN’s and Sky News’s renditions. As explained, the long décalage maintained by both interpreters might have led to losing track of the stretch, resulting in some distorted or incomplete renditions which disrupted the parallel structure. It is important to note that the speaker was reading out the speech and his delivery was fast. This could have led to a rather forced long décalage on the part of the two interpreters. The transformation and paraphrase adopted by the interpreter of CNN later on produced the effect of repetition which is, nevertheless, not as effective as the original rhythmic parallel clauses.

At the semantic and lexical levels, the effect of the metaphors and personification was toned down in the renditions of CNN’s and Sky News’s interpreters. Particularly, most metaphors and personifications that were originally embedded in the parallel clauses were omitted in these two renditions. The strategy of substitution which was used by the interpreter of Press TV to render the original metaphor they killed the civilians and the innocents in order to kill the light and the illumination in our country into the killing of civilians and innocent takes away the blessings from our country seems to compensate for the original effect. It, however, disrupts the flow of the original parallel structure which is built on verbal clauses.
The effect of the culture-specific word jahilayyah was abandoned in the rendition of CNN as the term was omitted. Rendering this word through approximation by Sky News’s and Press TV’s interpreters did not maintain its original connotations, as explained in the analysis. Apparently, the interpreters mixed the meaning of the word ignorance with jahilayyah as both words are derived from the same root and have semi-identical letters; however, they reflect different meanings. Ignorance is much more generic and does not connote the religious meanings embedded in jahilayyah. Nevertheless, considering the non-Arab viewers, who most likely are not familiar with the word jahilayyah, ignorance could be the most effective counterpart.

The emotive effect resulting from the recurrent plural masculine morpheme in the end of the Arabic past verbs is not maintained in all renditions owing to the different morphological systems between the two languages. Yet, repeating the plural pronoun they across the renditions in addition to verbs which end with the past suffix –ed produced an emotive effect in the renditions of CNN’s and Press TV’s interpreters.

In conclusion, the complex and long stretch coupled with the speaker’s fast delivery posed difficulties for most TV interpreters, who produced some incomplete and incoherent renditions. The rendition of Sky News’s interpreter, in particular, generates perhaps the least emotive effect, compared with the other renditions owing to the ungrammatical and some incoherent segments.

The following stretch is another example of the speaker’s attempts to arouse anger against the revolutionaries. After listing what he believes the revolutionaries do to destroy Syria and kill civilians, the speaker employs rhetorical questions which aim to establish his argument regarding the reality of the Syrian civil war.

**Example 2**

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>فهل هذا صراع على كرسي ومنصب أم صراع بين الوطن وأعدائه هل هو صراع على سلطة أم هو انتقام من الشعب الذي لم يعط أولئك الإرهابيين القتلة الكلمة المفتاح من أجل تفتيت سورية وتفتيت مجتمعها</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel</td>
<td>Question</td>
</tr>
<tr>
<td>---------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>BT</td>
<td>so is this a conflict over a chair and a position or a conflict between the homeland and its enemies is this a conflict over authority or a revenge against the people who did not give those killers terrorists the key word in order to fragment Syria and fragment its society</td>
</tr>
<tr>
<td>CNN</td>
<td>therefore this is a conflict between authority and power or between the enemies of the homeland this is a conflict those who wanted to take revenge against the people to end- to fragment Syria</td>
</tr>
<tr>
<td>Press TV</td>
<td>is this a confrontation of a power or is a confrontation of a nation and its enemies Is it a confrontation of a power or is it revenge against the people who did not give those terrorists and those killers the main say in order to divide Syria and divide our society</td>
</tr>
<tr>
<td>Sky News</td>
<td>is it a struggle for a country and its enemies or is it a revenge from people because they could not- they- they have been not silent in confronting those perpetrators</td>
</tr>
</tbody>
</table>

Similar to the previous stretch, the overall emotive effect results from employing emotive features from the syntactic and the semantic levels. The speaker draws on a parallel structure comprising two rhetorical questions which, according to Leanne (2010: 106), emphasise points, crystallise attention around important issues, lay the groundwork for delving into key themes and persuade the audience to accept the argument more readily.

The questions themselves integrate other semantic and lexical emotive features which boost their effect. For example, the repetition of the significant word conflict stresses the distinction that the speaker is trying to make that Syria is facing a conflict rather than a revolution. Highly emotive words including killers terrorists/ revenge/ homeland/ fragment/ its enemies are also incorporated in these questions.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>CNN</th>
<th>Press TV</th>
<th>Sky News</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- so is this a conflict over a chair and a position or a conflict between the</td>
<td>therefore this is a conflict between authority and power or between</td>
<td>is this a confrontation of a power or is a confrontation of a</td>
<td>is it a struggle for a country and its enemies</td>
</tr>
</tbody>
</table>

174
The rendition of CNN’s interpreter can be described as distorted. The interpreter was still rendering the previous stretch, which was long and complex, when the speaker had delivered the first rhetorical question in the current one. Therefore, this might have led the interpreter to lose the thread of meaning by transforming all rhetorical questions into incoherent clauses. Similarly, the interpreter of Sky News was still rendering the previous stretch when the speaker had delivered the first rhetorical question, leading him to produce condensed, yet coherent, renditions. The rendition also involves some self-corrections (line 2) which are a very clear indication of the interpreter’s self-monitoring, resulting from rendering into the B language.

Finally, the interpreter of Press TV parallel-rendered the rhetorical questions along with their parallel structures. He also parallel-rendered the repetitions and most of the emotive lexical items.

**Discussion**

It is evident at this point that the interpreters of CNN and Sky News produced condensed and/or incoherent renditions. This was probably owing to the high density of the speech and the speedy delivery of the speaker which forced them to maintain a rather “forced” long décalage. This is perhaps more evident in CNN’s rendition of this stretch which was
delivered right after the first without pauses. Hesitation, which was observed in the rendition of Sky News, is a clear indication of the difficulty the interpreter was encountering probably owing to the nature of the dense and fast-delivered speech.

On the other hand, the interpreter of Press TV, as the soundtrack reveals, was ahead of the speaker suggesting that he probably had obtained a copy of the speech beforehand. This could explain the semi-complete rendition of most segments, which caused problems for other interpreters, at this point.

The emotion of anger, in the following example, takes another dimension as the speaker attempts to stir people’s emotion of anger against some conspiring countries. This accusation is similar to that by Gaddafi who also accused some Arab countries of conspiring against Libya. Al-Assad, in the following example, employs emotive features from the syntactic level and the semantic and lexical levels.

**Example 3**

| Arabic Stretch | دُول عدوةٌ بُنيت على الاحتلال والعدوان لا تستغرب ما قامت وما تقوم به دول جارة جارت
|
| :: | على سورية وشعبها لتضعفه وتهيمن عليه ودول بحثت عن موقع لها في تاريخ لا تمتلكه
|
| :: | فكتبتُه بدماء الأبرياء من الشعب العربي والسيزي تحدداً
|
| BT | enemy countries [which] were built on occupation and assault we are not surprised of what they did and still do neighbouring countries aggrieved Syria and its people in order to weaken them and dominate them and countries looked for a location for them in a history they do not possess and so they wrote it with the blood of the innocents of the Arab nation and the Syrian in particular
|
| AJE | countries who are enemies they have built themselves on occupation and it is no strange for us to see that and others who wanted to dominate Syria and other countries that try to find place in history that they never had however they wrote the history with the blood of Arab people and in particular Syria
|
| CNN | any force any country that was built on occupation and those countries who are trying to oppress Syria and control it and some countries did
not have its own history but wrote its own history with the blood of the Arabs and the blood of the Syrian people as well

<table>
<thead>
<tr>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>enemy countries based upon occupation and hostility which we don’t find strange and other neighbouring countries are trying to weaken Syria and participating against Syria and other countries are searching for a certain position in history so they wrote it with the blood of the Syrian people and the Arab people</td>
</tr>
</tbody>
</table>

The parallel structure of this stretch plays a pivotal role in contributing to the emotive effect. Al-Assad classified the conspiring countries against Syria into three groups organised in parallel nominal clauses each of which explains what each group does. These three groups include enemy countries…/ neighbouring countries…/ countries looked for a location…

The parallel organisation catches the attention of the listeners and enhances the overall emotive effect.

Semantically, the parallel clauses incorporate other emotive features which boost their effect, including the two metaphors were built on occupation and assault/ they wrote it with the blood of the innocents of the Arab nation and the Syrians in particular. The metaphors depict the cruel side of some countries which have a history of destruction and shedding blood of Syrians. The speaker also used emotive lexical items which have negative connotations such as criminals/ occupation/ assault/ weaken/ dominate to convince the audience that these countries are evil and they support the terrorists who want to do damage to Syria.

Moreover, the speaker employed a pun using the noun جارة neighbouring and the verb جارت aggrieved in: neighbouring countries aggrieved Syria. Both Arabic words sound almost the same as they have the same root and share almost identical letters but indicate a contrasting meaning. The neighbouring countries, which are supposed to protect their neighbour (Syria), have shockingly aggrieved it. Thus, the combination of this contrasting phrase, yet harmonious in sound, creates a shock in the audience which maximises their emotional reaction.
The table below shows the different English renditions of the main emotive features followed by a discussion of the renditions with regard to each emotive feature.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>CNN</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- enemy countries</td>
<td>countries who are enemies they have built themselves on occupation and it is no strange for us to see that</td>
<td>any force any country that was built on occupation</td>
<td>enemy countries based upon occupation and hostility which we don’t find strange</td>
</tr>
<tr>
<td>[which] were built on occupation and assault we are not surprised of what they did and still do</td>
<td>and others who wanted to dominate Syria</td>
<td>and those countries who are trying to oppress Syria and control it</td>
<td>and other neighbouring countries are trying to weaken Syria and (participating) against Syria</td>
</tr>
<tr>
<td>2- neighbouring countries</td>
<td>and other countries that try to find place in history that they never had however they wrote the history with the blood of the Arabs people and in particular Syria</td>
<td>and some countries did not have its own history but wrote its own history with the blood of the Arabs and the blood of the Syrian people as well</td>
<td>and other countries are searching for a certain position in history so they wrote it with the blood of the Syrian people and the Arab people</td>
</tr>
<tr>
<td>aggrieved Syria and its people in order to weaken them and dominate them</td>
<td>and others who wanted to dominate Syria</td>
<td>and those countries who are trying to oppress Syria and control it</td>
<td>and other neighbouring countries are trying to weaken Syria and (participating) against Syria</td>
</tr>
<tr>
<td>3- and countries looked for a location for them in a history they do not possess and so they wrote it with the blood of the innocents of the Arab nation and the Syrian in particular</td>
<td>and other countries that try to find place in history that they never had however they wrote the history with the blood of the Arabs people and in particular Syria</td>
<td>and some countries did not have its own history but wrote its own history with the blood of the Arabs and the blood of the Syrian people as well</td>
<td>and other countries are searching for a certain position in history so they wrote it with the blood of the Syrian people and the Arab people</td>
</tr>
</tbody>
</table>
At the syntactic level, the interpreters of AJE and Press TV used inconsistent grammatical structures across the clauses, disrupting the original parallel structure. The interpreter of CNN, on the other hand, was far behind the speaker which seems to have led to losing the thread of meaning as the first two clauses he rendered were rather incomplete.

At the semantic level, all the interpreters parallel-rendered the metaphors, although the first metaphor (line 1) was distorted in the rendition of CNN’s interpreter. Different strategies were observed in relation to rendering the emotive feature of the pun between the two words جارة neighbouring countries/ جارت aggrieved, including parallel-rendering the noun neighbouring countries and omitting the verb aggrieved (Press TV- line3); using the generic word others instead of neighbouring countries and the approximate verb dominate instead of aggrieved (AJE- line3); omitting the whole phrase (CNN-line3).

**Discussion**

Although the renditions of AJE’s and Press TV’s interpreters are more detailed than CNN’s rendition, the emotive effect seems less than the original. The inconsistent grammatical structures observed in the renditions of AJE’s and Press TV’s interpreters seemed to disrupt parallelism which created a catchy rhythmic flow in the original version. Also, the long décalage kept by the interpreter of CNN, perhaps owing to the complex stretch and the speedy delivery of the speaker, led to incomplete clauses which do not involve parallelism. Semantically, the emotive effect of the metaphors seems downgraded to the minimum in the rendition of CNN’s interpreter as a result of the rather distorted delivery.

Additionally, the emotive effect of the pun feature is abandoned in all renditions owing to omission, approximation and generalisation used to render this language specific feature. Even if the interpreters had parallel-rendered the whole phrase in which the pun was used, the same effect would have been difficult, if not impossible, to be recreated in the TL owing to the different language systems between Arabic and English. Yet, omitting or rendering the original noun neighbouring as others not only abandoned the emotive effect of the pun, but also distorted the meaning by not mentioning that these “others” are in fact neighbouring countries.

The last example in this section is very significant as the speaker explains how the Takfirists (Islamist extremists) hijacked the revolution in Syria and started to terrorise people. The
approach in this stretch bears resemblance to that of Mubarak when he accused other parties of hijacking the peaceful demonstrations and turning them into violent confrontations. However, in the light of the situation in Syria, the speaker in the current stretch used much stronger words and metaphors.

Example 4

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>عَنْدَهَا لَمْ يَجِدُ التَّكْفِيرِيُّونَ بَدَأً مَمَّا لَيْسَ مِنْهُ بَدَأَ فَانْتَقَلُوا لِلنَّقُولِ فِي الصَّفَوفِ الأَمَامِيَّةَ وَاسْتَلَمُوا دَفْعَةً سَفِينَةَ الدَّمِّ وَالقَتْلَ وَالتَّكْنِيلَ</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BT</strong></td>
<td>then the Takfirists did not find an exit from what has no exit so they moved to fight in the front lines and took over the helm of the ship of blood and killing and deformity</td>
</tr>
<tr>
<td><strong>CNN</strong></td>
<td>the Salafists and the extremists went onto fight within the cities spreading killing and terrorism</td>
</tr>
<tr>
<td><strong>Press TV</strong></td>
<td>then the extremists found another only way they resorted to fight in the back lines and they use the procedure and practice of killing</td>
</tr>
<tr>
<td><strong>Sky News</strong></td>
<td>then those who attack others by being infidels they have become now taking the front lines in attacking citizens</td>
</tr>
</tbody>
</table>

The stretch, although short, incorporates several emotive features which belong mainly to the semantic and lexical level. First, the speaker employed the popular saying did not find an exit from what has no exit which means that the Takfirists could not find any other way to dominate the revolution except by starting to act in public after they have been acting in the dark. The saying involves the repetition of the word بَدَأَ exit creating a pleasant rhythm and emphasis. The same meaning of the saying is also reflected in the subsequent metaphor to fight in the front lines, indicating working publicly after they were working secretly in the back lines.

Furthermore, the stretch involves the metaphor took over the helm of the ship of blood and killing and deformity which embeds the list of three blood and killing and deformity. The metaphor is highly emotive as it portrays the Takfirists as terrorists who cannot be called revolutionaries, let alone the rhythm resulting from the list of three. The word Takfirists used by the speaker refers to a Sunni Muslim who accuses another Muslim of apostasy. The accusation itself is called takfir, derived from the word kafir (unbeliever), and is described
as when one who is, or claims to be, a Muslim is declared impure. This Islamic group is widely perceived as extremists who aspire to impose their own perception of Islam on other Islamic and non-Islamic groups by force.

The stretch, therefore, although short, is rather dense and may create a challenge in simultaneous interpreting. The following table presents the English renditions of the main emotive features included in the current stretch. The renditions will be discussed with regard to each emotive feature to draw the similarities and/or differences in rendering them.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>CNN</th>
<th>Press TV</th>
<th>Sky News</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- then the Takfirists did not find an exit from the inevitable</td>
<td>the Salafists and the extremists</td>
<td>then the extremists found another only way</td>
<td>then those who attack others by being infidels</td>
</tr>
<tr>
<td>2- so they moved to fight in the front lines</td>
<td>went onto fight within the cities</td>
<td>they resorted to fight in the back lines</td>
<td>they have become now taking the front lines in attacking citizens</td>
</tr>
<tr>
<td>3- and took over the helm of the ship of blood killing and deformity</td>
<td>spreading killing and terrorism</td>
<td>and they use the procedure and practice of killing</td>
<td></td>
</tr>
</tbody>
</table>

The saying (line 1) was paraphrased by the interpreter of Press TV, while it was omitted in the other two renditions. As for the metaphor moved to fight in the front lines (line 2), it was rendered using the paraphrased rendition within the cities in the rendition of AJE’s interpreter. Instead of saying the front line, the interpreter of Press TV said the back lines which is totally the opposite indicating a lack of self-monitoring. Although the interpreter of Sky News parallel-rendered the metaphor, his rendition they have become now taking
the front lines in attacking citizens is incoherent because the preceding rendition then those who attack others by being infidels is rather distorted.

The metaphor (line3) including the list of three was condensed and paraphrased into spreading killing and terrorism/ and they use the procedure and practice of killing in the renditions of AJE’s and Press TV’s interpreters, respectively, while it was omitted by the interpreter of Sky News.

Finally, the emotive lexical item Takfirists was rendered using approximation and elaboration the Salafists and the extremists in the rendition of AJE while it was rendered using the approximate rendition the extremists in Press TV’s. The interpreter of Sky News used the clause those who attack others by being infidels to paraphrase it.

Discussion
All renditions of this stretch involve paraphrase and omission which seem to have led to a downgrade in the emotive effect. For example, paraphrasing the metaphor (line 3) in the renditions of AJE’s and Press TV’s interpreters, although preserves the content, has led to downgrading its emotive effect, let alone downgrading the rhythm produced by the embedded list of three. Additionally, omitting the saying did not find an exit from what has no exit in the renditions of CNN and Sky News’s interpreters contributed to a further downgrade.

On the other hand, approximation and elaboration which were observed in rendering the emotive lexical item Takfirists by Press TV’s and AJE’s interpreters seem to be reasonable strategies and perhaps more relevant to the non-Arab viewers who probably are not familiar with the exact meaning of the Arabic word. However, substituting the original word with infidels by the interpreter of Sky News is rather inaccurate because Infidels refers to all unbelievers from any religion while Takfirists is a group of Muslims who accuse others from the same religion of being unbelievers.

7.3 Compassion
Compassion in Al-Assad’s speech differs from that seen in Mubarak’s and Gaddafi’s speeches. While Mubarak and Gaddafi aimed to arouse people’s compassion towards themselves in order to persuade them that they did not deserve to be ousted, Al-Assad aimed to stir “international” compassion towards the people of Syria to legitimise the war he was
leading against the armed revolutionaries. The same style of employing figurative language, which was very dominant in the preceding section, can be also observed in the one analysed here.

The first example, which represents the very first segment in the speech, illustrates the speaker’s attempt to depict the sorrow and suffering of his people because of the killing and violence done, as he claims, by the revolutionaries. To do so, highly emotive features from the syntactic and the semantic levels are employed.

**Example 1**

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>BT</th>
<th>AJE</th>
<th>CNN</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>اليوم أنظر إلى وجوهكم ووجوه أبناء بلدي وقد كساها الحزن والألم أنظر إلى عيون أطفال سورية فلا أرى ضحكة بريئة تشع منها ولا ألعاباً تزرع البسمة على وجوههم أرقب أيادي العجوز فلا أراها إلا متضرعة بالدعاء بالسلامة لابن أو ابنة أو حفيد</td>
<td>today I look at your faces and the faces of my country’s sons having been coated by sadness and pain I look at the eyes of Syria’s children and I do not see an innocent smile radiating from them nor toys planting a smile on their faces I watch the hands of the elderlies and I do not see them [the hands] except supplicating with a prayer of safety for a son or a daughter or a grandson</td>
<td>today I would look at your faces and the faces of people of my country with sadness and pain I look at the eyes of the children of Syria and I don’t see an innocent smile on their faces I look at the hands of the elderly seen them present their hands praying for their children daughters and grandchildren</td>
<td>today I look at your faces and the faces of my countrymen with sorrow and pain I look at the eyes of the Syrian children- the innocent eyes radiates hope in their faces I watch the hands of the elderlies who are calling for the peaceful return of their sons and daughters</td>
<td>today I look at your faces and I look at the faces of the sons of my country they are full of sorrow and pain I look at the eyes of the children of Syria I don’t see an innocent smile or an innocent laugh I don’t also see playing which put smiles on their faces I don’t see toys I hold onto the hands of the elderly I find that the elderly are praying for their sons or for their daughters or for their grandchildren</td>
</tr>
</tbody>
</table>
Syntactically, the emotion of compassion is generated mainly from parallelism. The stretch comprises three verbal parallel clauses each of which involves a present verb which embeds the first person singular pronoun necessary to communicate the speaker’s involvement and sympathy with what happens in his homeland.

Semantically, the first clause incorporates the metaphor having been coated by sadness and pain which depicts the extent of sorrow the Syrians experience as a result of the civil war. The second clause also involves the metaphor I do not see an innocent smile radiating from them and the personification nor toys planting a smile on their faces which show the implication of the civil war on the Syrian people particularly children. Finally, the third clause involves the metaphor supplicating with a prayer of safety for a son or a daughter or a grandson which also involves the list of three for a son or a daughter or a grandson enhancing the emotive effect and the rhythm of the stretch.

The stretch, therefore, is rather dense and complex. The following table includes the English renditions of the main emotive features. They will be discussed and compared as common patterns were observed.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>AJE</th>
<th>CNN</th>
<th>Press TV</th>
<th>Sky News</th>
</tr>
</thead>
<tbody>
<tr>
<td>today I look at your faces which have been covered with pain and sadness</td>
<td>today I would look at your faces and the faces of my country’s sons having been coated by sadness and pain</td>
<td>today I look at your faces and the faces of my countrymen with sorrow and pain</td>
<td>Today I look at your faces and I look at the faces of the sons of my country they are full of sorrow and pain</td>
<td>today I look at your faces which have been covered with pain and sadness</td>
</tr>
<tr>
<td>2-I look at the eyes of Syria’s children and I do not see an innocent smile radiating from them nor toys planting a smile on their faces</td>
<td>I look at the eyes of the children of Syria and I don’t see an innocent smile on their faces</td>
<td>I look at the eyes of the children of Syria- the innocent eyes radiates hope in their faces</td>
<td>I look at the eyes of the children of Syria I don’t see an innocent smile or an innocent laugh</td>
<td>I can look into the eyes of children Syria I can see that they-the- their faces are gloomy</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>3- I watch the hands of the elderly and I do not see them [the hands] except supplicating with a prayer of safety for a son or a daughter or a grandson</td>
<td>I look at the hands of the elderly seen them present their hands praying for their children daughters and grandchildren</td>
<td>I watch the hands of the elderly who are calling for the peaceful return of their sons and daughters</td>
<td>I hold onto the hands of the elderly I find that the elderly are praying for their sons or for their daughters or for their grandchildren</td>
<td>I look at the hands of the elderly-</td>
</tr>
</tbody>
</table>

Syntactically, the parallel structure which boosted the rhythm of the original stretch can only be seen in the rendition of Press TV’s interpreter. The inconsistent grammatical structures used in the other renditions seem to weaken the parallel flow.

Semantically, both the interpreters of AJE and CNN omitted the metaphor in the first clause (line 1) and rendered the remaining clause as with sorrow and pain which is not accurate. The speaker was referring to the faces of the Syrians which are covered with sorrow and pain caused by the war in Syria and the renditions mean that the speaker was feeling sad while looking at their faces. The interpreters of Press TV and Sky News, on the other hand, paraphrased the metaphor into they are full of sorrow and pain/ covered with pain and sadness, respectively.
The metaphor and the personification in the second clause (line 2) were condensed and rendered as *I don’t see an innocent smile on their faces* in the rendition of AJE. The interpreter of Press TV omitted the metaphor but he paraphrased the personification into *I don’t also see playing which put smiles on their faces I don’t see toys*. The interpreters of Sky News and CNN hesitated while rendering the second clause, leading the former to omit the metaphor and the latter to produce the rather distorted rendition *the innocent eyes radiates hope in their faces*. The hesitation, which caused a delay, seems to have led the interpreter of Sky News to condense and paraphrase the subsequent personification into *their faces are gloomy* and the interpreter of CNN to omit it altogether.

The metaphor in the last clause (line 3) was parallel-rendered by the interpreters of Press TV, AJE and CNN, although the emotive word *supplicating* was rendered using the approximate renditions *praying* and *calling*. Finally, the embedded list of three was condensed into *their sons and daughters* in the rendition of CNN’s interpreter, while it was expanded into *their sons or for their daughters or for their grandchildren* in the rendition of Press TV’s interpreter.

The rendition of Sky News’s interpreter is incomplete although the interpreter, according to the soundtrack, did not hesitate and maintained a short décalage. Perhaps the fact that this stretch was delivered at the very beginning of the speech affected the interpreter’s concentration as he was probably adapting to the speaker’s style.

**Discussion**

The main strategies which were observed in the renditions are paraphrase and condensation. While paraphrase seemed reasonable and carried an emotive effect in the renditions of Press TV and Sky News when rendering the first metaphor, it led to a downgrade of the original emotive effect in the rendition of Sky News when rendering the second metaphor. Furthermore, condensing the second metaphor and personification in the rendition of AJE’s interpreter led to a rather flat rendition, compared with the original. The incomplete rendition observed at the end of Sky News’s delivery disrupted the flow of the rendition causing a further downgrade.
The compassionate discourse continues in the second example. The speaker talks about the heartbroken mothers and the families who lost one or more members because of the civil war in Syria employing a highly emotive language.

Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>نلتقي اليوم وهناك أمهات فقدت أبناءها خيرة أبنائها وأسر فقدت معيلها وأطفال تيتموا وإخوة تفترقوا بين شهيد ونازح ومفقود</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>we meet today and there are mothers [who] lost their children their best children and families lost their provider and children orphaned and brothers dispersed between a martyr and a refugee and a missing</td>
</tr>
<tr>
<td>AJE</td>
<td>many women lost their children- the best of their children families lost their carers and many children became orphans siblings have been divided between killed missing</td>
</tr>
<tr>
<td>CNN</td>
<td>we are meeting while there are mothers who have lost their sons and families have lost their bread winners and children who have been orphaned and many have been martyred and left the country as a refugee</td>
</tr>
<tr>
<td>Press TV</td>
<td>we meet today at the time where mothers have lost their children- their most beloved children and families have also lost people who provide for them and also children who have become orphans brothers and sisters who have left one another as martyrs or refugees or missing people</td>
</tr>
<tr>
<td>Sky News</td>
<td>there are mothers who had lost their best children families that lost their supporter and children became orphaned and brothers have been separated between a martyr or migrant</td>
</tr>
</tbody>
</table>

Similar to his previous stretch, the speaker drew mainly on a parallel structure in which highly emotive features are tangled. The parallel structure is made up of four nominal clauses (i.e. mothers [who] lost…/families lost…/children orphaned…/brothers dispersed…). The repetition of the same grammatical structure creates a pleasant rhythm that helps boost the emotive effect of the speaker’s words. The emotive effect is further enhanced by the morphological and phonological parallelism exiting between the past verbs تيتموا/تفترقوا orphaned/ dispersed. Both verbs have the same morphological pattern, begin
with the same past tense morpheme (تـ) and end with the same masculine plural morpheme (ـاءـين)، resulting in alliteration and rhyme.

Semantically, the last clause incorporates the list of three between a martyr and a refugee and a missing, which enhances the rhythm and stresses the meaning. Also, the choice of words, which are demonstrated in the table below, reflects a high level of emotiveness touching on people’s feeling of loss and the state of parting and separation the Syrians have experienced.

<table>
<thead>
<tr>
<th>BT</th>
<th>AJE</th>
<th>CNN</th>
<th>Press TV</th>
<th>Sky News</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- we meet today and there are mothers [who] lost their children their best children [and] families lost their careers and many children became orphans siblings have been divided</td>
<td>many women lost their children- the best of their children families lost their careers and many children became orphans siblings have been divided</td>
<td>we are meeting while there are mothers who have lost their sons and families have lost their careers</td>
<td>we meet today at the time where mothers have lost their children- their most beloved children and families have also lost people who provide for them and also children who have become orphans brothers and sisters who have left one another</td>
<td>there are mothers who had lost their best children families that lost their supporter and children became orphaned and brothers have been separated</td>
</tr>
<tr>
<td>2- between a martyr and a refugee and a missing</td>
<td>between killed missing</td>
<td>and left the country as a refugee</td>
<td>as martyrs or refugees or missing people</td>
<td>between a martyr or migrant</td>
</tr>
</tbody>
</table>
At the syntactic level, parallelism can be seen in the rendition of Press TV’s interpreter, who used consistent grammatical structure across his rendition. The interpreters of AJE and CNN transformed the active structures into passive (line 1 and 2), while the interpreter of Sky News used inconsistent tenses, including the present progressive, simple present, passive voice, past perfect and simple past which disrupt the parallel structure.

Semantically, the list of three (line 2) was paralleled-rendered in the rendition of Press TV, while it was transformed into verbal clauses in the rendition of CNN’s. The interpreters of AJE and Sky News condensed the list of three into killed missing/ a martyr or migrant, respectively.

Finally, generalisation was used by the interpreters of AJE and Sky News to render the emotive word brothers into siblings/ many, respectively. By contrast, the interpreter of Press TV used elaboration through rendering the word brothers into brothers and sisters.

Discussion
At the syntactic level, the strategy of transformation applied by the interpreters of AJE and CNN led to partial parallelism while the inconsistent grammatical structure used by the interpreter of Sky News led to abandoning the emotive effect of parallelism.

At the semantic and lexical level, condensing the list of three led to abandoning its effect in the renditions of AJE and CNN’s interpreters. The rhythm was toned down particularly in the rendition of AJE’s interpreter who did not use any connector between the two remaining items. Transformation, which was used by the interpreter of CNN to render the list of three into verbal clauses, created parallelism and rhythm resulting from repetition of the past tense suffix –ed which seems to compensate for the original effect.

On the other hand, elaboration used by the interpreter of Press TV to render the original word brothers into brothers and sisters seems to carry more emotions and stress than the original particularly as both words rhyme owing to the repetition of the plural morpheme /s/ in the end of each word. Generalisation which was used by the interpreters of AJE and Sky to render the same word still maintains an emotive effect. However, brothers trigger more emotions because tearing apart members from the same family stirs much more emotions than speaking of unrelated people.
In conclusion, the rendition of Press TV seems to maintain most of the emotive effect involved in the original stretch, while transformation and condensation in the other renditions seem to contribute to downgrading the emotive effect in most renditions.

7.4 Confidence

Like the previous two speakers, Bashar Al-Assad drew on the emotion of confidence through attempting to reassure his people that the current crisis will end and Syria will return to normal. His attempt to do so is highly figurative, as evident in the first example.

Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>from the womb of pain hope should be born and from the depth of suffering the most important solutions are raised the black cloud in the sky veils the light of sun yes but it carries in its folds rain and purity and hope in goodness and giving when it rains</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>despite this suffering there is hope and despite the suffering there are solutions the dark cloud that prevents the sun lights despite that these clouds bring rain and goodness to Syria</td>
</tr>
<tr>
<td>AJE</td>
<td>as in the middle of suffering hope will arrive the black cloud in the heaven obscure the sun rays of the sun but it carries in itself rain and purity and hope of good things</td>
</tr>
<tr>
<td>CNN</td>
<td>because of the pain we must also have hope and from the depth of the sufferings we bring- we also see solutions the black cloud is preventing the sun from rising however we also have rain and hope the hope that something will come about when rain falls</td>
</tr>
<tr>
<td>Press TV</td>
<td>from the pain hope is born and from difficulty solutions come</td>
</tr>
<tr>
<td>Sky News</td>
<td>from the pain hope should be born and from the depth of suffering the most important solutions are raised the black cloud in the sky veils the light of sun yes but it carries in its folds rain and purity and hope in goodness and giving when it rains</td>
</tr>
</tbody>
</table>

In addition to the figurative language, this stretch involves a combination of emotive features which belong to the syntactic and the morphological levels. At the syntactic level, the first
two clauses of the stretch are organised in the two parallel prepositional clauses *from the womb of pain hope should be born / and from the depth of suffering the most important solutions are raised* which create a pleasant flow and rhythm.

Semantically, the two parallel clauses involve the personification and metaphor *from the womb of pain hope should be born and from the depth of suffering the most important solutions are raised*, which give hope and reassure people that the current crisis will end. This reassuring tone is further stressed in the metaphor *the black cloud in the sky veils the light of sun…when it rains* which also incorporates the list of three *but it carries in its folds rain and purity and hope*.

What adds more effect to the list is the morphological and phonological parallelism existing between the three lexical items. All of the words have the same morphological level and are phonologically parallel as they end with the accusative case, thus producing a very pleasant rhythm. Similarly, the two emotive words *الألم/الأمل* pain/hope are morphologically and phonologically parallel. Both *الألم* the pain, which is negative, and *الأمل* the hope, which is positive, share the same morphological pattern and are phonologically harmonious because they include the same letters with only a swap in the position of the letters ل and م. The effect resulting from the contrast in the meaning of the two words which are morphologically parallel is highly emotive.

The stretch, therefore, incorporates some emotive features which are Arabic-specific in addition to the highly figurative language which, accordingly, might pose difficulties for the TV interpreters.

<table>
<thead>
<tr>
<th>Emotive Effect</th>
<th>AJE</th>
<th>CNN</th>
<th>Press TV</th>
<th>Sky News</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- from the womb of pain hope should be born</td>
<td>from the pain hope is born</td>
<td>despite this suffering there is hope</td>
<td>because of the pain we must also have hope</td>
<td>as in the middle of suffering hope will arrive</td>
</tr>
<tr>
<td>2- and from the depth of suffering the most important</td>
<td>and from difficulty solutions come</td>
<td>and despite the suffering there are solutions</td>
<td>and from the depth of the sufferings we</td>
<td></td>
</tr>
</tbody>
</table>

191
solutions are raised.

| 3- the black cloud | unavailable | the dark cloud that prevents the sun lights despite that these clouds bring rain and goodness to Syria | the black cloud in the heaven obscures the sun rays of the sun but it carries in its folds rain and purity and hope in goodness and giving when it rains. |
| in the sky veils the light of sun yes but it carries in its folds rain and purity and hope in goodness and giving when it rains. | bring- we also see solutions | the black cloud is preventing the sun from rising however we also have rain and hope the hope that something will come about when rain falls. | the black cloud in the heaven obscures the sun rays of the sun but it carries in itself rain and purity and hope of good things. |

In terms of the parallel structure, both renditions of AJE’s and CNN’s interpreters maintained parallelism. The interpreter of Press TV, on the other hand, transformed the first clause into a causal clause while the interpreter of Sky News omitted the second clause. Semantically, the interpreter of AJE condensed the personification and the metaphor (line 2), while the interpreters of CNN and Press TV omitted most of the figurative words maintaining a plain rendition of both clauses. The interpreter of Sky News paraphrased the personification into in the middle of suffering hope will arrive, while omitting the second clause. The last metaphor (line 3) is rather incoherent in the rendition of CNN’s interpreter who added the relative pronoun that in: the dark cloud that prevents the sun lights despite that these clouds bring rain and goodness to Syria leading to a rather incoherent rendition. It was parallel-rendered in the rendition of Sky News and Press TV, although the latter did not parallel-render the embedded list of three. The morphological features were not retrieved in the renditions.

**Discussion**

Although the rendition of AJE’s interpreter is not as detailed as the original, it seems to be the most emotive rendition in terms of maintaining a parallel structure and a figurative language in the first two clauses. Nevertheless, the rendition along with the other three ones seem to carry less emotive effect than the original owing to the lost effect of the morphological and phonological parallelism incorporated in the original stretch.
The subsequent stretch is a continuation of the current one where the speaker continued his confident tone using semantic emotive features.

Example 2

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>إنهم أعداء الشعب وأعداء الشعب هم أعداء الله وأعداء الله يحشرون في النار يوم القيامة</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>they are the enemies of the people and the enemies of the people are the enemies of Allah and the enemies of Allah will be crammed in Hell on Judgment Day</td>
</tr>
<tr>
<td>CNN</td>
<td>those are the enemies of the people and the enemies of God and the enemies of God will go to hell</td>
</tr>
<tr>
<td>Press TV</td>
<td>they are the enemy of the people and the enemy of the people are the enemy of Allah and the enemies of Allah will be in hell on Judgment Day</td>
</tr>
<tr>
<td>Sky News</td>
<td>the enemies of people are the enemies of God</td>
</tr>
</tbody>
</table>

The emotive effect of this stretch is produced mainly by employing emotive features from the semantic level. The main feature is anadiplosis, namely the repetition of the last word(s) of one clause at the beginning of the following clause. In this stretch, this feature was used twice across the four clauses where the last phrase of every clause was repeated in the beginning of the following one: **they are the enemies of the people and the enemies of the people are the enemies of Allah and the enemies of Allah will be crammed in Hell.** This significant repetition stresses that these revolutionaries are mere enemies of the people and, therefore, are not part of the Syrians. Moreover, the religious expression **the Day of Judgment** is highly significant and emotive because it indicates that this group of people are not fighting for a good cause as they claim; on the contrary, their acts are against the provisions of Islam and Allah will definitely punish them on the Day of Judgment which all true Muslims believe in. It is evident that Al-Assad attempts more than once in his speech to emphasise that the so-called revolutionaries cannot be true Muslims as they claim.

As the stretch is fairly simple in terms of the emotive features it incorporates, no additional table demonstrating the renditions will be provided. Also, a comparison among the interpreters seems the best approach to highlight the common or different rendering patterns.
The English renditions

While the interpreter of Press TV parallel-rendered the main emotive features, the interpreter of CNN omitted the repeated phrase the enemies of people in addition to omitting the emotive expression the Day of Judgment. The hesitation of the interpreter of Sky News in the previous stretch seems to have caused a delay that led eventually to the extremely condensed clause the enemies of people are the enemies of God.

Discussion

As explained before, the interpreter of Press TV, who apparently obtained a copy of the speech before its live delivery, parallel-rendered the emotive features employed by the speaker maintaining similar emotive effect. However, the emotive effect of repetition which was dominant in the Arabic stretch seems downgraded in the other two renditions due to omitting some of the clauses involving repetition.

7.5 Fear

This section includes only one example which carries resemblance to the previous two speakers in terms of attempting to portray the situation in Syria as a state of chaos. Yet, the fear tone is much stronger as Al-Assad asserted that the situation is a real war. Al-Assad’s attempt to trigger fear is an important method to justify and legitimise his fight against the armed revolutionaries.

Example 1

<table>
<thead>
<tr>
<th>Arabic Stretch</th>
<th>نعم أيها السادة ليست معارضة وموالاة ولا جيشا مقابل عصابات وقتلاء فحسب نحن الآن أمام حالة حرب بكل ما تحمل الكلمة من معنى</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT</td>
<td>yes gentlemen it is not opposition and loyalists nor an army against gangs and killers only we are now against a state of war with all what this word bears of meaning</td>
</tr>
<tr>
<td>CNN</td>
<td>yes ladies and gentlemen it is not about opposition and loyalist-</td>
</tr>
<tr>
<td>Press TV</td>
<td>yes gentlemen it is not opposition against those in power not an army against armed groups and killers only now we are up against a war with the full meaning of the word</td>
</tr>
</tbody>
</table>
To do so, the speaker used emotive features from different linguistic levels. At the semantic level, the speaker used two contrasting phrases opposition and loyalists/ army against gangs. He also used the morphologically emotive word killers. The aim of these phrases is to affirm that what is going on in Syria is not a normal uprising or a dispute over power or over him as a president, as the revolutionaries “claim”, but it is a more serious and critical situation targeting the homeland; it is a war.

Additionally, the word war which in itself triggers fear is also modified by the idiom with all what this word bears of meaning, which reiterates the state of war Syria is facing and, thus, magnifying the emotion of fear.

<table>
<thead>
<tr>
<th>Emotive Feature</th>
<th>CNN</th>
<th>Press TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- yes gentlemen it is not opposition and loyalists nor an army against gangs and killers only</td>
<td>yes ladies and gentlemen it is not about opposition and loyalist-</td>
<td>yes gentlemen it is not opposition against those in power not an army against armed groups and killers only</td>
</tr>
<tr>
<td>2- we are now against a state of war with all what this word bears of meaning.</td>
<td></td>
<td>now we are up against a war with the full meaning of the word</td>
</tr>
</tbody>
</table>

Although the CNN’s interpreter began his rendition by rendering the first pair of contrasting items, he then left his rendition incomplete. The interpreter hesitated when he heard the idiom and stopped rendering before he continued catching up with the subsequent segment. The interpreter of Press TV, on the contrary, parallel-rendered most of the emotive features used originally by the speaker. Perhaps the fact that the interpreter had a copy of the speech beforehand made it easier for him to manage his rendition.

To conclude the analysis, it is quite clear that the rendition of the interpreter of Press TV is much more effective than all other renditions, perhaps because the interpreter had a copy of the speech before. Press TV is affiliated with the Islamic Republic of Iran, one of Bashar
Al-Assad’s main allies. Therefore, it is possible that a copy of the speech had been sent beforehand to the TV station so that the interpreter would be able to prepare for its rendition. The other interpreters seem to have experienced difficulties similar to those exited in other speeches, including complex structures of the stretches, speedy delivery, Arabic-specific features in addition to the normal simultaneous interpreting challenges. In most cases, strategies such as transformation, condensation and omission have been used to render complex structures while paraphrase, explicitation, elaboration and omission were used to render Arabic-specific features.

7.6 Conclusion
As was the case with the interpreters whose performance was analysed in the two preceding chapters, the TV interpreters whose renditions were analysed in this chapter seem to have been influenced by two levels of challenges: linguistic and non-linguistic. The main linguistic challenges in this chapter are a result of the speaker’s employment of two main emotive features which recurred in most stretches. These features are parallelism and figures of speech.

Complete parallelism, which was very significant in many examples, was either partially maintained or abandoned in most renditions. Transformation, condensation or omission were adopted, thus disrupting the original parallel flow and downgrading the emotive effect. Moreover, the emotive effect resulting from using figures of speech, such as metaphors and personifications, was toned down in most renditions. The interpreters in many cases omitted some of them while paraphrasing others into a more neutral language producing a rather plain rendition. It is important to note that the basic content in the stretches was generally preserved despite omitting or condensing the figurative language. Nevertheless, the emotive effect carried by these features were downgraded or totally abandoned.

Non-linguistic challenges are mainly related to the speaker’s speedy delivery. Al-Assad was reading out his speech which seems to have contributed to raising his speed. This factor does not only affect the interpreters’ processing capacity but also increases their stress level which negatively influences the overall performance. The influence of this factor was evident in most renditions, particularly the one of Sky News interpreter. The interpreter, as a result, resorted to many omissions and condensations to be able to cope with the speaker which, in turn, resulted in distorted or incomplete renditions.
On the other hand, the rendition of the interpreter of Press TV seems to maintain the emotive effect the most. As discussed before, the interpreter was at times delivering his rendition ahead of the speaker, which suggests that he had obtained a copy of the speech before it was aired live. Press TV, where the interpreter works, is affiliated with the government of Iran, one of Al-Assad’s few allies in the world. The speaker was addressing not only his people, but also the international community to convince them that his war against the revolutionaries was legitimate. Therefore, it was probably important for the Syrian regime to have the speech delivered to the world via a “trustworthy” international channel like Press TV. Therefore, the channel might have been given a copy of the speech in advance to give the interpreter time to prepare and produce a semi-complete rendition.

An overview of the main challenges and the emerging patterns of rendition in the current chapter is illustrated in the following table.

<table>
<thead>
<tr>
<th><strong>Linguistic Challenges</strong></th>
<th>Parallelism</th>
<th>Transformation; condensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figures of speech</td>
<td>Paraphrase; omission</td>
<td></td>
</tr>
<tr>
<td><strong>Non-linguistic Challenges</strong></td>
<td>Speedy delivery/ stress</td>
<td>Omission; condensations</td>
</tr>
</tbody>
</table>

The special challenges and difficulties encountered by the TV interpreters during the process of simultaneous interpreting the selected speeches will be further discussed in the following chapter. Furthermore, the patterns of renditions identified in the renditions of the TV interpreters and their implications on the original emotive effect will be explored and highlighted.
Chapter 8: Discussion

The study centred on a main overarching question related to investigating the way TV interprets handled the task of rendering from Arabic into English the emotive overtones used by Arab presidents. To do so, the question was further divided into sub-questions exploring how emotiveness is conveyed in Arabic political speeches, the patterns of renditions emerging in the deliveries of TV interpreters during the process of rendition into English, the challenges and the difficulties which may influence the interpreters’ choices and the implications of these choices on the original emotive effect.

This chapter will focus on discussing the findings of the study in relation to the different research questions. Section 8.1 will be allocated to discussing emotiveness in Arabic political speeches and the different linguistic levels at which it was manifested through the analysis. Section 8.2 will highlight the major challenges which seem to have impacted the interpreters’ patterns of rendition. A detailed discussion of these patterns and their implications will be conducted in Section 8.3 which will be further divided into sub-sections. Each sub-section will investigate the patterns of rendition from a different angle. Finally, Section 8.4 will highlight some interesting cases which emerged during the analysis.

8.1 Emotiveness in Arabic Political Speeches

On the first question of how emotiveness was employed in Arabic political speeches, the study shows that emotiveness is a rather complex phenomenon that can result from linguistic and non-linguistic tools (for instance, body language, facial expressions, and voice pitch, among other elements). Additionally, the wider context and the circumstances in which the speeches are delivered can be equally important. Some words or expressions acquire their emotive value from the overall circumstances at the time of the speech. For example, the fact that most of the selected speeches were addressed to outraged crowds protesting on the streets raises the level of interaction between the presidents and their supporters and
opponents alike, which directly influences the level of emotiveness. The interaction further escalates because, as discussed in the introduction, the speeches were aired live while protesters were watching the speakers from large screens set up in squares. However, as explained in Chapter 4, the study specially focuses on the linguistic tools which were employed by the three speakers in their speeches to produce emotiveness. The analysis reveals that emotiveness can occur at different linguistic levels, including phonological, morphological, semantic, lexical and syntactic levels. The rich linguistic system of the Arabic language provides a wide repertoire of phonological and morphological emotive features that seem extremely difficult, if not impossible, to be reproduced in English. For example, agreement in gender and number between Arabic nouns and adjectives leads automatically to phonological agreement which would be challenging to render into a language such as English. Additionally, certain morphological patterns connote a more emotive effect than other patterns do, which enables the speaker to express his/her personal feelings depending on the pattern he/she uses.

At the semantic level, cultural and religious expressions, in addition to figures of speech, constitute the main sources of emotiveness which require special attention when rendering into another culture. Furthermore, emotive lexical items which are in many cases uncommon or unexpected level up the emotive effect of the speeches, on the one hand, and complicate the process of rendition into the interpreters’ B language, on the other hand.

Finally, the syntactic level in most cases embeds emotive features from other linguistic levels. For example, parallelism, in all stretches, involved emotive features from other levels such as synonyms, lists of three, repetition, etc. These features in turn involved emotive features from the morphological and/or the phonological level such as alliteration and/or rhyme. This complex emotive combination in most stretches created probably the main challenge for most TV interpreters.

One important point that emerges from the analysis is that no specific emotive combinations were used to exclusively stir a specific emotion. In other words, the same emotive combinations, in some stretches, stir anger, while in other stretches they stimulate fear. However, some emotive features seem to have been favoured by one speaker more than the other. For example, Mubarak tended to employ more conventional rhetorical features, including synonyms, emphasis tools and cognate accusative constructs which normally
result in phonological and morphological parallelism. Gaddafi relied more on complete parallelism, namely repetition of identical grammatical structures, exaggeration and highly emotive lexical items. Al-Assad, on the other hand, employed parallelism and figures of speech in almost all stretches.

These individual differences in employing some emotive features more than others, in addition to other factors, seem to have influenced the patterns of rendition observed in the deliveries of the TV interpreters. For example, most of the emphasis tools used in Mubarak’s speeches, which are language-specific, were omitted by all TV interpreters. Exaggeration, which characterises Gaddafi’s style, was mitigated through approximation, condensation or paraphrase, and so was the figurative language in Al-Assad’s speech. Style, therefore, seems to be a decisive element in choosing rendition strategies, and perhaps future studies could investigate its implications on the interpreters’ choices.

The following table demonstrates the most used emotive features by each speaker and the patterns of rendition observed in the English deliveries when rendering these features.

**Table 7: Most used emotive features by speakers**

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Most used emotive features</th>
<th>Patterns of rendition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mubarak</td>
<td>Emphasis particles; cognate accusative constructs; synonyms</td>
<td>Omission; approximation; elaboration; condensation</td>
</tr>
<tr>
<td>Gaddafi</td>
<td>Parallelism; hyperbole; emotive lexical items</td>
<td>Transformation; approximation; condensation</td>
</tr>
<tr>
<td>Al-Assad</td>
<td>Parallelism; figures of speech</td>
<td>Transformation; approximation; condensation; paraphrase</td>
</tr>
</tbody>
</table>

8.2 Challenges and Difficulties

It was established in Chapter 2 that SI is a complex cognitive process that requires allocating three processing capacity resources: the Listening and Analysis Effort, the Production Effort, and a short-term Memory Effort. Many factors can negatively influence this process whether relating to the work conditions, the assignment’s nature, the pair of languages
involved or the speaker’s style and speed. The setting of TV, as explained in Chapter 2, is expected to magnify these challenges owing to the special constraints imposed by its special nature. The analysis of the data revealed that some challenges emerged during the process of interpreting, causing difficulties for most TV interpreters and affecting the emotive effect of the original speeches. The main challenges and their possible effects will be explored below.

8.2.1 Fast and Continuous Delivery

According to Li (2010: 19), fast speech is the “arch enemy” in SI. Simultaneous interpreters, as explained earlier, have to allocate attention to several tasks: listening and analysis, production and short term memory. When the delivery is fast, more attention and effort will be consumed in the listening and analysis task, leaving the production with very little energy, particularly if the production involves complicated language structures. Therefore, a speedy delivery may lead to many problems, including losing the thread of meaning which, in turn, results in the loss of information or misinterpretation.

Studies show that the optimal speech rate is between 100 and 120 words per minute (wpm). Lederer (cited in Chang 2005: 12) suggested that for recited texts which are devoid of hesitation and redundancy, i.e. speeches that are read out from a script, the maximum rate should be 100 wpm. The analysis shows that some speakers’ deliveries were faster than others. Mubarak delivered with an average of 70 wpm while Gaddafi and Al-Assad delivered with an average of 100 and 103 wpm respectively.

Interpreters in such cases of a speedy speech delivery, as suggested by Lee (1999: 261), “are left with only two choices: process the SL quickly or fail and omit portions in their interpretations”. In these particular speeches, the speedy delivery caused most TV interpreters to lag behind the speakers, which caused, in many cases, them to lose the thread of meaning and, therefore, downgrade the emotive effect to the minimum. For example, the interpreters of CNN and Sky News were lagging behind the speaker in example 1, Section 7.2, and produced incomplete and/or incoherent renditions which negatively influenced the level of emotiveness in their deliveries.

Another important factor which seems to have maximised the impact of the speedy delivery in these speeches is the continuous delivery of the speakers; no pauses, i.e. breaks in
speaking of 0.3 seconds or more (Dechert and Raupach 1980), were made by the speakers between some long stretches. In some stretches of the Arabic speeches in this study, pauses were barely recognised.

Pauses according to Lee (1999), provide interpreters with a real space for multi-processing, thereby facilitating the process. Therefore, the continuous delivery, coupled with the speedy delivery, left most TV interpreters with inadequate time to process and monitor their renditions, sometimes leading to incoherent or incomplete renditions affecting not only the emotive level but also the intelligibility.

The aspect of speed contrasts with the situation in Mubarak’s speeches. Although the speaker was probably reading from a teleprompt, his speed of delivery was generally moderate. The TV interpreters, in many examples in Mubarak’s speeches, seem to have been able to follow the speaker and therefore produce more coherent and complete renditions than the ones observed in the other speeches.

8.2.2 High Density of Speeches
High density, just like speedy delivery, greatly affects the interpreters’ working capacity. Gile (1997: 205) argues that “high speech density may be the most frequent source of interpretation problems and failures. It is associated with fast delivery of the speech”. Gile (1991) asserts that performing SI requires equal or bigger total processing capacity than the sum of three efforts for listening to and analysing SL, producing TL, and short term memory. When the speech proportion, namely the density of the speech, exceeds the capacity of the interpreter, an overload results because the interpreter is denied the minimum room for processing. Lee (1999: 264-265) asserts that dense speeches will exhaust interpreters’ capacity leading to a poor linguistic performance even if interpreters have a certain linguistic competence.

As explained in the analytical chapters, high density in this study refers to those stretches which involve multiple emotive features within the same stretch. It, for example, manifested itself in the long lists which involved emotive features from different linguistic levels. Lists, as explained in the previous chapters, were highly used in most speeches. Most of these lists incorporated several emotive features, such as parallelism, synonyms, metaphors, morphological and/or phonological parallelism, which raised the density of the stretch as
they required more processing capacity. TV interpreters resorted, in some of these examples, to omission or condensation perhaps to maintain the basic content and cope with the speaker. However, this resulted in the emotive effect associated with these features being downgraded.

An example of emotively dense stretches is Mubarak’s long list

واستهدفت أمن الوطن واستقراره بأعمال إثارة وتحريض وسلب ونهب وإشعال لل حرائق وقطع للطرقات واعتداء على مرافق الدولة والممتلكات العامة والخاصة وأقتحام بعض البعثات الدبلوماسية على أرض مصر

and targeted the safety of the homeland and its stability with acts of stir and incitement and looting and robbery and igniting fires and blocking roads and assaulting the state’s facilities and public and private property and breaking into some diplomatic missions on the land of Egypt. This list involves several emotive features including a pair of synonyms, phonological parallelism and emotive lexical items in addition to its emotive syntactic structure as explained in Chapter 5. Condensation was the most used strategy among TV interpreters to render this list, which resulted in a downgrade to the original emotive effect.

8.2.3 Directionality

As previously discussed in Chapter 2, the main challenge for interpreters working for A-to-B lies in production, while B-to-A interpreting lies in comprehension. This has led many to claim that interpreters working into language B require more effort and produce poorer results (Seleskovitch 1999).

The implications of working into the interpreters’ B language in this study can be viewed from two angles: production and comprehension. In terms of production, the interpreters’ limited capability of expression in the B language was evident in some examples when facing uncommon words and some language-specific features. This was manifested in the hesitant deliveries of some interpreters who were struggling to find the right way to express unfamiliar words, and eventually resorted to omitting or condensing these features, thus decreasing their emotive effect. For example, the interpreters of CNN and Press TV hesitated when they heard the uncommon word غضاضة embarrassment which was used in the synonymous phrase I find no constraint or embarrassment at all resulting in the omission of this word in Press TV’s rendition and the omission of the whole synonymous phrase in CNN’s rendition let alone disrupting the flow of the delivery.
The interference of the interpreters’ A language was also evident in some examples, which involved mispronounced words and incoherent and/or ungrammatical segments. Additionally, many cases of self-monitoring and self-correction were detected, which, in addition to disrupting the fluency and flow of the deliveries, seem to have delayed the interpreters, leading to the loss of information and effect. This was evident in the delivery of AJE where the self-corrections he made in his rendition Lord cast them damn him-damn them seemed to have led to the distorted and incomplete subsequent segment they left- if they have /tribals/. It was discussed in Chapter 2 that TV interpreters are expected to be as fluent and intelligible as TV presenters. Such implications of working into the B language negatively affect the fluent and smooth performance expected by the audience, thus affecting the overall emotive effect.

In terms of comprehension, working from the A language, as revealed in the analysis, seems to have raised the interpreters’ awareness of the emotive effect of some Arabic emotive features. This seems to have led some interpreters to choose strategies which compensate for the emotive effect of some original features. Expansion in many examples was employed by TV interpreters to render emotive features which reflect phonological parallelism that cannot be reproduced in English. For example, the Arabic contrasting pair حرباً وسلاماً in war and peace which involves phonological parallelism was expanded into during war and the peace; in war times and in peace times; in war and in peace in the renditions by the interpreters of CNN, Press TV and Fox News, respectively. Expanding the emotive feature by repeating some lexical items in the TL was an effective strategy to compensate for the original phonological effect.

Similarly, explicitation and approximation in some cases proved effective to render some cultural-specific semantic features, such as cultural and religious words, and some metaphors and sayings which will be further explained in the following sections. For example, the interpreter of Press TV resorted to the explicit rendition everybody is looking at Libyan people as the heroes to render the original metaphor أصبح الليبي الآن يُشار له بالبنان the Libyan has now become one pointed at with fingers, which carries similar effect and meaning. However, the struggle which was evident in some examples in the production process, as a result of looking for the right counterparts in the B language, as explained
above, has also affected the comprehension process of the upcoming segments, causing a delay in some cases and even losing track of what the speaker was saying.

8.3 Patterns of Rendition
The different challenges and difficulties discussed above, in addition to the work constraints of the job, seem to have led to some patterns of rendition detected in the deliveries of TV interpreters while relaying the emotive overtones into English. These patterns include parallel-rendition, transformation, condensation, approximation, expansion, elaboration, paraphrase, substitution, explicitation and omission. Different angles of discussion will be used to underpin these patterns and explore the possible reasons for using them and their implications on the original emotive effect. The section below will highlight the most dominant patterns observed in all renditions of the four selected speeches.

8.3.1 Dominant Patterns across Speeches
The results show that condensation and transformation were used noticeably across the four selected speeches. It was discussed in Chapter 2 that TV SI is characterised with brevity owing to tight TV broadcasting schedules. This requires the TV interpreters to adapt their deliveries with this job requirement. Condensation helped the interpreters render the basic content of the stretches, while dropping time-consuming segments, keep up with the pace of the speaker, particularly if fast speaking, and keep track of the meaning.

Condensation was observed at various linguistic levels, but more prominently at the semantic and lexical level to render some of the synonyms and lists of three. Probably, the fact that synonyms and lists are semantically related tempted the TV interpreters to drop one of the synonyms or the lexical items which would not affect the meaning. It was more observed towards the end of stretches, probably to relieve the cognitive overload and get ready for the upcoming segment.

Furthermore, working into the B language seems to have maximised the interpreters’ tendency to condense their deliveries by dropping difficult or uncommon words and expressions. While condensation, as explained above, helped keep the basic content and relieved the cognitive overload of the TV interpreters, it, from an emotive point of view, led in almost all cases to downgrading the overall emotive effect of the stretches. Given that political speeches are one genre of speech that is frequently broadcast and interpreted on
TV, it is probably worth focusing further on directionality and interpreters when training for TV SI.

Transformation was mainly observed at the syntactic as well as the semantic level to render some parallel structures, marked structures and rhetorical questions. Arabic is known for its long sentences, compared with English. In most cases, the complex long structures incorporated other emotive features, increasing the density of the stretch. The interpreters in many cases struggled to render the parallel structures and to maintain the emotive features transforming them into inconsistent grammatical segments. These grammatical inconsistencies may signal a lack of self-monitoring which is an indication of the interpreters’ struggle.

Moreover, transformation, in some examples, seems to have been chosen deliberately by some interpreters. This was more obvious in Gaddafi’s speech, perhaps to mitigate the exaggeration in his speech. For instance, the interpreter of France 24 used transformation to render the original clause **all the continents convene their summits in Libya** into **the Libya which show the greatest summits**, where the focus on other continents choosing Libya as a place to convene their summits signifying its rank is completely abandoned, therefore leading to downgrading the patriotic emotions Gaddafi was attempting to stir. Similarly, the original clause **Italy kissed the hand of the son of the Sheikh of all martyrs Omar Al-Mukhtar**, which forms the core of the hyperbole employed in Gaddafi’s stretch, was rendered into **Italy has recognized the chief of the martyrs / Libya even braced the grave of the Sheikh of all martyrs Omar Al-Mukhtar** in France 24 and AJE’s renditions, which downgrade the pride tone to the minimum.

The results of this section are compatible with those observed in Al-Salman and Al-Khanji (2002) who explored the strategies applied by simultaneous interpreters when working into the B language. However, Al-Salman and Al-Khanji examined only the effect of this strategy, or what they referred to as summarisation of the content, arguing that it is successful in maintaining the content of long Arabic sentences. By contrast, this strategy seems to negatively influence the emotive effect of the TL in the current study.
Given the different circumstances and style of each speaker, different patterns were noticed with regard to interpreting individual speakers. The following section will discuss the dominant patterns of rendition in each speech.

### 8.3.2 Dominant Patterns in Mubarak’s Speeches

**Approximation and elaboration** in Mubarak’s speeches are very evident. They seem to have been influenced by the type of the emotive features employed by the speaker. They were used either separately or concurrently, mainly to render emotive features at the morphological level, particularly the cognate accusative constructs.

The main function of the cognate accusative constructs, as discussed before in Chapter 4, is to cause stress which results from root repetition. Although the linguistic system of English does not allow the recreation of similar constructs, the interpreters’ choices in many cases proved effective. The TV interpreters rendered this feature by replacing the original construct with adverbs and/or adding words to form synonyms. These patterns, in many examples, involved morphological and phonological parallelisms and/or lexical repetition which recreates the effect of the original in the TL.

**Condensation** is also very evident in the English renditions of Mubarak’s speeches. As explained above, this strategy seems to have been used by the interpreters towards the end of the stretches to relieve their cognitive overload and catch up with the upcoming segment without jeopardising the content. This strategy was probably encouraged by the emotive features employed by the speaker as it was more observed in rendering synonyms and lists of three. Condensing synonyms into one item maintains the basic content, although it downgrades the emotive effect. Additionally, the rhythm resulting from the three items is greatly disrupted by this strategy. In many cases, condensation also minimises the chances of recreating morphological and phonological parallelisms which are normally incorporated in these features.

### 8.3.3 Dominant Patterns in Gaddafi’s Speech

**Omission and condensation** are very evident in Gaddafi’s speech, but probably for reasons different from the preceding speaker. As discussed in the analytical chapters, Gaddafi’s style is rather challenging. Factors including him improvising the speech, delivering fast, taking few and short pauses led most TV interpreters in almost all stretches to lag behind him.
Therefore, omitting some segments and/or condensing them seem to have been inevitable for most TV interpreters to be able to catch up with the speaker and maintain the thread of meaning. Nevertheless, in many examples, the deliveries by some interpreters, particularly those of CNN, AJE and Press TV, involved many incoherent or incomplete renditions which suggest struggling to keep track of the speech.

Another factor which probably complicated the interpreting task and led to omission and condensation is the high density of the speech. Gaddafi used long complex stretches which comprised long lists, culture-specific words and aggressive lexical items, all within the same segment. Processing such dense discourse, which was also delivered fast, proved very difficult for all TV interpreters because it overloaded their brains with too much information, leaving no room for processing, as explained before.

Moreover, in some examples, omission seems to have been deliberately used by some interpreters. Gaddafi, in many stretches, used insults and aggressive words to describe the protesters and some media outlets. In some of these examples, the TV interpreters did have time enough to render these words which could be rendered straightforward into English. Yet, most TV interpreters omitted some of these insults, perhaps to mitigate the aggressive tone of the speech. Interestingly, this was more obvious in the rendition of the female interpreter of France 24, who, for instance, rendered this aggressive stretch *who are those paid [and] given the price from the foreign intelligence Allah’s curse be upon them they left disgrace to their children if they had children and they left disgrace to their families if they had families they have left disgrace to their tribes if they had tribes into these who take the money of secret services let God punish them they are traitors to their families to their tribes*. Although she had time to render the stretch and was not facing any difficulties, as the soundtrack reveals, her rendition mitigated the aggressive tone in the original stretch. This practice probably reveals one of the implications of gender on interpreting strategies, particularly female interpreter avoiding the translation of offensive expressions.

Furthermore, *paraphrase* was observed in some renditions of Gaddafi’s speech as a rather deliberate strategy to render some emotive lexical items. This pattern was particularly obvious in the rendition of the interpreter of AJE, as explained in Chapter 6. The interpreter paraphrased the common Arabic verb *شوهوا* tarnish, in two different stretches, into *to give*
**8.3.4 Dominant Patterns in Al-Assad’s Speech**

Transformation and condensation are probably the most dominant strategies in the English renditions of Al-Assad’s speech. The factors which seem to have led to using these two strategies are the high density of the speech and the speedy delivery of the speaker. Al-Assad, similar to Gaddafi, was a fast speaker, probably because he was reading out his speech. This was coupled with the complex stretches which, in many examples, involved complete parallel structures, more than one metaphor, a list of three and emotive lexical items. The density of the speech probably exceeded the processing capacity of most interpreters who lagged behind the speaker and resorted to condensation, probably to save time and catch up.

Transformation was mainly used to render the parallel structures. Parallelism is extremely significant because it creates rhythm, catches the attention of the audience and, thus, boosts the emotive effect of the stretch. Therefore, transforming parallel stretches into inconsistent grammatical structures resulted in disrupting the rhythmic flow of the stretch, de-escalating its original emotive effect.

Paraphrase was also used by some TV interpreters to render many examples of the figurative language used. In most cases, paraphrase, although preserved the content, mitigated the effect of the figurative language. For example, the metaphor and personification _I do not see an innocent smile radiating from them nor toys planting a smile on their faces_, which was used by Al-Assad to arouse the emotion of compassion towards the Syrian children, was paraphrased into _their faces are gloomy_ by the interpreter of Sky News. The paraphrased rendition is a mere description that does not maintain the metaphoric image the speaker was portraying of the Syrian children and, therefore, does not level up to the emotiveness of the original.

In a few examples, paraphrasing metaphors and personifications maintained some emotive effect. An example of this is paraphrasing the personification _from the womb of pain hope_
should be born into as in the middle of suffering hope will arrive by the interpreter of Press TV. Also, paraphrase which was used by the interpreter of France 24 to render the metaphor which jump from road to road and from alley to alley in the dark into who react in the shadows seems emotive and probably more appropriate.

8.3.5 Effective Patterns

Effective patterns in this study refer to those strategies which seem to maintain the original emotive effect in the English deliveries. As discussed in the introduction, the study does not aim to measure the quality of TV interpreters’ performance nor does it measure the effect of their strategies on the target audience. Such areas of assessment require a study designed specifically to investigate the reception of the TV viewers which is not the purpose of this study.

The analysis in this study revealed that the effect of a particular strategy varied from one case to another depending on the circumstances of the particular speech. Some strategies proved effective in some stretches or in some speeches, while they appeared not in others, as will be discussed below. However, regardless of this, it was possible to observe some general tendencies regarding the use of strategies. This section will highlight some strategies which seemed effective in maintaining the emotive effect of the original emotive feature in most examples.

Elaboration

Elaboration refers to adding relevant words, phrases or clauses that have not been said by the speaker. This pattern, which was used moderately, seems to have helped the interpreters render some challenging emotive features, including language-specific ones. In Mubarak’s speeches, for instance, the interpreter of AJE added the verb phrase took advantage of, creating a synonym with the original verb manipulated, thus producing more emphasis which seems to compensate for the stress resulting from the cognate accusative construct.

Additionally, elaboration was observed at the semantic level. The interpreter of CNN, although condensed the pair of synonyms without hesitation or without any revocation into hesitation, used elaboration by adding the quantifier any before the remaining item hesitation, producing stress that seems to compensate for the effect of the original synonyms.
Equally, elaboration proved successful in rendering the uncommon word constraint used by Mubarak in the pair of synonyms constraint or embarrassment. The interpreter of AJE condensed the pair into embarrassment and used elaboration by adding the quantifier any which produces emphasis.

On the other hand, the effect of using elaboration in Gaddafi’s speech seems not as effective. Employing this strategy in a speedily-delivered speech caused a delay to some interpreters which seems to have led to omitting or condensing the subsequent segments in some renditions, therefore downgrading the overall emotive effect.

**Expansion**

Expansion refers to repeating lexical items that were not repeated originally by the speaker. This strategy was observed mainly in Mubarak’s speeches. In most examples, it generated an emotive effect that seemed to compensate for the emotive effect of some language-specific features. For example, the contrasting pair during war and peace, which is rather marked and involves phonological parallelism, was expanded in the renditions by the interpreters of CNN, Press TV and Fox News into during war and during the peace; in war times and in peace times; in war and in peace, respectively. Repeating the prepositions during, in and the lexical item times seems to compensate for the phonological effect which cannot be reproduced in English.

Probably the speaker’s moderate speed of delivery encouraged most interpreters to apply this strategy which would consume extra time. This suggests that most TV interpreters were aware of the emotive effect of some Arabic emotive features, as a result of interpreting from A language, and tried to reflect this effect in English.

**Explicitation**

Explicitation, as discussed before, is a means of explaining the meaning intended by the speaker. In many cases, this strategy was used to render culture-specific features and seems to have contributed to maintaining the emotive effect of the original feature. For example, the interpreter of AJE used this strategy when he rendered the list of three the days of crossing and victory and liberation into the days of victory and the liberation of Sinai. The strategy seems to be deliberately chosen to provide some context to non-Arab viewers.
This strategy seems to serve this aim of giving more information, in addition to maintaining a level of emotiveness similar to the original, owing to the parallel structure of the phrase used by the interpreter.

Additionally, this strategy seemed effective in the rendition by Press TV’s interpreter who rendered the Arabic saying **one pointed at with fingers** as **everybody is looking at Libyan people** as **the heroes**. The explicit rendition did preserve the content which was omitted in the other renditions, in addition to involving emotiveness.

**Transformation**
Transformation, particularly in Mubarak’s speeches, resulted in creating emphasis that seemed to upgrade the emotive level of some stretches or to recreate an emotive effect that seemed to compensate for the original. However, in the other two speeches, this strategy resulted, in many cases, in downgrading the original emotive effect.

**8.3.6 Ineffective Patterns**
This section will refer to some strategies that were used by some TV interpreters when rendering some emotive features in the Arabic speeches. It is worth noting that ineffective strategies do not mean that these strategies had no purpose. Although they are less effective in rendering the emotive effects, their strategic value lies in the fact that they prevent other problems or, at worst, total breakdown of communication.

**Generalisation**
Generalisation was observed in some examples to render some emotive lexical items into a more superordinate one in English. In most of these cases, generalisation downgraded the emotive effect. For example, all interpreters rendered the emotive phrase **her children**, which refers to Egypt’s people who were viewed by the speaker as the children of Egypt, as **its people**. Although the general word maintains the content, it downgrades the effect of the personification adopted by the speaker across his speeches as it is more general and flat, compared with the original.
In some other examples, generalisation seemed also to affect the original content. For example, the phrase \textit{neighbouring countries}, which was used by Al-Assad in Chapter 7 to refer to the Arab countries that abandoned Syria and tried to exploit its crisis, was rendered as \textit{others} by the interpreter of AJE. This rendition is too general to maintain the original meaning, let alone its emotive effect.

\textbf{Substitution}

Substitution, in all examples, downgraded the emotive effect. It also gave a rather distorted meaning. For example, the interpreter of Press TV substituted the object pronoun \textit{them}, in \textit{exploited them}, which refers to the protesters, with \textit{this}, resulting in weakening the blame on the protesters who, as the Arabic stretch indicates, were manipulated because of their immaturity. Also, substituting the metaphor \textit{swoop down on it} with the verb \textit{defeated} in the rendition by Fox News’s interpreter reduced the intensity of the rendition which was supposed to reach its peak by the last metaphor, let alone the distortion of its meaning.

\textbf{Omission} is a common strategy which was observed in all speeches, although variably. It was probably dictated by the type of emotive features used by the speaker, in addition to the speaker’s specific style. In Mubarak’s speech, omission was mainly used by all interpreters to render the emotive feature of the emphasis particle \textit{ إنّ} indeed and the separation pronouns. Although recreating the emphasis particle \textit{indeed} is quite a reasonable and practical solution, the TV interpreters seem to have paid less attention to it. Probably, the fact that this particle is widely used in Arabic made it go unnoticed as a source of emphasis, for most TV interpreters, leading to downgrading the stress level in the speech. However, in some few cases, stressing the English verb by some interpreters seemed to produce emphasis similar to the abandoned emphasis tool. In the other two speeches, omission, as mentioned before, seems to have been imposed by the speaker’s speedy and highly dense speech.

To conclude this chapter, the results indicate that interpreting emotive overtones from Arabic into English was challenging. In addition to the specific factors discussed above, TV SI involves considerable stress and little time, a fact which, expectedly, complicates the process of interpreting. Having to pay a special attention to the emotive associations of the linguistic units was another layer of burden to the already cumbersome job.
Nonetheless, it seems that the TV interpreters were prioritising the content of the speeches over the emotive effect. Perhaps the fact that these speeches were aired on news channels in a critical political situation implied that “news” was what mattered, rather than the speeches’ emotive effect or influence, particularly for a distant target audience. However, the question would probably be as to whether abandoning or downgrading the emotive effect of the speeches influenced the overall message the speakers intended to deliver. The emotions of words and the larger linguistic units are part of their meaning. In this respect, Newmark (1981: 133) suggests that emotive elements in the SL should sometimes be prioritised over the informative or content elements, if the context requires that.

Interpreting live suggests that the event being interpreted is fresh and taking place at the moment somewhere in the world which gives it a level of interaction that would probably be missed in translation which takes place in a later stage normally. Emotions, therefore, are probably important factors in enriching this interaction level and maintaining its vividness. Moreover, interpreting on behalf of the speaker entails in a way that the interpreter simulates not only what the speaker says, but also how he/she says it. In this respect, maintaining the emotive effect of what the speaker says is as important as preserving the content.
Concluding Remarks

The events of the Arab Spring have caused unprecedented implications, not only on the political scene in the Arab World, but also on the media landscape. The political events in the region, particularly those of the presidents’ Arabic-language speeches, attracted many viewers worldwide which required live coverage and language mediation on several regional and Western international TV channels. The critical political situation which directly threatened the rule of some Arab presidents seems to have influenced their speeches in terms of employing an emotive language to persuade their outraged people to end their protests. The emotive aspect of the speeches, therefore, created a new level of challenge for TV interpreters.

Although TV SI has been examined in several studies, particularly in the West and in some places in Asia, it is an under-researched area of investigation in the Arab World. Emotiveness in political speeches and the way interpreters working simultaneously into their B language handle it have not been addressed in academic studies either. Against this background, the current study aimed at bridging an existing research gap by investigating the way TV interpreters handled emotive overtones employed in Arabic-language political speeches rendered into English.

This overarching aim was subdivided to investigate how emotiveness is conveyed in Arabic-language political speeches and to identify the patterns of rendition which emerge during the process of rendering it from Arabic into English. Other aspects which might have influenced the interpreters’ choices of how to render emotive overtones were also considered. These aspects particularly include the constraints of working live for TV, the lack of adequate training specific to this setting, working into the interpreters’ B language and the linguistic challenges resulting from two distant language systems.
The aims were achieved through the application of a qualitative and exploratory approach which was used to analyse a corpus of four political speeches delivered by Arab presidents during the so-called Arab Spring. Additionally, the corpus included multiple English simultaneous renditions of these speeches produced by TV interpreters working for different international news channels. Two main analytical frameworks were adopted to conduct the analysis: a macro level of analysis to explore the wider context of the speeches, and a micro level to explore the linguistic choices of the speakers and the interpreters. Within the micro level, the Arabic data were examined by applying a system of emotive categories classified according to their linguistic levels. Then, the English renditions were compared to the original speeches to identify the strategies that were applied by TV interpreters to render the emotive features into English. Finally, the implications of the different emerging rendition patterns on the original emotive overtone were also assessed to establish whether the emotive effect was maintained, downgraded, upgraded or abandoned.

The analysis conducted in chapters 5, 6 and 7 highlighted that the speakers employed different linguistic tools belonging to different linguistic levels to achieve different emotions, such as anger, fear and confidence, among others. Although these tools were not exclusive of a particular emotion nor a particular speaker, individual differences between the speakers emerged quite strikingly. Mubarak, for example, tended to use more conventional rhetoric, namely lists of three, synonyms, contrasts, emphasis particles, while Gaddafi’s style was characterised mainly by exaggeration. Al-Assad, on the other hand, relied on figurative language more than any other speaker did.

The results also identified different rendition patterns observed in the English deliveries, including parallel rendition, approximation, condensation, elaboration, transformation, expansion, generalisation, explicitation, paraphrase and omission. The emerging patterns, as suggested by the analysis, were influenced by factors such as speedy and continuous delivery of some stretches, highly-dense segments, interpreting into B language and individual style differences of speakers. Fast-delivered stretches, for example, seem to have led most TV interpreters to use condensation and/or omission in order to be able to follow what the speaker was saying. In many cases, as the analysis indicates, the TV interpreters’ processing capacity was overloaded by excessive information, resulting in the production of incomplete or incoherent renditions. Such deliveries had a negative impact, not only on the emotive effect, but also on the content.
Interpreting into B language forced some TV interpreters to use generalisation, condensation or omission of unusual words which would be difficult to find counterparts for in the TL. In some cases, the interpreters’ mother tongue seemed to interfere in their deliveries in terms of mispronunciations or lack of fluency. Nonetheless, it can be argued that interpreting into B helped TV interpreters, in some instances, to be more sensitive to the emotive effect of some original features and successfully recreate them through using expansion, explicitation and elaboration.

The distinct style of each speaker also had its impact on some patterns observed in the interpreters’ deliveries. For example, exaggeration in Gaddafi’s speech was downgraded in most English renditions as a result of condensation, omission or transformation. Paraphrase and transformation, on the other hand, were top strategies used by most TV interpreters to render the excessive figurative language employed by Al-Assad, in addition to condensation and omission to handle his speedy delivery. These strategies downgraded the original emotive effect. The moderate pace of delivery in Mubarak’s speeches seemed to help the TV interpreters to use more effective strategies, such as expansion. However, the high density of emphasis tools in the source speech led to the employment of more omissions and condensation. Probably, further research on the influence of style on interpreting would ascertain whether similar tendencies can be observed on a wider scale and in a wider range of speakers.

This work, therefore, has answered the research questions and achieved the aims explained in the introduction. It explored the practices of TV interpreters under the conditions discussed in Chapter 2 and the possible motives behind them. However, some limitations need to be acknowledged.

Limitations of the Study and Implications for Future Research
The research, as was reiterated throughout, concentrated mainly on the analysis of linguistic features, which might seem restrictive. This was reflected in the process of data transcription, which was a rather simple representation of the linguistic elements of the speeches. Little attention was given to prosodic features as they require a level of sophistication which is not needed for the purpose of the current project. However, being the first study to address this topic, the analysis of linguistic features can yield interesting
insights, and can be subsequently enriched through analysis of other features with a potential impact on emotiveness, such as prosody and body language.

Furthermore, the study adopted a neutral approach in the analysis of the linguistic aspect of the data. Therefore, political allegiances of TV channels and interpreters’ ideological orientations, as explained earlier, were kept to a minimum. Future research on the implications of political allegiances and interpreters’ agency on interpreters’ performance is worth investigation.

Regarding the corpus of the study, the English renditions were not available for all Arabic-language speeches produced during the so-called Arab Spring. The Tunisian president, for instance, who was the first Arab head of state to face a civil revolution, delivered two speeches. Nevertheless, no English simultaneous rendition of the speeches was found, to be included in the study. Speeches by former Yemen’s president were not available either. However, the study is not meant to be quantitative, and the extracts have been selected on the basis of their typicality and, thus, the corpus is sufficient and fit for purpose. It set first steps into future analysis of further data.

Moreover, the current study, as repeatedly argued throughout the thesis, has adopted a qualitative approach to the analysis. Being a first venture in this field, this was deemed the most appropriate approach to explore the questions that are underlying this thesis. A qualitative approach was also essential owing to the nature of the material, namely emotions, which required an approach that would help capture the nuances and enable a profound analysis of some aspects. This qualitative approach would lay the foundations for future quantitative studies.

Essentially, the study has added to the literature of TV SI between Arabic and English. It established the first step into further investigation of emotiveness in political speeches and the way they are dealt with in the setting of TV SI. It has contributed to a better understanding of TV SI between Arabic and English, as well as the practices of TV interpreters when working into their B language and rendering emotiveness.

The study also has a practical implication for training interpreters for TV tasks. It could be practically applied to raise awareness among trainee interpreters and practising ones of how
emotive stretches can be handled differently, and of the repercussions that different choices have on the overall effect. It could also be useful when setting training courses and modules for TV interpreting assignments.

Moreover, the study contributed to media outlets, who have evidence of the repercussions of choosing untrained interpreters. The media, nowadays, as discussed in the introduction, not only transmit news, but also contribute to shaping the world and the way people perceive it. Therefore, it is the responsibility of media outlets to select interpreters who are capable and qualified to assume a role in this critical process. The current political developments, not only in the Middle East region, but also in the West, have rendered the role of TV interpreters crucial.
References


