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# The Contrastive Pragmatic Analysis of Refusal Speech Acts in English and Persian Fairy Tales: A Natural Semantic Meta-Language (NSM) Approach

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### ABSTRACT

This study is an attempt to investigate a comparative analysis using Natural Semantic Metalanguage. The refusal patterns of speech acts was contrasted in English and Persian fairy tales to see if it could provide evidence of applicable efficacy of NSM model which is claimed to be universal. The descriptive technique was the cultural scripts approach, using semantic primes proposed in the NSM theory. The cultural scripts were presented in both English and Persian Metalanguages. The data were collected from some English and Persian fairy tales. The results showed the applicability of NSM model for cross-cultural comparisons. Then, the paper concludes with the pedagogical implications of the development of the theory of cultural scripts for teaching L2 socio-pragmatics in communicative interaction routines.

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### Introduction

Contrastive pragmatic is a fairly recent development, although arguably it has its origin in Lado's (1957) linguistics across cultures, "which sought to provide a framework for comparing cultural differences in the ways in which languages are used." Pragmatics is the study of how people comprehend and produce a communicative act or speech act in a speech situation. People in different countries may view pragmatics principles quite differently from each other, which pave the way for studies in cross-cultural and contrastive pragmatics (Shaozhong).

The fatal flaw of the "contrastive pragmatics" approach is also easy to identify: the assumption that speech-act categories such as request, apology, and compliment are appropriate tools for describing languages and cultures which have no such indigenous categories. To use such words as cultural descriptors is clearly to engage in terminological ethnocentrism. By adopting "non-emic" analytical categories, contrastive pragmatics foregoes the opportunity to represent the indigenous conceptualization of speech-acts in many, if not most, cultures of the world.

Sajavaara (1981b) argues that the basic idea of contrasting languages is a correct one. The problem lies not in the idea, but in the way in which the contrast has been carried out. He argues that contrastive analysis needs to be undertaken with reference to communicative network, rather than purely linguistic parameters. Riely (1981) suggests how this might be undertaken. One way is to take a particular function and then contrast its linguistic realization in two or more languages. Yet another, more ambitious possibility is to compare the discourse structure of representative interactions in the two languages.

Speaking a language means more than uttering a number of grammatically decent sentences. Individuals can bring change to the environment through their utterances. From a historical point of view, the building blocks for pragmatics as a linguistic discipline were laid by language philosophers and speech act theorists, such as Wildenstein, Austin, Searle, and Grice (see Nerlich, 2009). Besides, studies on speech acts have shown that

the same speech act might be realized quite differently across different cultures. According to Wolfson (1981), "speech acts differ cross-culturally not only in the way they are realized but also in their distribution, their frequency of occurrence, and in the functions they serve". (p.123)

The speech act of refusal has been one of the important topics in discourse pragmatics research over the past few decades (Fraser, 1990; Wannaruk, 2008). Refusals are negative responses to requests, invitations, suggestions, offers, and the like which are frequently used in our daily lives (Sadler & Ero, 2001). Refusals are considered to be a face-threatening act among the speech acts. The positive or negative face of the speaker or listener is risked when a refusal is called for or carried out. Consequently, refusals as sensitive and high-risk can provide much insight into one's pragmatics.

The term cultural scripts refers to a powerful new technique for articulating cultural norms, values, and practices in terms which are clear, precise, and accessible to cultural insiders and to cultural outsiders alike. Wierzbicka and her colleagues have developed an approach for exploring the cultural underpinning of speech acts which is known as Natural Semantic Metalanguage. It has many versions as there are languages; so there is NSM English, NSM Russian, NSM Persian, and so on. For instance, NSM English as a tertium comparationis can be used to describe and compare different communicative norms and cultural values without the inevitable bias inherent in the use of "normal" English (cf. in particular Goddard & Wierzbicka eds. 2004, 2007). It can also be used to explain those norms and values to ordinary interactants and thus to advance in practice, as well as in theory, the cause of world-wide understanding.

Austin (1962) claims that many utterances (things people say) are equivalent to actions. People use language all the time to make things happen. According to speech act theory (Austin 1962; Searle 1969), the performance of a speech act involves the performance of three types of acts: locutionary act (what we say), illocutionary act, (what we mean), and perlocutionary act (how the hearer takes it). Searle (1975) distinguished 'direct'

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and 'indirect' speech acts. A direct speech act carries the illocutionary force indicating devices (IFID), in which there is a transparent relationship between form and function. However, in an indirect speech act, the illocutionary force of the act is not derivable from the surface structure and it is implicit performative.

"Refusal is the speech act of saying no" (Wierzbicka 1987, p. 94). In many cultures, how one says "no" is probably more important than the answer itself. Therefore, sending and receiving a message of "no" is a task that needs special skill. This FTA leads to a tendency on the part of the speakers to make use of certain strategies such as indirectness and polite expressions in order to avoid conflict (Brown and Levinson, 1987). Beebe et al. (1990) cited in Phuong classified refusal strategies as: direct (Performative, Non-performative statement (NO), Non-performative Negative willingness ability), indirect (Statement of regret, Statement of wish, Excuse/reason/explanation, Statement of alternative, Set condition for future or past acceptance, Promise of future acceptance, Statement of principle, Rhetorical question, Threat/statement of negative consequences, Restatement, Unwillingness/insistence, Postponement), and Adjuncts to Refusals ( Statement of positive opinion/feeling or agreement, Statement of empathy, Addressing terms).

The findings show that perception and production of the speech acts differ preeminently across cultures and languages. Even though foreign language learners may have access to the same speech acts and strategies as do native speakers, they can vary from native speakers in the strategies that they choose and use. Comparing the speech acts of refusal from the two different cultures of Iranian and American discovered that the same speech act may be understood differently across cultures (Allami&Naeimi, 2011). On the other hand, the production of refusal by second language learners has more native like manner which shows their pragmatic competence. Pragmatic competence involves selecting the appropriate communication strategy based on the properties of the people, their relations to each other and the setting they are in.

Among the various research studies regarding the production of refusals by people who learn English as a second language in the target language environment; it is rare to find a study concerning native Persian speaking learners of English as a second language. The only research that partially investigates this subject is Sadeghi & Savojbolaghchilar (2011) who compare the refusal strategies used by four groups of native and nonnative speakers of English, namely, American English speakers, Persian/Azeri speakers with little knowledge of English, advanced Iranian learners of English and Iranians living in the U.S. for an average of 10 years. A DCT developed by Beebe, Takahashi and Uliss-Welts (1990) was used to elicit the relevant data. The analysis showed that Iranian residents and advanced learners used different strategies to refuse requests, invitations, offers and suggestion from Iranians living abroad who acted more similarly to native speakers of English living in the US. ESL students learn English while living in an English-speaking society and interacting within the target language culture as well as the native English speakers. As a result, they are much more familiar with the cultural norms and pragmatic knowledge of the second language environment than EFL students who learn English in Iran.

According to Beebe et al. for investigating and categorizing the refusal data, most researchers have used the Classification of Refusals by Beebe, Takahashi, &Uliss-Weltz (1990) as the basis

for analysis. According to Beebe, Takahashi, &Uliss-Weltz (1990), refusals are divided into two main groups as follows:

Direct and indirect refusals. The direct refusals have very limited subdivisions in comparison to indirect ones. The direct refusals include non-performatives like "no" and performative verbs such as "I can't". The indirect refusals involve various types:

1. Statement of regret likes "I'm sorry."
  2. Wish likes "I wish I could help you."
  3. Excuse, reason, explanation like "I have an exam."
  4. Statement of alternative.
  5. Set condition for future or past acceptance like "If I had enough money"
  6. Promise of future acceptance like "I'll do it next time."
  7. Statement of principle "I never drink right after dinner."
  8. Statement of philosophy likes "One can't be too careful."
  9. Attempt to dissuade interlocutor:
    - 9-1. Threat or statement of negative consequences to the requester like "If I knew you would judge me like this, I never would have done that."
    - 9-2. Criticize the requester "It's a silly suggestion."
    - 9-3. Guilt trip (waiter to customers who want to sit for a while: "I can't make a living off people who just order tea"
  10. Acceptance functioning as a refusal:
    - 10-1. Unspecific or indefinite reply "I don't know when I can give them to you"
    - 10-2. Lack of enthusiasm "I'm not interested in diets"
  11. Avoidance:
    - 11-1. Non-verbal (silence, hesitation, doing nothing and physical departure)
    - 11-2. Verbal (topic switch, joke, repetition of past request, postponement and hedge);
- An example for postponement can be "I'll think about it."
- There are also some adjuncts to the refusals as follows:
12. Statement of positive opinion likes "That is a good idea"
  13. Statement of empathy "I know you are in a bad situation"
  14. Pause fillers like "well" and "hum"
  15. Gratitude/appreciation like "Thank you."

Several researches compared the speech act of refusals across cultural groups and come to the understanding that the features of the refusal strategies used are "culture specific." The purpose of this study is to investigate refusal speech acts in English and Persian fairy tales, with regard to semantic formulas- "a word, phrase, or sentence that meets a particular semantic criterion and strategy."

## Methods

### Corpora

This study was performed to compare English and Persian speech acts of refusal in fairy tales. In order to consider this research, some English and Persian fairy tales were being read, and then, 20 refusal words, phrases and sentences were collected.

### Procedures

Cultural scripts, originally introduced by Wiersbicka (e.g. 1994; 1996; also Goddard &Wierzbicka (eds.) 1994), essentially refers to "a technique for articulating cultural norms, values practices using Natural Semantic Metalanguage (NSM) as the medium of description" (Goddard &Wierzbicka, 2007). This result is only possible because cultural scripts are formulated in a tightly constrained, yet expressively flexible, metalanguage consisting of simple words and grammatical patterns which have equivalents in all languages.

The cultural scripts technique is one of the main modes of description of the broad project which can be termed ethno pragmatics (cf. Goddard ed. in press a). This refers to the quest, inaugurated in linguistics by Wierzbicka (1985) in her article 'Different cultures, different languages, different speech acts. For this purpose, the techniques of cross-cultural semantics are also essential because to understand speech practices in terms which make sense to the people concerned, we must be able to understand the meanings of the relevant culturally important words—words for local values, social categories, speech-acts, and so on.

Similarly to English, in Persian interactions also make rejections, however, their turn and sequence organizations differs from those in English when performed in different contexts. In other words, while a given script is used to describe a pattern in a specific context, the same script may not be employed in another context. To discuss the point under consideration here, few examples from Persian and English will serve the purpose.

Extract1 (Persian)

A: Ayamitavani farad shabbapedaretbaraye sham biaieinja?

Can you come here with your father for dinner tomorrow night?

B: Pesargoft: azdaevateshomatashakormikonam, vali ma bedonemadaramjaienemiravim.

The boy said, 'Thank you for your invitation, we don't go anywhere without my mother.'

This was the situation in which, an inviting person, relatively in a higher status, invited the boy for the dinner, but the boy refused the invitation indirectly and in a polite manner.

Extract2 (Persian)

Doostash be ougoft, 'behtarastinjanamanimvazoodtarazinjaberavim.'

His friend told him, 'It's better not to stay there and they should leave the place soon.'

Oubashaknegahi be doostashandakhtvatakannakhord.

He doubtfully looked at his friend and didn't move.

In the above context, there are two close friends. One of them asked the other to do action, but the next one was to refuse his friend's request by not moving. In other words, the refusal was not declared, but the done action presented it indirectly.

Now we would like to investigate the refusal of speech acts in the English fairy tales by the following examples:

Extract1 (English)

The waiter told him, 'Would you like to drink juice?'

'No, I'm far from well', the man sighed.

In this situation, some drink had been offered to a tired man, afterward, the tedious and likely sad man replied that he was not well. Additionally, the man answered the waiter directly.

Extract2 (English)

'Will you have me?' said the Prince.

'No, thank you.' said the Princess.

While the Princess was dealing with the Prince's proposing, she was directly refusing his request. According to Beebe et al. (1990), 'English speakers pay attention to social distance and give specific excuses.'

The comparisons showed that characteristics used more indirect strategies in the Persian compared to English. Additionally, it showed that Persian native speakers tended to use different indirect reasons in refusal to avoid annoying their interlocutors. Moreover, social distance and power play an important role in production of refusal by Persian native speakers. Persian speakers demonstrated a high level of frequency shift in their communicative formulas which means to adjust the refusal strategies according to the interlocutor's status

(low, equal, high), while English speakers refused fairly consistent regardless of that, in the other words, they did not seem to be particularly sensitive to one status versus another in their refusals across the different situations. And English speakers are more direct than Persians.

### Results and Discussion

Refusals have been one of the most studied topics in pragmatics and are very important because of their communicative role in everyday social interaction. Generally speaking, how to say "no" is more important than the answer itself. The interlocutors are socially expected to know when to use the appropriate form of refusals in a certain context. Depending on ethnicity and cultural linguistic values, the speaker must know the appropriate form and its function.

"NSM" stands for "Natural Semantic Primes"- a formal language based on empirically established semantic primes and intelligible through natural languages. Within this approach, cultural values and attitudes, or what they term 'cultural scripts', which give rise to pragmatic devices, are explicated in terms of a set of fundamental meanings, and termed semantic primes. They are simple identifiable meanings, about sixty five of which can be found as the meanings of words or word-like elements in all languages. Some of them are like I, you, someone, something, people, can, say, words, true, if, because, good and so forth.

We can trust English NSM as a cultural notation for cross-cultural comparisons and explanations. To explore the cultural differences more fully, the following cultural scripts for the refusals of speech acts in English and Persian put forward by using English NSM:

Extract4 (English)

A: Would you like to say anything about it?

B: *I will never confess.*

[Many people think like this:]

(a) I don't want to say anything.

(b) You cannot enforce me to articulate.

(c) I don't have to obey you.

Item (a) implies that the addressee rejects the addressor's request clearly. Component (b) postulates that the addressee is reluctant to answer anyhow. Component (c) says that the addressee frankly suggests he will not follow the addressor's demand.

Extract9 (English)

'I will have ten kisses from the Princess,' said the Prince.

'Yes, indeed!' said the lady.

[Some things like this:]

(a) She was sure that the Princess would not accept this request.

(b) The lady's positive statement announced that the Prince was in an imaginary world.

(c) The lady was to draw the Prince's attention to the issue which his dream wouldn't come true.

Component (a) suggests that the Princess's servant is certain about her master's rejection, and answers the Prince sarcastically. Item (b) illustrates which the lady wants to convince the Prince thinking dreamily. And component (c) argues that the Prince's request would not come true in the real world.

As these examples illustrate, the contents of a cultural scripts can be complex and culture-specific. In particular, the scripts presented here include the assumptions that few responses could be using to reject a request. Having regarded to the above scripts for the refusal expressions, it would be identified that directly refusal speech acts and lack of noticing to the social distance is common in English.

Extract7 (Persian)

A: Biavainharabegir

Come and take them.

B: Man digarehtiaji be in chizhanadaram.

*I do not need them anymore.*

[Many people think like this:]

(a) I don't want anymore; I have to refuse your request.

(b) That's very kind of you, but I think that's enough.

(c) Thank you. I'm not to be looking trouble for you.

Component (a) says that presently the addressee does not need, and then s/he rejects the offering. In item (b) it will be realized that the addressee has enough and s/he politely and indirectly refuses the offering, suggestion and/or invitation. Component (c) implies this issue which the addressee is careful about his behavior and in doing so; he doesn't want to disturb someone.

Extract5 (Persian)

A: Man bayad hale ourabegiram.

I should disturb him.

B: Az in karbogzar.

*Forget about it.*

[People think like this:]

(a) I think it's better not to that at all.

(b) I think you can make a better decision later.

(c) I'm going to dissuade you from doing that.

In item (a) the addressee doesn't agree with addressor's decision and tries to change whose mind at all costs. Component (b) argues that the speaker is probably very angry, and the next time s/he can decide more carefully on her/his action. In component (c) the addressee is trying to prevent the one from doing misbehavior.

Actually due to these scripts, someone is going to reject an offer and deny one's behavior indirectly and rather politely. Anyhow noticing the social status mostly is observing in the refusal of the speech acts in Persian.

As it shown, the cultural scripts described the characteristics of English and Persian use of the refusals of speech acts and the cultural values accurately. In all cases and explications were presented in parallel, precisely equivalent versions, using the natural semantic metalanguage expressed via English and Persian. This served to demonstrate both that the metalanguage itself is not tied to any single language, either to English and Persian, and that the cultural scripts method provides a vehicle whereby cultural outsiders can access and understand Persian refusals much better.

The scripts proposed to describe an interactional meaning can be employed to bring about awareness within the learners of the form, illocutionary purpose and the cultural norms implicit behind it. Besides, the use of the scripts makes it possible to compare and contrast different ways of interaction in different cultures. According to Wierzbicka (1991, 2006, 2007) semantics can be regarded as a key to cross-cultural differences. Therefore, semantics presented in terms of cultural scripts can be used to teach the pragmatic aspects of language.

Overall, cross-cultural studies which have been directed to compare and contrast pragma-linguistic strategies and socio-pragmatic dimensions have made it clear that members of different speech communities have their own specific resources to realize specific speech acts which they may or may not share with other speech communities. Furthermore, such studies show that patterns of choosing particular speech acts might be different across different speech communities on the basis of their socio-pragmatic conceptualizations.

## Conclusions and Implications

The present paper supports Wierzbicka's (1991) idea that the communicative interaction routines are realized with regard to different cultural norms in different communities. Indeed speakers of a culture have been shown to have mutually shared expectations about what appropriate behavior and its social meanings are in different contexts. Cultural scripts "interface" more or less directly with simple ordinary language—in any language—they can be practically useful for the purposes of cross-cultural education and intercultural communication (cf. Goddard 2004a).

In the last few years, however, another direction of studies has focused on the effects of explicit teaching of L2 pragmatics and intercultural communication and the development of pragmatics in L2 learners. These studies on L2 pragmatic instruction have examined the effect of implicit versus explicit teaching approaches on specific aspects of L2 pragmatics and suggest that explicit instruction may be effective for developing socio-pragmatic proficiency. The present research can pave the way for a novel approach for explicitly teaching L2 socio-pragmatics in refusing patterns in particular to EFL learners through cultural scripts. These materials also provide translation students and translators not only with explicit information about socio-pragmatic norms, but also with opportunities to practice and use the learned L2 socio-pragmatic norms as they translate them from one language into another and vice versa.

In spite of the fact that cultural scripts can be used in teaching L2 socio-pragmatics, they should be applied to teaching adult learners rather than children on the ground that the syntactic patterns and the lexicon used in the formation of the scripts are, to some extent, complex and that they deal with the meaning implicit in communicative interaction routines. Furthermore, in order to see whether or not they produce effective results, they must be empirically tested.

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#### Appendixes

Extract1 (English)

The waiter told him, 'Would you like to drink juice?'  
'No, I'm far from well', the man sighed.

Extract2 (English)

'Will you have me?' said the Prince.  
'No, thank you.' said the Princess.

Extract3 (English)

'Can it be that I am unfit for my office?' said the Chancellor.  
'No, that must not be said either.' answered his servant.

Extract4 (English)

A: Would you like to say anything about it?  
B: I will never confess.

Extract5 (English)

A: Are you feeling well?  
B: I certainly am not stupid.

Extract6 (English)

'Oh, how prettily it is made!' said all the court ladies.  
'It is more than pretty,' said the Emperor, 'it is charming!'

Extract7 (English)

'I will still hope that it is not a real bird,' said the Princess.  
'Yes, it is a real bird,' said those who had brought it.

Extract8 (English)

'Good day to my lord, the Emperor!' said he. 'Can I have employment at the palace?'  
'No, no,' said the Emperor.

Extract9 (English)

'I will have ten kisses from the Princess,' said the Prince.  
'Yes, indeed!' said the lady.

Extract10 (English)

'Stay,' said the Princess. 'Ask him if he will have ten kisses from the ladies of my court.'  
'No, thank you!' said the swineherd. 'Ten kisses from the Princess,'

Extract11 (English)

A: Let's walk in the garden.

B: Sounds good, but I'd like to rest in my bed.

Extract12 (English)

'You had better lay the cloth below in the stable,' said one of the travelers.

'I'll do it next time.' said the stranger.

Extract13 (English)

'Travelling would be agreeable enough,' said he.  
'Well', replied the man unhappily.

Extract14 (English)

'Do you now see,' said Care, 'what happiness your Galoshes have brought to mankind?'

'To him, at least, who slumbers here, they have brought an imperishable blessing,' answered the other.

'Ah no!' replied Care.

Extract15 (English)

A: 'Oh, how pretty he is! What a nice little fir!'

B: 'I could not bear to hear anything.'

Extract16 (English)

Tree asked them, 'Don't you know where they have been taken? Have you not met them anywhere?'

The swallows did not say anything about it.

Extract17 (English)

'Where are they going to?' asked the Fir.

'We don't know when we can find the answer,' said the Sparrows.

Extract18 (English)

'Rejoice in our presence!' said the Air and the Sunlight.

'Rejoice in thy own fresh youth!'

But the Tree did not rejoice at all.

Extract19 (English)

'It is a very stupid story! Don't you know one about bacon and tallow candles? Can't you tell any larder stories?' said the Rats.

'I'm not interested in larders,' said the Tree.

Extract20 (English)

'What are you crying for?' asked he. 'You look so ugly!'  
'There's nothing the matter with me,' said the little girl.

Extract 21 (English)

A: I hope you are all together.

B: No, I have not all.

Extract 22 (English)

The sweet children's voices sang, and the old music-directors sang.

But Karen didn't pay attention and only thought of her red shoes.

Extract 23 (English)

'Now I have suffered enough for the red shoes!' said she. 'Now I will go into the church that people may see me!'

The old lady denied and detained him to do that.

Extract 24 (English)

'Kay is dead and gone!' said little Gerda.

'That I don't believe,' said the Sunshine.

Extract 25 (English)

She asked of the roses. 'Do you think he is dead and gone?'

'Dead he certainly is not,' said the Roses.

Extract 26 (English)

She said, 'I can see myself—I can see myself!'

'That's nothing to me,' said little Gerda. 'That does not concern me.' And then off she ran to the further end of the garden.

Extract 27 (English)

A: If you understand the Raven language I can tell you better.'

B: 'No, I have not learnt it,' said she.

Extract 28 (English)

She embraced little Gerda, and said, 'They shall not kill you as long as I am not displeased with you. You are, doubtless, a Princess?'

'No,' said little Gerda.

Extract 29 (English)

'I say nothing, it is true,' exclaimed the King.

'But I have my own opinion, notwithstanding,' said the Prince.

Extract 30 (English)

Mom was narrating a story.

'But that is no fairy tale,' said the little boy, who was listening to the story.

Extract1 (Persian)

A: Ayamitavani farad shabbapedaretbaraye sham biaieinja?

Can you come here with your father for dinner tomorrow night?

B: Pesargoft: azdaevateshomatashakormikonam, vali ma bedonemadaramjaienemiravim.

The boy said, 'Thank you for your invitation, we don't go anywhere without my mother.'

Extract2 (Persian)

Doostash be ougoft, 'behtarastinjanamanimvazoodtarazinjaberavim.'

His friend told him, 'It's better not to stay there and they should leave the place soon.'

Oubashaknegahi be doostashandakhtvatakannakhord.

He doubtfully looked at his friend and didn't move.

Extract3 (Persian)

Mardgoft, 'borobache.'

The man said, 'get away.'

Ama man jonbnakhordamvachizinagoftam.

But I didn't move and say nothing.

Extract4 (Persian)

A: Agha in asbabbazirachandmidahid?

Sir, how much is this toy?

B: Beravidbiroun, forooshinist.

Leave out, it is not for selling.

Extract5 (Persian)

A: Man bayad hale ourabegiram.

I should disturb him.

B: Az in karbogzar.

Forget about it.

Extract6 (Persian)

A: Ouchand bar tekrarkard, harfamraghboolmikoniayana?

He repeated few times, 'whether you would accept my utterances or not.'

B: Pesarpasokh dad, na.

Boy replied, 'no'.

Extract7 (Persian)

A: Biavainharabegir.

Come and take them.

B: Man digarehtiaji be in chizhanadaram.

I do not need them anymore.

Extract8 (Persian)

Moalemash be ougoftbiainjavaroyesandalibeshin.

Histeacher told him, 'come here and sit in the chair.'

Ounaneshast, vagoft: na agha, haminjouriroyezaminmitavanambeshinam.

He didn't sit, and then answered, 'no sir, I could sit on the ground.'

Extract9 (Persian)

A: Bi aba ham rafighbashim.

Would you like to make friends?

B: Nakheir, lazemnistbaraye man delsoozikoni; refaghatbatoubaraye man nangast.

It needn't to sympathize with me; our friendship causes a scandal for me.

Extract10 (Persian)

A: Man favadaramvapishehameazizam.

I'm faithful and everyone likes me.

B: Bas ast, in haghghatnadarad.

That's enough, it is not true.

Extract11 (Persian)

A: Bebin man azadam, harjabekhahammiravamvaharkarbekhahammikonam.

Look, I'm free; I can go anywhere and do anything that I would like to.

B: Aslaningonehnist.

I don't think so.

Extract12 (Persian)

A: Mitooniyekavazbarayambekhani?

Could you sing a song for me?

B: Hoselehkhichkariranadaram.

I'm not Ok.

Extract13 (Persian)

Mardegharibehgoft: sabrkonidmikhahambashomasohbatkonam.

The stranger said, 'Please wait, I want to speak with you.'

Maghazehdarjavab dad: ta gharzekhodranadahi, batousohbatnakhahamkard.

The shopkeeper replied, I hadn't been speaking with you, unless you would have returned your debt.

Extract14 (Persian)

A: Miravamdoostamramolaghatkonam.

I am going to visit my friend.

B: Zoodbargard, in moghehshabvaghtmolaghatnist.

Come back soon, you are not able to do that at this time at night.

Extract15 (Persian)

A: Mikhaham be shomakomakkonam.

I am to help you.

B: Azlotfeshomatashakormikonam, validigarrazi be zahmateshomanistam.

Thank you, but I'm not looking for trouble for you.

Extract16 (Persian)

A: Mara barayekhastegariferestadehast, ariyana?

I'm here to say that he proposed to you, yes or no?

B: javabamnaast.

My answer is 'no'.

Extract17 (Persian)

Vazirbarayejanamunkar be harkasimorajeakard.

The chancellor referred to everyone to do that.

Unhagoftand: na, ma ghader be anjameinkarnistim.

They all said, 'no, we are not able to do that.'

Extract18 (Persian)

A: Doostdaramemroozhamrahe man bejanganbeaie.

Would you come with me to jungle today?

B: Motaasefam, vaghtnadarambatoujaiebeyayam.

Sorry, I'm busy.

Extract19 (Persian)

Ougoft: man vaziramva be bargahmiravam, zoodmararahakonidvagarnagereftarkhahid shod.

He said, 'I'm the chancellor and I'm going to the palace. You should release me soon, unless you would endanger yourselves.'

Unha be in harfkhandidandva be maskharehgoftand: dorooghmigouie.

They laughed, and then amusingly said, 'you lie.'

Extract20 (Persian)

A: Khabesobhyekadatenapasandast, vasaharkhizibarayehamehmayeyehkamyabiast.

Getting up late in the morning is a bad habit, and getting up early will drive all to be successful.

B: Oushenidvapasokhinadad.

He heard and didn't say anything.

Extract21 (Persian)

A: AghayanmahzerezayeKhodadarinja dad vafaryad rah nayandazid.

Don't shout and cry here, Messer, for God's sake.

B: Ma bakasikarinadarim.

We want to go our business.

Extract22 (Persian)

A: Mardporsidgheimat in mahichandast?

Man asked, "How much is the fish?"

B: Mahigirjavab dad: in mahiforoushinist.

Fisherman said, "It's not for sale."

Extract23 (Persian)

A:

Heivanatazkhargooshporsidandayanemikhahimosabeghehrabebari?

Animals asked the rabbit, "Don't you want to win the race?"

B: Khargooshgoft: shayadyekroozedigar.

The rabbit said, "Perhaps next days."

Extract24 (Persian)

A: Ouporsidkojaboodi? Magargholatrafaramooshkardi?

He asked where you were, if you had forgotten your promise.

B: Na ghorban.

No Sir.

Extract25 (Persian)

A: Nemitooni rah ra be man neshanbedahi?

Can't you show me to find the way?

B: Cheranatavanam, da haminnazdikiposhteundarakhtast.

Why not, it's near here; behind that tree.

Extract26 (Persian)

A: Doostashgoft: biaberavimanjabebininmchekhabarast.

Her friend told the girl; let's go there to see what is happening.

B: Dokhtarjavab dad: rah door astnaravimbehtarast.

The girl replied that the way was far from here and changed your mind.

Extract27 (Persian)

A: Pire mard be ougoftkesafarranjeziaddarad.

An old man told him that you have to bear the suffering of the trip.

B: Na, mosaferratKheilifayedehdarad.

No, that's not okay. Journey is useful.

Extract28 (Persian)

A: Dorehgardazoukhastrahafararra be ouneshandahad.

Vendor requested that gardener helped him find a way to flee.

B: Baghbangoft agar rahafararrabaladboodamkhodamfararmikardam.

The gardener said, if I had known the way I would have fled myself.

Extract29 (Persian)

A: Az rah raftankhastehshodam, bia kami beneshanim.

I'm so tired through the way, let's take a sit here.

B: Hanoozzoodast.

It's still early.

Extract30 (Persian)

A: Be man eatemadkon.

Please trust me.

B: Moteasefam. Barayamsakhtast.

Sorry. I can't do that.