Stylistic Issues in Two Arabic Translations of Hemingway's *A Farewell to Arms*

A Thesis

by

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Submitted in accordance with the requirements for the degree of

Doctor of Philosophy

The University of Leeds

School of Languages, Cultures and Societies (LCS)

Centre for Translation Studies

May 2015

The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others.

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Dedication

I dedicate this thesis to my parents and to my brothers and sisters. They have always been there to encourage me through the difficult times. I express my gratitude to them with unconditional love and respect.

Acknowledgements

Abstract

This thesis provides an analysis of four stylistic features of Hemingway's *A Farewell to Arms* (ST) and their equivalents in two Arabic translations (TT1 and TT2): 1. The coordinator *and*; 2. Existential *there*; 3. Dummy *it*; and 4. Fronted adverbials. Examples of these four stylistic features are identified in the ST, TT1, and TT2. Their formal (structural/syntactic) and functional (semantic) properties are then anlaysed linguistically from both quantitative and qualitative perspectives. Two reader-response questionnaires are administered, one dealing with the ST and the other with TT2. These are used to ascertain readers' reactions to extracts involving these four stylistic features in the ST and their correspondents in TT2. Finally, the results of the formal and functional analyses of the four stylistic features are compared with those of the reader-response questionnaires.

The linguistic analysis reveals that all four stylistic features considered give rise to a variety of translation procedures in TT1 and TT2. It also reveals some changes from the ST meaning in the TTs, particularly in the case of fronted adverbials. The questionnaire analysis shows that while ST respondents saw the ST as 'simple' and 'vivid' regarding these features positively, TT2 respondents frequently regarded TT2 as 'simple' but saw this as a negative feature. Their general view was that Arabic TT2 has a poor style, because it fails to exhibit traditional stylistic and rhetorical features of Arabic writing, such as metaphor and parallelism. Apparently identical stylistic effects, such as 'simplicity', may not hold the same value for TT respondents, as for ST respondents.

The thesis finally shows the relevance and applicability to the data examined and analyses carried out of a number of translation norms proposed by key translation studies scholars who have dealt with norms: Nord, Toury and Chesterman: 1. Nord's regulative norms (conventions) (considered identical to Toury's textual-linguistic norms); 2. Toury's initial norms; 3. Chesterman's communication norm; and 4. Chesterman's relation norm.

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Abbreviations

FL: Foreign Language

No.: Number

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

TT1: Target Text number (1) (Arabic text 1)

TT2: Target Text number (2) (Arabic text 2)

Arabic Transliteration System

DIN 315635' is the Arabic Transliteration System used throughout the present research. It is mainly based on the phonological shape of the expression as used in its linguistic context.

DIN 31635 is a DIN standard for the transliteration of the Arabic alphabet adopted in 1982. It is based on the rules of the DMG as modified by the International Orientalist Congress 1936 in Rome. (The most important change was doing away with "j", because it stood for ǧ in the English speaking world and for y in the German speaking world.) Its acceptance relies less on its official status than on its elegance (one sign for each Arabic letter) and the *Geschichte der arabischen Literatur* manuscript catalogue of Carl Brockelmann and the dictionary of Hans Wehr.

The 28 *ḥurūf:*

Arabic alphabet	ا	ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن ه و ي
DIN 31635	ʾ/ā	b t ṯ ǧ ḥ ḫ d ḏ r z s š ṣ ḍ ṭ ẓ ʿ ġ f q k l m n h w/ū y/ī
IPA	ʔ or æː	b t θ dʒ ħ x d ð r z s ʃ sˤ dˤ tˤ ðˤ ʕ ɣ f q k l m n h w/uː j/iː

The ḥarakāt, fatḥa, kasra and ḍamma are transliterated as a, i, u. A šadda results in a geminate (consonant written twice), except in the case of the article, which is written with "sun letters" assimilated (aš-šams). An alif marking [aː] is transliterated as ā. tāʾ marbūṭa (ة) as word-final -h or -t. ʾalif maqṣūra (ى) appears as ā, rendering it indistinguishable from alif. Long vowels [iː] and [uː] are transliterated as ī and ū. The Nisba suffix appears as -iyy-, the nunation is ignored in transliteration. A hyphen - is used to separate morphological elements, notably the article and prepositions (see http://en.wikipedia.org/wiki/DIN_31635).

The following table sums up the variants standard of the phonological shape of the Arabic letters in DIN 315635'

Table 2: DIN 315635' map

Letters	ا	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ق	ك	ل	م	ن	ه	و	ي
DIN 31635'	ʾ\ā\a	b	p	t	ṯ	j	ḥ	ḵ	d	ḏ	r	z	s	š	ṣ	ḍ	ṭ	ḍ	ʿ	ġ	f	v	q	k	l	m	n	h	ū\w	ī\y

CHAPTER I: Introduction to the Thesis

1.1 Introduction

This thesis involves a qualitative analytical descriptive study of Hemingway's *A Farewell to Arms* style and two Arabic translations (TT1 and TT2), by *Jalāl ʾAsmar*, 2010 جَلال أَسمَر and *Munir Baalbaki*, 1977 مُنير بَعلَبِكي. The Arabic titles are وَداعاً أَيُّها أَلسِلاحْ *wadāʿan ʾayyuhā ʾassilāḥ* and وَداعْ لِلسِلاحْ! *wadāʿ lissilāḥ!* respectively. In this study, I consider the formal (structural/syntactic) and functional (semantic) properties of four features of *A Farewell to Arms*: 1. The coordinator *and*; 2. Existential *there*; 3. Dummy *it*; and 4. Fronted adverbials. These four stylistic features are identified in the ST, TT1, and TT2, then analysed quantitatively and discussed qualitatively.

This chapter covers the following issues: statement, purpose and significance of the study (sections 1.1-1.4), the position of the study in the translation studies field (section 1.5), research questions (section 1.6), introduction to the methodology (section 1.7) originality vs. normalization in the translation of literary texts (section 1.8), style and stylistics (sections 1.9-1.9.2), translation assessment (section 1.10), faithfulness and loyalty in translation (section 1.11), translation equivalence (section 1.12), translation norms (section 1.13), authorial weight and translator authority (sections 1.14-1.14.4), Hemingway's life, work, and style (sections 1.15-1.18.1), *A Farewell to Arms* as a novel (section 1.19), areas of analysis in the thesis (sections 1.19.1-1.19.2), and finally a conclusion and thesis outline (section 1.120).

In subsequent chapters, a comparative analysis will be conducted, based on the structural and structural-functional levels, considering the rendering of the ST at the levels of style, syntax, and semantics. Then a further investigation will be conducted, along with a final conclusion of the analysis. The results will reveal the Arabic translation techniques used for the novel *A Farewell to Arms* in terms of different styles. This data will be analysed comparatively to determine if using different styles in translation would give us a better understanding of the novel in the TL (Arabic).

Stylistics is the study of the ways in which meaning is created through language of all types of texts. Style is one of the main characteristics that distinguish one author from another. Di (2003 p.131) states that "The style is the man" and that a good writer usually has a consistent style (ibid: 131). Jeffries and McIntyre (2010 p.31), authors of the standard linguistic-oriented academic reference work *Stylistics*, define style as

"features of the texts that 'stand out' from their surroundings" and how a text means. "Literary stylistics is concerned with using linguistic techniques to assist in the interpretation of texts" (ibid: 2). Stylisticians use linguistic models quantitatively and/or qualitatively to describe and explain how and why a text works as it does, and how meaning comes from words on a page. Stylisticians may focus on the semantic, grammatical, phonological, lexical, pragmatic or discoursal features of texts, and on the cognitive aspects involved in the processing of those features by the reader as well as on various combinations of these. Norgaard et al. who provide a general reference guide to stylistics, note that studies may focus on the style of a particular author, the text itself, or to the reader and the role readers play in meaning construction (Norgaard et al. 2010 pp.1-2).

Stylistics has traditionally focused on the analysis of written literary texts. Stylistics is however, currently expanding to include non-fictional forms and non-printed forms such as academic writing, advertising, news reports, multimodal publications, film, TV and pictorial advertising, etc. Because of the 'scientific' nature of linguistics as compared to other fields in the humanities, the stylistic approach to text analysis may seem more objective than other branches of literary criticism. Therefore, stylistics is considered to provide an informed, systematic, retrievable, contextual analysis, which is rigorous, consistent and open to falsification (Norgaard et al. 2010 pp.2-6).

1.2 Statement of the Problem

Translation of English literature is rapidly becoming vital part of literary and cultural studies in the Arab world (see section 1.7.1). The increasingly multilingual nature of many Arab societies, the status of English as one of the most powerful and widely spoken languages in the world, and the spread of education during the last few decades is predictably promoting the implementation and expansion to the field of translation of English literature. As a result, a significant amount of English literature is published in Arabic translation, giving rise to an unprecedented diversity of literary styles, themes and subjects. At the same time, the different styles in translation might mislead the readers in understanding the meaning intended by the original author.

1.2.1 Author Meaning vs. Reader Meaning

Authorial intention sometimes refers to an author's intention in the work he/she offers, and is sometimes said to be encoded in the text. Literary theories have traditionally

believed that the author's intentions have primary authority for any piece of writing and all other interpretations other than the original author are considered as secondary ones (Irvin 2006 p.114). Irvin (2006 pp.114-115), who adopts a fundamentally philosophical approach, argues that a text is a construction of a string of characters but these characters may not necessarily have determinate meaning. Even the same string of words in English may have a different meaning depending upon the era in which it was generated, since conventions related to word meaning shift over time. The text's characteristics determine the role of authorial intentions in a particular literary work and its *meaning* and identity.

Other writers adopt a less author-centred view of text meaning. Levinson (1996 p.24), for example, holds that an author's actual intentions do not fix the meaning of the work; though the author's categorical intentions typically do determine the work's genre. Stecker (2003 p.199) adopts an even wider viewpoint, arguing that meaning may include the author intention, the meanings that are attributed to audiences, and the meanings projected onto the work by audiences engaged in virtually unconstrained interpretative play. Irvin (2006 p.115) offers a possible way of reconciling these different approaches, arguing that meanings that are generated through more than one approach may acceptably be attributed to the work.

There are a number of different positions on the centrality of author's intentions in the interpretation of text meaning, ranging from the view that the author is absolutely central, to the view that he/she is essentially irrelevant. At one end is what has been called *(extreme) actual intentionalism*. This approach claims that the author's intention simply determines the meaning of the work. Thus "meaning is an affair of consciousness and not of physical signs or things". In addition, words are simply evidence for meanings, not independent bearers of meaning in their own right; the intentions of an author are required to imbue them with meaning (Irvin 2006 p.116). This approach has also been dubbed the "intentional fallacy" on the basis that text interpreters must sometimes seek evidence of the work's meaning outside the work itself (Wimsatt and Beardsley 1946 p.469).

A rather less extreme approach is *modest actual intentionalism*. This approach acknowledges the linguistic conventions which have an important role to play in fixing meaning and that these linguistic conventions often permit more than one meaning for a given work. When an author intends to imply one of these conventions the author's intention fixes the work's meaning. "Modest intentionalism acknowledges that the

author's intention is not sufficient to imbue the work with a meaning it cannot conventionally support, but at the same time preserves the idea that the author of a work does have a degree of special authority with respect to its meaning" (Irvin 2006 p.119). Stecker (2003 p.37) adds if the author intends a meaning that is not conventionally permitted, the modest intentionalist may say either that the affected portion of the work is meaningless or that in such cases, the work has the meaning(s) indicated by convention (and, if there is more than one such meaning, it is ambiguous).

A third approach, *hypothetical intentionalism*, argues that in order to understand the text, the author, as its creator, must be viewed as "a particular human being in a certain socio-historical context, who writes with a certain style, tends to use words in certain ways, brings certain background knowledge and experiences to bear, and has written a body of works which may inform one another" (Irvin 2006 p.122).

A fourth approach, c*onventionalism*, abandons the centrality of the author, and "assigns meaning without considering the author's semantic intentions, whether actual or hypothetical." (Irvin 2006 p.120). According to this view a work means in light of the relevant linguistic conventions (and appropriate background knowledge about some information as the places and historical events mentioned in the work).

Reader-response theory, finally, takes a more radically reader-oriented view of text meaning, accepting the diversity of reader (audience) responses towards a literary text. Rejecting the view that the author determines the meaning of a work, it focuses on the readers' role in creating literary meaning and experience. According to this approach, readers play the major role in understanding a text, producing the text's meaning through their interpretations. In other words, the reading experience of a reader-response is vital to the meaning of a text and it is what makes a literary text come alive (Tompkins 1980 pp.ix-xv). Reader-response theory is diametrically opposed views readers create their own text interpretation. The new diametrically opposed to author-based notions of meaning – intentionalism, and particularly (extreme) actual intentionalism. Meaning only emerges from the individual reading of the text (Johnston 2000).

A problem with author-centred approaches to text interpretation – and particularly with the most extreme versions of actual intentionalism – is that it is impossible to know what the author meant, unless he/she is present and can be asked (assuming that the author's explanation can itself be unambiguously interpreted). In practice, therefore, in interpreting the meaning of a text, one has to make use of a less extreme approach.

In this thesis, two approaches to text interpretation can be discerned. In chapters 3, 4 and 5, where I consider the form (syntax) and function (meaning) of *and*, dummy *it* and existential *there*, and fronted adverbials, I use a generally conventionalist approach, attempting to analyse the meanings of the elements involved in terms of their general conventional meanings. However, since this analysis also considers the writer as "a particular human being in a certain socio-historical context, who writes with a certain style, tends to use words in certain ways, brings certain background knowledge and experiences to bear, and has written a body of works which may inform one another" (Irvin 2006 p.122), the analyses in chapters 3-5 can also be regarded as having a *hypothetical intentionalist* element.

By contrast with chapters 3-5, readers in chapter 6 are directly asked for their views about the text, without being guided to consider conventional or socio-historical features. Accordingly, the analyses in chapter 6 are essentially reader-response based.

1.3 Purpose of the Study

The main objective of this study is to provide a contrastive analysis, considering the formal (structural/syntactic) and the functional (semantic) differences in key stylistic features between ST (English) of *A Farewell to Arms* and two TTs (Arabic). This thesis also identifies various aspects of stylistic features in the source and target language. To do this, two open questionnaires were designed to get reader responses to ascertain the *stylistic effect* of a number of extracts from *A Farewell to Arms* and their equivalents in one of the two Arabic translations investigated (TT2). These questionnaires investigate four aspects of Hemingway's style in *A Farewell to Arms* and the TT2 equivalents: *and*, *dummy it*, *existential there*, and *adverbial fronting*, ascertaining questionnaire participants' responses to these four features in *A Farewell to Arms* and their TT2 equivalents. They also provide more general information on Ernest Hemingway's style in the novel and the translators' style in the Arabic translations, as well as indirect information about the events of the story, the atmosphere of the scenes described, or about the narrators (original author and translators). This information (reader-response results) will be used later to define author style vs. translator style in relation to *and*, *dummy it*, *existential there*, and *adverbial fronting* (cf. sections 6.1, 6.3.1, 6.3.5, and 6.3.6).

1.4 Significance of the Study

The thesis derives its general significance from the fact that there are only a few studies related to the translation of Hemingway's style and meaning. The researcher has chosen to work on the analysis of the translations of the novel *A Farewell to Arms* for two main reasons. First, this novel has enjoyed worldwide success. Second, it has a novel personal style which was different from that of previous authors, in areas such as *and*, *dummy it*, *existential there*, and *adverbial fronting*, which are investigated in this thesis. These present interesting challenges in translation into Arabic.

This is also the first thesis to focus on specific features of Hemingway's style in Arabic translation, and to combine an objective linguistic analysis of these stylistic features and their Arabic translation equivalents with a questionnaire-based reader-response analysis of these features.

1.5 Position of the Study in the Translation Studies Field

Figure 1 immediately below, provides a 'map' of Holmes' translation studies categories.

Figure 1.1: Holmes's 'map' of translation studies (from Toury 2012 p.4)
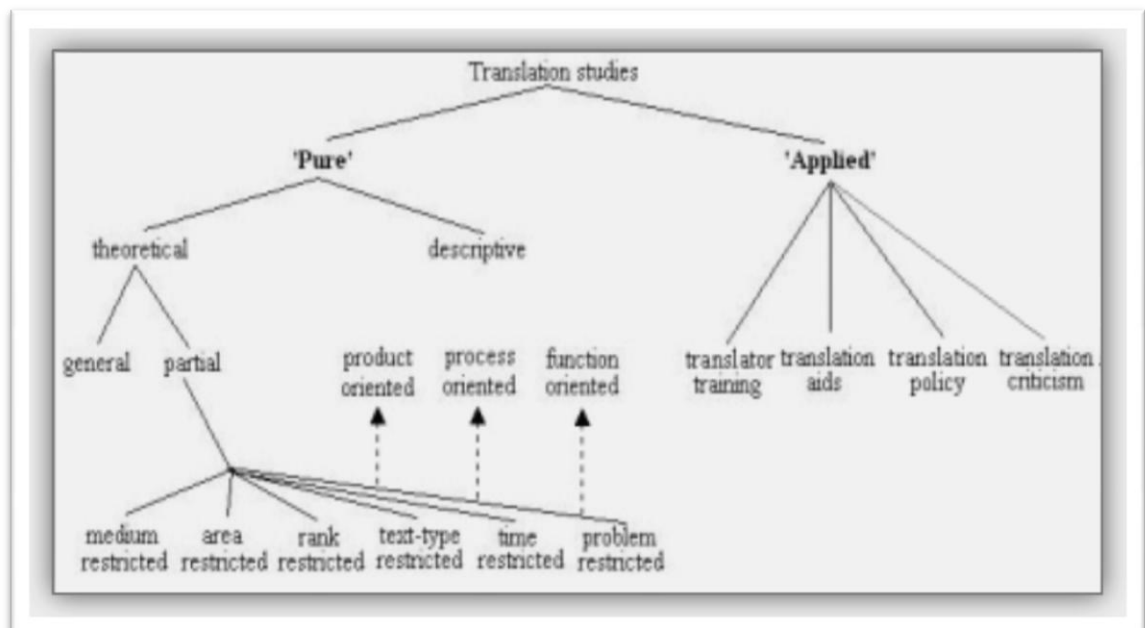
In terms of Holmes' categories, this research is, in its most central respects a pure, descriptive, product-oriented translation study , since it focuses on what translators do, rather than what they should do and it also examines existing translations (TT1 and TT2). It is a pure study in its central aspects since this research describes the phenomena of translation. The study is also (i) theoretical, in some respects, in that it deals with

issues of how translation is undertaken, (ii) partial, in that it focuses on a specific text (as a member of a specific text-type), and (iii) problem-restricted, since it examines existing translations, and deals only with certain aspects of style (rather than covering all kinds of translation issues).

This study can also be located within the area of applied translation criticism in some respects, in that it considers the views of questionnaire respondents on stylistic features of the ST and TT2. These views include judgements on whether TT2 in particular is successful or unsuccessful in rendering the coordinator *and*, existential *there*, dummy *it*, and fronted adverbials in Arabic.

1.6 Research Questions

The researcher will investigate the following central research questions:

1. How do the translators translate the coordinator *and*, existential *there* and dummy *it*, and fronted adverbials?

2. How do these translations maintain or fail to maintain the ST style?

1.7 Introduction of the Methodology

The following sections (1.7.1, 1.7.2, 1.7.3, and 1.7.4) introduce the methodology used in the thesis. Sections 3.3.1, 3.3.2, and 3.3.3 in chapter three provide further details of the methodology used to analyse the coordinator *and*. Sections 4.4.1, 4.4.2, and 4.4.3 in chapter four provide further details of the methodology used to analyse existential *there* and dummy *it*. Finally, sections 5.4.1, 5.4.2, and 5.4.3 in chapter five details the methodology used to analyse fronted adverbials.

1.7.1 Background to the Study

As noted in section 1.2, it can be argued that literary translation from English to Arabic has become increasingly important. The following table (1.1) lists the number of translations from English texts into Arabic during the first half of the twentieth century in Egypt from (1900 to 1949) and the first decade of the 21st century (Hanna and Habashi 2011).

Table 1.1: Published Translations from English Literary Texts in Egypt

No.	Years (1900-2010)	English
1	1900-1909	8
2	1910-1919	7
3	1920-1929	38
4	1930-1939	39
5	1940-1949	240
6	2000-2005	217
7	2006-2010	212

When translating any type of work, it is often difficult to keep one's own style from interfering with that of the original. Translating Hemingway into Arabic is challenging since Hemingway has a simple style of writing while the typical Standard Arabic style is more complex. We can here equate 'simplicity' with what is sometimes termed 'readability'. Readability is normally defined by mathematical reading formulae (of which is the Flesch-Kincaid Reading Ease Formula, see section 1.7.3, is an example). Cheryl Stephens, founder of the Plain Language Association International – the best known international body promoting the use of simple English – explains that "readability formulas are usually based on one semantic factor (the difficulty of words) and one syntactic factor (the difficulty of sentences). […] Words are either measured against a frequency list or are measured according to their length in characters or syllables. Sentences are measured for the average length in characters or words" (Stephens 2000).

In terms of these criteria, Arabic style is typically less simple than English. Thus, Arabic tends to employ a larger number of uncommon words: "Lexical wealth, repetition, and eloquence may be considered as predominant stylistic hallmarks of Arabic discourse" (Menacere 1992 p.28). Sentences in Arabic are typically also longer than in English: "sentences in Arabic tend to be longer than sentences in English, it is not infrequently necessary to split up one Arabic sentence into a number of English ones" (Dickins et al. 2002 p.136).

1.7.2 The Selected Translations of *A Farewell to Arms*

There are many translated versions of Hemingway's *A Farewell to Arms* in Arabic. The following table provides a list of translations of *A Farewell to Arms* into Arabic.

Table 1.2: A list of *A Farewell to Arms* Translations in Arabic

Author	Date	Title of the Translated Novel in Arabic	Publisher
مُنير بَعلْبَكِي Munir Baalbaki	1977	وَداعٌ لِلسِلاحْ! *wadāʿ lissilāḥ*	Beirut, Dar Al Kalam.
جَلال أسمَرْ Jalāl ʾAsmar	2010	وَداعاً أيُها ألسِلاحْ *wadāʿan ʾayyuhā ʾassilāḥ*	Jordan: Al Ahlia Publishing.
رفعت نسيم Refaʾt Naseem	1972	وَداعاً أيُها ألسِلاحْ *wadāʿan ʾayyuhā ʾassilāḥ*	Beirut, Dar Al Kalam.
رحاب عكاوي Reḥāb Akkaoui	2007	وَداعاً لِلسِلاحْ! *wadāʿan lissilāḥ*	دار الحرف العربي للطباعة والنشر والتوزيع، بيروت – لبنان *Dār Alḥarf Alʿarabī Littibāʾa Wannaṣr Wattawzīʿ*, Beirut, Lebanon
دائرة التعريب بالمركز الدولي للصحافة *Dāʾirat Attaʿrīb Bilmarkiz Addawlī Liṣṣāḥafati*	1991	وَداعاً لِلسِلاحْ! *wadāʿan lisilāḥ*	المركز الدولي للصحافة والنشر والتوزيع ش.م.م. بيروت ـ لبنان *Al-Markaz Addawlī Liṣṣāḥafati Wannaṣr Wattawzīʿ*, Beirut, Lebanon

In this thesis, I have chosen to look at Baalbaki and ʾAsmar's translations of *A Farewell to Arms* for the following reasons. Baalbaki's translation was mainly chosen for its popularity, reflecting also the popularity of the translator himself in the Arabic world. Baalbaki has translated many western novels into Arabic, and has also published his own work. One of the most important of Baalbaki's publications is the *Al-Mawrid English-Arabic Dictionary*. In addition, Baalbaki's translation is the most complete translation of *A Farewell to Arms*, providing a translation of the entire original text. I personally contacted the publisher in Beirut, Dar Al 'Alam, which was founded by Munir Baalbaki a few times but they did not provide any information about the translation. The difficulty which I had in getting information seems to be fairly common: my supervisor told me that he had similar problems when writing *Standard Arabic: An Advanced Course*; many publishers in the Arab world, in particular, did not reply to letters relating to the use of their work. I also explained that this translation was one of many translations of this particular novel, and that the popularity of this translation reflected the popularity of this translator in the Arabic world. Baalbaki translated this novel in 1977. For a list of works by Baalbaki, see: http://www.worldcat.org/identities/lccn-n81054013/. I indicated that Baalbaki's is

probably the best translation of *A Farewell to Arms* since it provides a translation of the entire original text, while other translations involve abridgment, deleting some of the ST material.

I have chosen 'Asmar's translation because it involves abridgment and deleting some of the ST material, with stylistic (as well as content) implications. The research in this thesis confirms the researchers original impression that 'Asmar's translation is less literal (less close to the ST) than that of Baalbaki. Despite contacting a number of Arab academics, I was unable to get any biographical information about 'Asmar.

1.7.3 Procedures

The researcher will investigate the formal (syntactic, structural) and functional (semantic) features of the coordination *and*, existential *there*, dummy *it*, and fronted adverbials. These features are discussed respectively in chapters 3, 4, and 5.

To examine these four stylistic features formally and functionally, a number of examples (statistically large enough to provide reliable results) were extracted from the first nine chapters of the ST. These were then compared to their equivalents in TT1 and TT2. For the coordinator *and*, 100 examples were randomly identified and discussed to provide the results. For existential *there*, I extracted all instances of the first nine chapters of ST − a total of 112 instances. For dummy *it*, 18 examples were chosen at random. Finally, for fronted adverbials, I studied 93 representative instances randomly chosen. According to statistics, the used sample truly represents the overall data of the novel. The sample chosen is actually representative where variation is presented through the first nine chapters of the novel. A representative sample assures inferences and conclusions that provide valid and credible results for the study (Biber and Conrad 2009 p.58). The statistical sample also satisfies the assumption for sufficient, valid, and credible results for the study because it is representative. "Diversity in writers/speakers is necessary so that the style of a single individual does not unduly affect the results (unless you are studying the literary style of an individual author)". "With long texts (such as novels), it is acceptable to take samples from the whole texts" (ibid: 58). A careful analysis was then carried out of these designated examples of the four stylistic features in the ST and their correspondents in TT1 and TT2. Full details are presented in chapters 3, 4, and 5 of how these examples are studied and discussed (see sections 3.3.1, 3.3.2, 3.3.3, 4.4.1, 4.4.2, 4.4.3, 5.4.1, 5.4.2, and 5.4.3).

1.7.4 Instruments: The Questionnaires and Corpus-tools

In addition to the linguistic analysis of the ST, TT1 and TT2 (discussed above), this research also used two questionnaires, one dealing with the ST given to native speakers of English, and one dealing with TT2, given to native speakers of Arabic. The ST respondents had a background in English literature, or were habitual readers of English novels. The respondents were mostly graduate students of a related field involving English. They were of different genders, ages, experience, majors, and qualifications. They were of different nationalities – British and American. The native English speakers were tasked to answer the English questionnaire, dealing with the original text of *A Farewell to Arms* (see section 6.3.4). The TT2 questionnaire respondents were a group of undergraduate and graduate and students from the University of Jordan, majoring in English and Linguistics at the University. They were asked to give their responses to specific features of four paragraphs extracted from the ST and their counterparts in TT2. The questionnaires are discussed in more detail in the next section (see also section 6.3.4).

In addition to the formal linguistic analysis and questionnaires, the researcher also made use of two corpus-tools: the Flesch-Kincaid Grade Level Tool and Wordsmith tools (Scotts 2011), to identify the instances of the coordination *and*, existential *there*, dummy *it*, and fronted adverbials. A detailed explanation is provided in the methodology section in chapters 3, 4 and 5 of this study. In addition, two different databases (corpora) were used to find out whether *and* really is a distinctive feature of Hemingway's style: the Corpus of English Novels (CEN) and the Corpus of Contemporary American English (COCA) (see section 3.3.2).

1.7.5 Questionnaires and Participants

The researcher designed two open questionnaires for the English and Arabic versions of *A Farewell to Arms*. These questionnaires seek to ascertain the stylistic effect of a number of extracts from *A Farewell to Arms* and in TT2. Detailed information on the questionnaires participants, evaluation, and method is presented in chapter 6. These questionnaires provided information for the final aspect of the study – readers' perspectives on the ST and TT2. For full details of the questionnaires, see chapter 6.

1.8 The Translation of Literary Texts: Originality vs. Normalization

One of the central aspects of this thesis is the originality of Hemingway's writing, and the issues this raises in translation. Original literary texts are creative in numerous ways – most obviously in that they describe a 'world' which is in key respects fictional (and thus created by the author). In addition, writers may deploy language itself in unusual or even novel ways. This is true of Hemingway in *A Farewell to Arms*.

Translators, by contrast, often avoid translating in ways that are direct or creative. That is, although translation can be viewed as a kind of creation, recreation, or rewriting, some translators appear cautious about this creative potential and instead tend towards conservative, normalizing or domesticating translation. The existing norms about invention or creativity in literary translation can have a tendency to stifle the translation of humorous writing, for example, especially the variety that plays with language in extreme or unusual ways (Maher 2011 pp.161-165).

Readers will often feel sure it is intentional if a native author violates the norms of language and literature and they will call it progress. However, a non-native translator who creates and challenges through their use of language risks receiving all the blame and none of the credit for a text's unusual style, and what may be called malapropism. Therefore, stylistic creativity is very difficult for a non-native writer to achieve, since writers may break only the norms that bind them but not those that bind someone else. The authority of the translator is limited and a translation that sounds strange, unconventional or difficult is immediately attributed to some deficiency in the translator. Translators are not encouraged to use inventiveness. Consequently, translators have quite legitimate concerns about how their work will be viewed if it exhibits elements of creative intervention (Maher 2011 pp.161-165).

This tendency of translators to 'normalise' style is reflected in the first of Toury's (1995 pp.267-274) two probabilistic laws of translation. This first law, the law of growing standardization, states that textual relations in the original (ST) are normally modified in favour of other linguistic forms that are unmarked in the TL. In other words, ST linguistic forms are sometimes replaced in the target text by forms that are common in the TL (see Toury 2012 pp.303-315 and Munday 2012 pp.175-176). We should also note, however, that acting against this is Toury's second probabilistic law, the law of interference, which states that "ST linguistic features (mainly lexical and syntactic patterns) […] are copied in the TT" (Munday 2012 p.176). This interference can have the effect of creating stylistically non-normal TT patterns (Toury 1995 pp.274-279).

1.9 Style and Stylistics

Style is not easy to define and there are different interpretations of 'style'. For example, Leech (2008 p.55), one the leading linguistic theoreticians of style, defines style as follows: "a style X is the sum of linguistic features associated with texts or textual samples define by some set of contextual parameters, Y". Munday (2008 p.1) asserts that "Style is the result of choice - conscious or not".

Style concentrates on the processes by which all aspects of a text are produced under the particular conditions in which it emerges. A difference in style is a difference in choice of content. In addition, style is a matter of tendencies in a text. Sometimes a speaker or a writer may make many subtle choices such as active clauses or hedges for all his/ her propositions in order to give his/her text a 'feel' which is often hard to figure out. In the study of style as a general rule, we pay attention to the ways in which grammar, vocabulary and intonation express or realize the discourse intentions and discriminations of speakers or writers (Haynes 1989 pp.4-6).

Jeffries and McIntyre, who approach stylistics from a linguistic perspective, state that "stylistics is a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context, historical period, and author" (Jeffries and McIntyre 2010 p.1).

Through qualitative or quantitative study, stylisticians use linguistic models, theories and frameworks to describe and explain how and why a text works as it does, and how meaning comes from words on a page. Stylisticians may focus on the semantic, grammatical, phonological, lexical, pragmatic or discoursal features of texts, on the cognitive aspects involved in the processing of those features by the reader as well as on various combinations of these. Other stylistic approaches mainly focus on the style of a particular author, the text itself, or to the reader and the role readers' play in meaning construction (Norgaard et al. 2010 pp.1-2).

Because of the 'scientific' nature of linguistics as compared to other fields in the humanities, the stylistic approach to text analysis may seem more objective than other branches of literary criticism. Therefore, stylistics is considered to provide an informed, systematic, retrievable, and contextual analysis, which is rigorous, consistent and open to falsification (Norgaard et al. 2010 pp.2-6).

In this thesis, the researcher uses Munday's definition of style: "a style X is the sum of linguistic features associated with texts or textual samples define by some set of

contextual parameters, Y", since this definition focuses, as does the current study, on linguistic features and the contexts in which they are used – in both STs and TTs.

1.9.1 Branches of Stylistics of Relevance to this Thesis

Historically, stylistics focused on the style of oral expression, which developed in rhetoric following the tradition of Aristotle's Rhetoric. Haynes affirms that all kinds of texts can be related back to conversation. For example, a novel would be a kind of specialized, long, conversational turn, during which a singular speaker holds the floor and the other participants are content to listen, after which a more informal conversation will be resumed. These kinds of texts are preceded and followed by conversations too, taking into consideration what you were doing before you started reading and what you will probably do when you stop reading. "Conversation, then, can be compared to the ocean within which other texts swim" (Haynes 1989 p.4). The original focus of stylistics on conversation has relevance to Hemingway's work in that Hemingway's novels both contain a lot of conversation (dialogue) and that even the narrative sections are often written in a style reminiscent of conversational language.

In the early 1960s, stylistics appeared firstly in Jakobson's and Viktor Shklovsky's studies. The Russian formalists tried to engage in literary inquiry by basing it firmly on explicit observations through formal linguistic features. They primarily focused their stylistic investigations on poetry and devoted their study to phonological, lexical and grammatical forms and structures such as parallelism and linguistic deviation which would make a text 'poetic' (Norgaard et al. 2010 pp.2-6). In this thesis, I will focus on a number of specific formal features in Hemingway's writing.

In its early years, stylistics was characterised only as a sub-branch of literary criticism because of this concentration on literature and poetry in particular and interdisciplinary issues (where 'interdisciplinary' is to be understood as 'of or pertaining to two or more disciplines or branches of learning; contributing to or benefiting from two or more disciplines': Oxford English Dictionary Online). Then a functional turn in stylistics took place in the late 1970s, where increasingly other matters relating to function and context were addressed. The greatest impact was made by Halliday's linguistic functional model of language which clearly related meaning-making as a social phenomenon influenced by the context in which it occurs (social semiotics). Such investigations into the functions of language as it is actually used in a specific context developed the functionalist approach and provided analytical tools for stylisticians who wished to

devote their attention to longer texts such as narrative fiction and play texts (Norgaard et al. 2010 pp.2-6). This thesis makes use of functional categories to consider style in Hemingway.

The more recent rise of cognitive linguistics has marked a further major turning point in stylistics in which the role of human cognition in the creation of meaning is emphasized. Cognitive stylistics is linked to literary stylistics and derived directly from literary linguistics. Influences that came from disciplines such as general psychology, cognitive psychology, and cognitive linguistics have emphasized the mental aspects of reading. Therefore, cognitive stylisticians added the mental component of the meaning creation process to other traditional components of literary stylistics, which is based on the interface between form, function, effect, and interpretation. For instance, schema theory is one of a number of disciplines that have been influential in bringing stylistics to the cognitive camp. Cognitive theory claims that meaning is not only contained in the text but is also produced by the readers with their own background knowledge. This field is growing rapidly at the interface between cognitive science and literary studies and linguistics. Cognitive stylistics combines a detailed, explicit, rigorous linguistic analysis of literary texts with an organized and hypothetically informed thought of the cognitive structures and processes that inspire the interpretation of language (Norgaard et al. 2010 pp.7-9).

In cognitive stylistics and literary studies, meaning is a production of the text and the human conceptualization of it. Meaning is therefore created through the text and the reader (Norgaard et al. 2010 pp.2-6). In this thesis, the questionnaires (Chapter 6), provides insights into readers' responses in relation to meaning conceptualization.

Another very recent trend in the field of stylistics is corpus stylistics, which has developed along with corpus linguistics and technological advances. This approach has shifted manual text analysis into something that can now be done by computers where the phenomena sought for can be recognized by the available computer software. This cooperation between corpus linguistics and stylistics or the application of the methods of modern corpus linguistics to literary texts combining these with the tenets of stylistics involves some challenges. It has accordingly met a fair deal of cynicism among some literary critics who believe that handling literature by computer will fail to capture the special nature of literary art. Regardless of such criticism, this approach is considered a practical tool for handling large amounts of text and identifying the style of particular texts, authors or genres. This trend has contributed to the process of

making analysts aware of lexical and grammatical features and patterns which may not otherwise come to their attention (Norgaard et al. 2010 pp.2-6).

Corpus linguistics focuses on the repetitive patterns of texts that can be attested in corpora, giving rise to productive interplay on both sides. Also, the focus in stylistics on how a text means and what makes it distinctive in terms of norms allows for a productive interplay between corpus linguistics and stylistics, especially with regard to the theory of foregrounding, which discusses aspects that account for patterns and structures such as deviation and parallelism. Therefore, corpus stylistics focuses on the interdependence between form and meaning/function. This interdependence is made possible through the analysis of large amounts of data. The interplay between stylistics and corpus linguistics gives analysts some additional ways to measure, describe and handle literary and non-literary language (Norgaard et al. 2010 pp.9-11). This thesis uses Hemingway's *A Farewell to Arms* as its main corpus, but also employs corpus analysis of a wide range of other modern novels in relation to their use of 'and' as compared to that in *A Farewell to Arms*.

Other trends have also drawn their concepts, methodologies and models from corpus stylistics, cognitive stylistic and pragmatic stylistics such as 'historical stylistics', which derives from combining elements of these branches. Historical stylistics aims to explore historical texts from a stylistic perspective, or to examine linguistic aspects of style as they either change or remain stable over time (Norgaard et al. 2010 pp.26-34). This thesis compares Hemingway's use of 'and' in *A Farewell to Arms* with his use in other works before and after *A Farewell to Arms*, as well as the use of 'and' in a range of other novelists both older and more modern than Hemingway (Section 3.4.1).

A very recent addition to the stylistics field is the affective and emotional approach, which is basically concerned with the emotional aspects of reading. This approach has received approbation by incorporating the affective component into scholarly analyses. However, the terms 'emotion' and 'affective' are hard to define and invoke different meanings. They are not treated as synonymous but refer to a more complex set of affairs, typically a multi-component response to a challenge or an opportunity that is significant to an individual's goals. They include a conscious mind, bodily changes, facial expressions, gestures, or marked tones of voice and finally readiness for action. Though some scholars distinguish cognitive psychology and general psychology, stylistics has generally conflated the two and treated them synonymously. "They have succeeded in looking into the emotional components of literary discourse as a whole,

whether these affect the production level (author-induced emotion), the textual level (linguistic means) or the reception level (reader response)" (Norgaard et al. 2010 pp.13-15). This thesis investigates some emotional features in Hemingway's style through the reader-response questionnaire (Chapter 6).

1.9.2 Style and Translation

Style does not figure very prominently in translation theory. It was a part of the debate on literal vs. free translation, and to the opposition of content and form or style (e.g. Nida and Taber (1982 p.207; see also Munday 2008 p.28). Mary Snell-Hornby (1995 p.119) states that "style is nominally an important factor in translation, but there are few detailed or satisfactory discussions of its role within translation theory". Jean Boase-Beier (2004) agrees that studies of translation of style are an "extremely eclectic mix of views and approaches" (ibid: 10). Saldanha (2011) states that "recent work in translational stylistics is based on rather different understandings of style, each associated with different methodological approaches and leading to conclusions that are not always mutually relevant. As a result, and despite growing interest in the topic, it is difficult to identify a coherent theoretical framework to guide new research in the area."

Malmkjaer (2003) was perhaps the first theorist to attempt to define style in relation to translation (ibid:38), defining 'translational stylistics' as a consistent and stylistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole.

Although most work in translation stylistics focuses on the style of translations as opposed to the style of individual translators, Saldanha (2011) has considered both personal style, and as an extension of this in the translation realm translator style.

Saldanha (2011) attempts to propose a working definition of translator style and to explore the methodological difficulties of finding convincing evidence of consistent and coherent stylistic profile in the work of a translator. Saldanha (2011 p.31) states that 'translator style' is:

> "a way of translating which is felt to be recognizable across a range of translations by the same translator, distinguishes the translator's work from that of others, constitutes a coherent pattern of choice, is 'motivated', in the sense that it has a discernable function or functions, and cannot be explained purely with reference to the author or source-text style, or as the result of linguistic constraints".

Translator style thus distinguishes one translator's work from that of others, and is felt to be recognisable across a range of translations by the same translator. Saldanha uses

the term 'prominence' which can be understood as consistent and distinctive patterns of choice for a particular writer. She adds although it is difficult to describe linguistic features of a text that distinguish one author rather than another there are "certain linguistic features that stand out and make us 'feel' we recognize the text as belonging to a particular writer". The frequent use or the pattern of choices, cohesion and consistency are also crucial patterns for a translator's style.

My study focuses on both the personal style of Hemingway in *A Farewell to Arms* (the ST) and the style of the translators (TT1 and TT2). To take an illustrative example in relation to the ST, it considers the frequent use of *and* in Hemingway compared to other of 305 other novels in two different corpora (Corpus of English Novels (CEN) and (Corpus of Contemporary American English) were used to find out whether *and* really is a distinctive feature of Hemingway's style. These features of Hemingway are later compared at structural and functional levels to the translators of TT1 and TT2 to see whether if they have the same style of Hemingway or not. Reader perceptions of the use of *and* in the ST and its correspondents in TT2 were taken into account in order to compare translator style with author style.

More generally in this thesis, I have investigated 'patterns of choice' in such a way as to identify some significant differences in their styles. I have also made use of certain corpus tools to analyse the work of Hemingway and other authors – the Flesch-Kincaid Grade Level Tool and Wordsmith, Corpus of English Novels (CEN) and (Corpus of Contemporary American English (cf. section 3.4.1 - occurrences of *and* across Hemingway and other authors).

1.10 Translation Assessment

A significant number of works have been written over the past few decades, dealing with translation assessment, or translation quality assessment. These include House (1977; 1981; 1997; and 2001), Hönig (1998) and Lauscher (2000). There is general agreement that translation quality assessment is important, not only for pedagogical purposes, but also in order to be able to consider for other practical and theoretical reasons the quality of specific translations (House 2001). However, assessing translation and the requirements of a good translation are debated subjects in the field of translation (Williams 2004 pp.326-344). Although "there is a general agreement about the requirement for a translation to be "good," "satisfactory" or "acceptable," the definition of acceptability and of the means of determining acceptability are matters of ongoing

debate and there is precious little agreement on specifics" (ibid: 327). In addition, there are no generally accepted objective criteria for evaluating the quality of translations in a particular context (ibid: 327).

This thesis adopts a partial and 'intuitive' approach to translation quality assessment. The analysis of the translations of *and* (chapter 3), dummy *it* and existential *there* (chapter 4), and fronted adverbials (chapter 5) does not involve any attempt at translation quality assessment. The translations are analysed formally (syntactically) and functionally (semantically). Thus, a large part of the analysis does not involve translation quality assessment at all. In chapter 6, questionnaire respondents to the ST and TT2 are asked questions which imply translation quality assessment. However, these respondents are not translation specialists, and they have not been trained in any method of translation quality assessment. The responses they give which address the quality of the translation are thus 'intuitive' (i.e. they do not reflect any taught assessment models). Thus when questionnaire respondents use terms like 'successful' to describe the translation TT2 (or even the ST), the notion of 'success' is only a general intuitive judgment; it is not based on any theoretically or quasi-theoretically based models used by respondents. The categories which the respondents use to describe the quality of the ST and TT are similarly based on their own notions, rather than being imposed by the researcher (e.g. through teaching or training).

1.11 Faithfulness and Loyalty in Translation

In this section, and the following section (1.12), I will consider two keys sets of notions which have been proposed for translation quality assessment, in order to determine the relevance and applicability of these to the analyses in this thesis. In this section I look at faithfulness (fidelity) and loyalty, and in section 1.12, I look at translation equivalence.

Faithfulness or fidelity are "general terms used to describe the extent to which a TT can be considered a fair presentation of ST according to some criterion; while a given writer will tend to consistently use either one term or the other, any distinction between the two would be artificial" (Shuttleworth and Cowie 2014 p.57). The terms *faithfulness* and *fidelity* have frequently been used by writers on Bible translation in respect of TTs that bear a strong resemblance to their original texts in terms of meaning or successful communication of the "spirit" of the ST (Shuttleworth and Cowie 2014 p.57). Nida and Taber (1982 p.201) consider faithfulness a feature of 'dynamic equivalence'. They identify a faithful translation as one which "evokes in a receptor essentially the same

response as that displayed by the receptor of the original message" (ibid: 201). Gutt (1991 p.111) refines this definition to "resemblance in *relevant respects*" such as semantic or the formal ones.

Popović (1970 p.80; cited in Shuttleworth and Cowie 2014 p.57) links faithfulness to translation shifts, which "do not occur because the translator wishes to 'change' a work, but because he strives to reproduce it as faithfully as possible and to grasp it in its totality, as an organic whole".

Sager (1994 p.121; cited in Shuttleworth and Cowie 2014 p.57) considers faithfulness a dubious notion for translation quality assessment, partly because of a certain in-built vagueness and partly because of its perceived emotiveness. Snell-Hornby (1988/1995 pp.13-22) has suggested that notions such as faithfulness and fidelity have now given way to methodologies that do not heavily rely on such concepts. Given the problematic nature of the notions of 'faithfulness' and 'fidelity', and despite their continued wide use in translation quality assessment (particularly of an informal kind), I will avoid using these terms in this thesis.

The term 'loyalty' is introduced by Nord (1991a pp.94-95). She describes loyalty as the attitude that specifies the translator's relationship to the ST author, and the TT reader. Nord defines loyalty as "a moral principle indispensable in the relationships between human beings, who are partners in a communication process" (Nord 2005 p.32). The translator must be trusted to do the translation of the ST because neither the initiator nor the recipient of the translated text is able to check on whether or not the TT really conforms to their expectations of the ST (Nord 1991a p.94). While 'loyalty' is an interesting notion, it does not have direct relevance (as defined by Nord) to the current thesis. I will therefore avoid using the terms 'loyal' and 'loyalty' in the analyses in this thesis.

1.12 Translation Equivalence

A much more useful notion than faithful (fidelity) and loyalty for the current thesis is that of '(translation) equivalence', at least if appropriately defined. In this section, I will present the notion of equivalence in translation, in order to arrive at a model of equivalence that can be utilized for the analytical purposes of this thesis.

Equivalence is a very controversial notion in translation theory (Chesterman 1997 p.9), with some scholars, such as Snell-Hornby (1988 p.22) believing that "equivalence is

unsuitable as a basic concept in translation theory", on the grounds that it is imprecise and ill-defined" (ibid: 22). It is, accordingly, a central purpose of this section to provide a definition of equivalence which is well-defined and precise, as well as being applicable to the analyses in the thesis.

Equivalence is an old notion, going back at least as far as Catford (1965 p.21), who considers it a 'key term'. He makes a distinction between formal correspondence and what he calls 'textual equivalence' (ibid: 27). A few years later, Nida and Taber (1982) introduced dynamic equivalence into translation theory. They asserted that the translator should attain the closest natural equivalence rather than identity, arguing that "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (ibid: 12).

Toury (1980) states that equivalence and translation define themselves – i.e. anything which is regarded, in general, as being a translation (TT is to be regarded as 'equivalent' to its putative ST. This definition has been heavily criticised, because it does not make any reference to the notion of acceptable (or unacceptable) translation.

Baker (1992 pp.5-6) considers equivalence an important notion in practice, but does not grant it any theoretical status. Perhaps rather incoherently, however, she makes central use of it in her book *In other words* (Baker 1992/2011), analysing equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence (thematic and information structure, and cohesion), pragmatic equivalence, and finally features beyond equivalence (ethics and morality).

Pym (2007) describes equivalence as one of the goals translators should attain. He regards equivalence as a socially operative belief that enables translations and translators to work.

While the above approaches to equivalence are interesting, they do provide models which are useful for the analyses in this thesis. For such models, I will turn now to the approach to equivalence developed by Koller (1979). Koller proposes five *frames of equivalence:*

1. The *extralinguistic situation* that is mediated in a text. This is roughly the same as equivalence (i.e. identity, or close similarity) of what other writers have termed denotative meaning (Dickins et al. 2002 p.52) or cognitive or propositional meaning (e.g. Baker 2011 p.11).
2. The *connotations* mediated in a text through the *type of verbalization* (specially through the specific selection among synonymous or quasi-

synonymous possibilities of expression) in relation to stylistic level, sociolectal and geographical dimension, frequency, etc. This is roughly the same as what other writer have termed equivalence (i.e. identity, or close similarity) of *connotative* meaning (e.g. Dickins et al. 2002 p.66; Baker 2011 p.72).

3. The *text and language norms* (norms of use), that are valid for certain texts. This is roughly the same as equivalence in respect of what Dickins et al. (2002 p.237) term the *discourse level*.

4. The *receiver* (reader) to whom the translation is addressed and who could receive the text, in which the translation is 'placed', based on his/her conditions for comprehension, in order for the translation to fulfill its communicative function. This could be called *pragmatic equivalence.*

5. Certain *aesthetic*, formal and individual characteristics of the SL-text. This could be termed *formal-aesthetic equivalence*) (cf. Koller: 1979).

For the analyses in this thesis, I will draw on Koller's categories 1 (extralinguistic situation / denotation) and 2. (connotation) to investigate functional (semantic) features of the translations (chapters 3, 4 and 5). I will also make use of formal (syntactic) analyses (not included in Koller's list of equivalences) in these chapters. In dealing with reader responses, and more specifically in the comparison of reader responses to corresponding elements in ST and TT2, I will draw informally on Koller's categories 3 (text and language norms / discourse equivalence, 4 (receiver equivalence / pragmatic equivalence), and 5 (formal-aesthetic equivalence). I will not, however, attempt to apply Koller's model in a formal integrated manner, since major aspects of Koller's model fall outside the scope of this thesis.

1.13 Translation Norms

Translation norms can be defined, following Toury, as 'constraints' that cover all the regular patterns of behaviour within translations (TTs). Since they are only identified by reference to TTs in relation to STs, their study has a certain TT orientation. Norms occupy the middle-ground between more rigid rules belonging to a given culture or system and idiosyncrasies which can be found in any translation product (Toury 1980 p. 51).

The notion of norms goes beyond the domain of translation, norms being commonly found across the social sciences, from law and ethics to social psychology and international relations. There is no absolute agreement on defining the cluster of concepts that includes norms, conventions, rules, constraints, and so on. The term 'norm' can be used to refer not only to regularity in behaviour (recurring pattern), but also to the underlying psychological and social mechanisms which account for this

regularity. Norms intervene between the individual and the collective, between the individual's intentions, choices and actions, and collectively held beliefs, values and preferences. Norms have a social regulatory function, making behaviour more predictable through past experience of similar situations. Under a norms-based approach, translation is thus viewed as a form social interaction or communicative act constituting a form of social behaviour (Hermans 1999 pp.79-80). The success of this communication requires coordinating the actions of those people who are engaged in the process.

Norms can be distinguished from the related concept of *conventions*, i.e. "regularities in behaviour which have emerged as arbitrary but effective solutions to recurrent problems of interpersonal coordination." (Hermans 1999 p.80). According to this definition, conventions are less strongly established in general practice than norms. "Conventions are not norms, although the distinction is not always made and conventions are sometimes regarded as implicit norms, or 'quasi-norms'" (Lewis 1969 p.97; Hjort 1990 p.43; Hermans 1999 p.81). "Norms and conventions are quite clearly overlapping concepts, at least to some extent." (Shuttleworth and Cowie 2014 p. xii). Conventions can become norms, since, if they sufficiently and successfully serve their purpose, a certain course of action will be adopted in a certain type of situation.

"Norms change because they need to be constantly readjusted so as to meet changing appropriateness conditions" (Hermans 1999 p.84). They also vary depending on different groups (academic professional or non-professional readers) and differing circumstances. (ibid: 84). Norms are based on the notion of what is 'proper', 'correct', or 'ideal' derived from particular models seen as deserving imitation. The 'expectancy' notion of a community to regard a translation correct is related to the expectancy norms of Chesterman (1997) or the constitutive convention of Nord (1991b) of translation. Community expectancies vary depending on different communities or historical periods. "Correctness in translation is relative – linguistically, socially, politically, ideologically" (Hermans 1999 p.84).

According to Hermans (1999 p.73), the association of translation and norms goes back to Levý, (1963/1969) and Holmes (1988). The first scholar to significantly develop the notion of norms, however, was Nord (1991b p.100) – though Nord herself uses the term 'conventions' rather than 'norms'. Nord distinguishes between constitutive and regulatory norms (conventions). Constitutive norms (conventions) "determine what a particular culture community accepts as a *translation* (as opposed to an *adaptation* or

version or other forms of intercultural text transfer" (ibid: 100). The sum total of constitutive norms (conventions) forms the general concept of translation prevailing in a particular cultural community. *Regulative norms (conventions)* (which are determined by constitutive norms), by contrast, govern the "generally accepted forms of handling certain translation problems below the text rank" (ibid: 100).

Toury (1995) is the first detailed proposal for translation norms. Adopting a behaviourist approach, Toury (1995 pp.53-69) provides a model for observing regularities in translators' behaviour and how to account for these regularities (Toury 1995 p.75). There are three kinds of translation norms according to Toury, as follows:

(i)   *Preliminary norms*, which focus on the choice of which text to translate, whether the translation is made directly from the source text or from an already translated text in a third language, and whether the translation is made into the native or into a second or third language.

(ii)   *Initial norms,* which focus on two aspects: 'adequacy' and 'acceptability', presenting the translator with a choice between two polar alternatives regarding the translation's overall orientation: ST-based or receiving culture-based. Chesterman (1997 p.64) avoids the terms 'adequate' and 'acceptable', proposing instead 'source-oriented' and 'targeted oriented (or 'retrospective' and 'prospective').

(iii)   *Operational norms*, which take into account the actual business of translating. According to Toury, these norms are of two types: *matricial norms*, which consider the macro-structure of the text; and *textual-linguistic norms* which consider the micro-structure of the text, dealing with details of sentence construction, word choice, the use of italics, and so on. Toury's textual-linguistic norms can be regarded as the same as Nord's regulative norms (conventions).

Chesterman (1993, 1997) distinguishes between 1. Process (or production) norms, with three sub-types, 1a. Norm of accountability, 1b. Norm of communication and 1c. Norm of relation; and 2. Expectancy norms concerning the form of the translation product, based on the expectations of the prospective readership. These can be explained as follows:

1. Process (or production) norms are professional norms where professional translators' behaviour is regarded as norm-setting. They control the translation process itself, and are of three types:

1a. Accountability norm. This is ethical in nature and regulates personal relations between translators and other stakeholders such as authors, commissioners, clients, readers, and fellow translators. Translators have to be loyal to the original writer, their readers, the translation, etc.

1b. Communication norm. This stipulates that translators should optimize communication (in accordance with Gricean maxims) between all the parties involved. Translators are thus required demanded to be truthful, clear, relevant, etc. (Chesterman 1997 p.58, p.69).

1c. Relation norm. This ensures that "an appropriate relation of relevant similarity is established and maintained between the source text and the target text" (Chesterman 1997 p.69). The translator has to account for different aspect such as the intentions of the original writer, the assumed needs of the prospective readers, the relevant, style, and the overall effect of the ST and TT. While the accountability norm and the communication norm apply to any form of communication the relation norm is translation-specific. Chesterman thinks that "at the most general level, we can perhaps say that the required relation must be one of *relevant similarity*" (Chesterman 1997 p.62).

2. Product (or expectancy) norms reflect the expectation of what a translation should look like. They largely determine what is accepted as proper or legitimate translation by a particular community and thus determine the parameters of the concept of translation for that community, as governed by many factors – political, ideological etc. (Chesterman 1997 p.64). Product (or expectancy) norms correspond to what Nord (1991b) previously termed constitutive norms (conventions) of translation, and distinguish between translation and other kinds of rewriting such as parody or adaptation.

The three models for analysing norms – Nord, Toury and Chesterman – are obviously different from one another, and represent alternative views of how norms should be understood. For the purposes of this thesis, however, we can adopt an eclectic approach, borrowing from the three authors those notions which are particularly relevant and useful for the current study.

Nord's constitutive norms (conventions) ("what a particular culture community accepts as a *translation* (as opposed to an *adaptation* or *version* or other forms of intercultural text transfer") (Nord 1991b p.100) are irrelevant to this thesis. There is no attempt whether in the analytical chapters (chapters 3-5) or the questionnaire analysis to determine whether or not the TTs are accepted as translations; it is simply taken that they are.

Nord's regulative norms (conventions) ("generally accepted forms of handling certain translation problems below the text rank") are, however, relevant to chapter 6, where questionnaire respondents frequently criticise specific elements of TT2 for being 'unacceptable' (or similar).

Toury's preliminary norms ("the choice of which text to translate, whether the translation is made directly from the source text or from an already translated text in a third language, and whether the translation is made into the native or into a second or third language") are not relevant to this thesis. These issues are not addressed either in any of chapters 3-6.

Toury's initial norms (whether the translation is ST-based / source-oriented, or receiving culture-based / target-oriented) are relevant to chapters 3-5, where specific translations are shown to be either relatively close to the ST, or relatively distant from it (TT-oriented), and to chapter 6, where Arabic questionnaire respondents criticise particular translations because they regard them as rather too similar to the ST – although this similarity is merely assumed by respondents, since they did not have access to the ST for comparison with the TT.

Toury's operational norms prove to be partly relevant to this thesis. The first sub-type, matricial norms (dealing with the macro-structure of the text) are irrelevant to the thesis; neither in chapters 3-5, nor in chapter 6 is there any attempt to analyse, or get reader responses, to macro-textual features of the ST or TT.

Toury's second type of matricial norms, textual-linguistic norms (which consider the micro-structure of the text; considered here identical to Nord's regulative norms, as

noted earlier) are, however, relevant to chapter 6, where questionnaire respondents frequently criticise specific elements of TT2 for being 'unacceptable' (or similar).

Some, but not all, of Chesterman's norms are relevant to this thesis. Under Chesterman's type 1 (process – or production – norms), 1a. the accountability norm (the translator's loyalty to the original writer, reader, etc.) can be regarded as irrelevant. No attempt is made in this thesis to investigate this area, as an ethical issue.

Chesterman's type 1b, the communication norm (translators should optimize communication) is, however, relevant, both to the formal and functional analyses in chapters 3-5 (where some translations are, for example, revealed to give a different meaning from the ST or to involve unnecessarily complex TT structures), and to the questionnaire responses in chapter 6 (where some Arabic questionnaire respondents in particular criticise some translations for being unclear, or unacceptable in other ways).

Chesterman's type 1c, the relation norm ("an appropriate relation of relevant similarity is established and maintained between the source text and the target text") is specifically relevant to chapters 3-5, where both the formal and the functional relationships between the ST and TT1 and TT2 are investigated.

Chesterman's type 2, product (or expectancy) norms (which are, as discussed above, the same as Nord's constitutive norms) are (as noted there) irrelevant to this thesis.

The following norms, from the models of Nord, Toury and Chesterman, are thus relevant to this thesis:

1. Nord's regulative norms (conventions) ("generally accepted forms of handling certain translation problems below the text rank"), considered here identical to Toury's second type of matricial norms, textual-linguistic norms: relevant to chapter 6.

2. Toury's initial norms (whether the translation is ST-based / source-oriented, or receiving culture-based / target-oriented): relevant to chapters 3-5, and to chapter 6 (though only through the presumption by TT2 questionnaire respondents of the relationship between the ST and the TT).

3. Chesterman's type 1b, the communication norm (translators should optimize communication): relevant to chapters 3-6.

4. Chesterman's type 1c, the relation norm ("an appropriate relation of relevant similarity is established and maintained between the source text and the target text"): relevant to chapters 3-5.

1.14 Authorial Weight and Translator Authority

For current purposes we can initially characterise a literary canon as a group of literary works that are considered 'authoritative', i.e. having central status in the literature of a particular time period and/or place. The notion of authority is hard to determine and leaves us with the key question of who has the power to determine what works are worth reading and teaching, and to be considered as canonical.

Given the relative dominance of Western culture and the 'Europeanisation of the earth' (Heidegger 1971 p.15) over the past 500 years – and notwithstanding the current reversal of this trend with the 'rise of the rest' (Amsden 2004) – the Western canon is regarded as a crucial reference point for a work to be considered canonical. The following sections (1.14-1.14.4) consider authorial weight and translator authority (weight) in translating between English and Arabic, particularly in relation to canonicality.

1.14.1 Canonical Literature

Although, there is some agreement in critical theory that certain literary works can be considered canonical, there is ongoing political, social, and critical debate on the nature and status of the canon (Rundle 2000 p.290). According to Wheeler (2015), the term 'canon' has three generally accepted senses:

(i) An approved or traditional collection of works. Originally, the term "canon" applied to the list of books to be included as authentic biblical doctrine in the Hebrew and Christian Bible, as opposed to apocryphal works (works of dubious, mysterious or uncertain origin).

(ii) Today, literature students typically use the word canon to refer to those works in anthologies that have come to be considered standard or traditionally included in the classroom and published textbooks. In this sense, "the canon" denotes the entire body of literature traditionally thought to be suitable for admiration and study.

(iii) In addition, the word "canon" refers to the writings of an author that scholars generally accepted as genuine products of said author, such as the "Chaucer canon" or the "Shakespeare canon." Chaucer's canon includes The Canterbury Tales, for instance, but it does not include the apocryphal work, "The Plowman's Tale," which has been mistakenly attributed to him in the past. Likewise, the Shakespearean canon has only two apocryphal plays (Pericles and the Two Noble Kinsmen) that have gained wide acceptance as authentic Shakespearean works beyond the thirty-six plays contained in the First Folio.

Of these three senses, it is only the second "the entire body of literature traditionally thought to be suitable for admiration and study" which is relevant to this thesis. Under this definition, the literary 'canon' is largely restricted to dead white European authors because philosophical biases and political considerations have meant that those who control these choices – white, European (and European-derived, e.g. American, Canadian, Australian) academics - are likely to select this group. Therefore, some have suggested expanding the existing canon to achieve a more representative sampling (Wheeler 2015). Bloom (1994 pp.8-9) believes that determining the canonical authority of an author or work is primarily a reflection of political interests. To overcome this bias, one would need to adopt criteria of an aesthetic nature which is clearly independent of political considerations. According to Wheeler (2015) many well-known authors are regarded as canonical in their own countries while some have become canonical internationally.

1.14.1.1 Literary Canon in Western Culture

According to Giambattista Vico (cited in Bloom 1994 p.8), here are the four periods of Western literature:

1) 1. Theocratic age, i.e. from Classical Greece and Rome, up to the end of the Late Medieval period (start of the Early Modern period). During this period the canonical works were those of ancient Greek and Latin such as Homer (*The Iliad* and *The Odyssey),* Pindar (*The* Odes), and Aristophanes (*The Birds. The Clouds*, *The Frogs*, *Lysistrata*, *The Knights*, and *The Wasps*). A complete list of essential writers and books of this age is provided by Bloom (1994 pp.531-533).

2) Aristocratic age, from the start of the Early Modern period to the nineteenth century."It is a span of five hundred years from Dante's *Divine Comedy* through Goethe's *Faust, Part Two*, an era that gives us a huge body of reading in five major literatures: Italian, Spanish, English, French and German" (Bloom 1994 p.534). Canonical figures include the Italian poet Dante (*The Divine Comedy and The New Life*), the Spanish poet Jorge Manrique (*Coplas*), the English poet Geoffrey Chaucer (*The Canterbury Tales* and *Troilus and Criseyde*), the French author Jean Froissart (*Chronicles*), and the German poet Friedrich Schiller (*The Robbers, Mary Stuart, Wallenstein*, and *Don Carlos*). A complete list of essential writers and books of this age is provided by Bloom (1994 pp.534-539).

3) Democratic age, from the post-Goethean nineteenth century to the early twentieth century. During this period, according to Bloom (1994 p.540), the literature of Italy and Spain ebbs, yielding eminence to England with its renaissance of the Renaissance in Romanticism, and to a lesser degree to France and Germany. This is also the era where the strength of both Russian and American literature begins. A complete list of essential writers and books of this age is provided by Bloom (1994 pp.540-547). Key figures include the Italian writer Ugo Foscolo (*On Sepulchres, Last Letters of Jacopo Ortis* and *Odes and Graces*), the Spanish poet Gustavo Adolfo Becquer's poems, the French writer Benjamin Constant (*Adolphe* and *The Red Notebook*), the Norwegian playwright Henrik Ibsen (*Brand, Peer Gynt, Emperor and Galilean*, *Hedda Gabler*, and *The Master Buil*der), and the poems of the Scottish poet and lyricist Robert Burns.

4) Chaotic age, from the early twentieth century to the present. Bloom (1994 p.540) mentions that he is not as confident about this list of authors and works as about those of the previous first three ages. He states that "Cultural prophecy is always a mug's game" (ibid: 540). Therefore, not all works that he included may prove in the long run to be canonical. Bloom does not exclude or include authors and works on the basis of cultural politics. "What I have omitted seem to me fated to become period pieces: even their "multiculturalist" supporters will turn against them in another two generations or so, in order to clear space for better writings" (ibid: 540).

A complete list of essential writers and books of this age is provided by Bloom (1994 pp.540-547). Canonical works include: *Maia* and *In Praise of Life* by the Italian writer Gabriele D'Annunzio; *The Heron* by the Italian novelist, poet, essayist, editor, and international intellectual Giorgio Bassani; three tragedies (*Blood Wedding*, *Yerma*, and *The House of Bernarda Alba*) by the Spanish poet, playwright, and theatre director Federico Garcia Lorca; *The Time of the Doves* by Catalan novelist Merce Rodoreda; *Ballad of Dog's Beach* by the Portuguese author Jose Cardoso Pires; *Penguin Island* and *Thais* by the French novelist Anatole France; *Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegan's Wake* by the Irish novelist James Joyce; Murphy. *Watt*, *Molloy*, *Malone Dies*, and *The Unnamable* by the Irish playwright Samuel Beckett; *Lulu Plays*, *Spring Awakening* by the German playwright Frank Wedekind; *The Master and Margarita* by the Russian novelist Mikhail Bilgakov; *Kristin Lavransdatter* by the Norwegian novelist Sigrid Undset; *The Street of Crocodiles* and

Sanitorium Under the Sign of the Hourglass by the Polish novelist Bruno Schulz; *Guilt* by the Hungarian novelist Laszlo Nemeth; *Men of Maize* by the Latin American novelist Miguel Angel Asturias; and *Surfacing* by the Canadian novelist Margaret Atwood (for the complete list see Bloom 1994 pp.540-547). Ernest Hemingway's *A Farewell to Arms* along with his *Complete Short Stories*, *The Sun Also Rises*, and *The Garden of Eden* are also included Bloom's canonical list.

The canon in western culture is thus represented by the most influential works that have shaped Western culture. The most obvious example of canonical literature in English is the plays and poems of William Shakespeare (Rundle 2000 p.290). A number of scholars have attempted to produce a list of canonical authors – rather than works – in the Western tradition. Bloom (1994 pp.8-9), for example, identifies 26 authors, on the basis of the 'aesthetic values' which, in his opinion, have made them canonical in Western culture. His most central figure of the Western Canon is Shakespeare. Others include Dante, Samuel Beckett, Chaucer, Montaigne, Goethe, Ibsen, Joyce, Tolstoy, Wordsworth, Cervantes, Dickens, Proust, Henry James, Baudelaire, Browning, Chekhov, Yeats, Lawrence, and Freud (the last, interestingly, not in fact a literary figure). These authors are chosen because of their 'sublimity' and 'representative nature'. Dante represents Italy; Montaigne and Molière represent France; Cervantes represents Spain; Tolstoy represents Russia; Shakespeare, Wordsworth, Dickens, Chaucer, Milton represent England; Whitman and Dickinson represent the United States; and Borges and Neruda represent Hispanic America. Blooms' list includes dramatists such as Shakespeare, Molière, Ibsen, and Beckett; novelists such as Austen, Dickens, and Proustm and critics such as Dr. Johnson (ibid: 8-12).

According to Bloom (1994 p.12), all these authors exhibit 'strangeness' – "a mode of originality that either cannot be assimilated or that so assimilates us that we cease to see it as strange" (ibid: 12). "When you read a canonical work for the first time you encounter a stranger, an uncanny startlement rather than a fulfillment of expectations" (ibid: 12). These authors have uncanniess which make you feel strange at home. Shakespeare goes over the strangeness when you feel "at home out of doors" when you read for him (ibid: 12).

Bloom also addresses the notion of authorial authority. "The terms "power" and "authority" have pragmatically opposed meanings in the realms of politics and what we still ought to call "imaginative literature"." (Bloom 1994 p.75). "Aesthetic authority, like aesthetic power, is a trope or figuration for energies that are essentially solitary

rather than social". Such notions of authority and power have, however, been challenged by scholars of multiculturalism and critics who argues that race, gender, and other biases have been influential in works and authors becoming regarded as canonical (ibid: 76). In practice, different cultures – and particularly those cultures which precede the 'Europeanisation of the earth' such as the Arab, Indian and Chinese – have continued to have their own canons, which are almost entirely independent of the Western canon.

1.14.1.2 Literary Canon in Arabic Culture

Although the Arab world has had a different historical development than the Western one, we can, for comparative purposes, apply the same time periodization – as Bloom (1994) does – to Arab literature as to Western literature. In the Theocratic Age – and indeed in Arabic writing generally, The Holy Qur'an is the paradigm example a canonical work, although its inclusion in the canon requires an extension of the notion of the canon beyond the literary – since the Qur'an is, of course, not a literary but a religious text (cf. Bloom 1994 pp.531-533).

The following works represent the aristocratic and democratic ages (again not all of these are literary works) *albayān wattabyyun* and *albuḳalāʾ* by *Al-Jāḥiẓ*; *muftāḥ alʿulūm* by *Al-Khwārizmī*; *alʾaṣmaaʾiyyāt* by *Al-Asma'i*; *kalīla wadumna, alʾadab alkabīr wālaʾdab aṣṣaġīr* and *alyatīma* by *Ibn al-Muqaffa'*; *ṭawq alḥamāma* by *Ibn Hazm*; *ʾasrār albalāġa fī ʿilm albayān* by *Al-Jurjani*; *alkitāb* by *Sibawayh*.

Bloom (1994 pp.540-547) also includes a list of modern (chaotic age) Arabic literary works which he claims to be canonical. These include: *zuqāq al-midaq*, *hykayāt harytna*, and *Miramar* by Najib Mahfuz; *annašīd aljasdī* by Mahmud Darwish, al-'ayyam by Taha Hussein; selected poems by Adunis, and *Mawsim al-Hijra ila al-Shamal* by Tayeb Salih (Bloom 1994 pp.540-547).

Hitti (2005) provides an alternative list of authors who might be regarded as canonical for different eras, and styles of writing. For example, *Al-Jāḥiẓ, Ibn al-Muqaffa', Qays ibn al-Mulawwah, Al-Farazdaq, Al-Khansa*, and *Abu 'Amr ibn al-'Ala'* can be regarded as canonical prose writers figures of the early Islamic and Umayyad eras. *Abu Tammam, Ziyad ibn Abi*, and *Abu Firas al-Hamdani* can be regarded as canonical prose writer of the Abbasid era. *Al-Mutanabbi, Al-Busairi, Amr ibn Kulthum, Antarah, Imru-Ul-Qais*, and *Omar Al-Khayyam* can be regarded as canonical Classical Arabic poets. *Taha Hussein, Abbas El-Akkad, Mikha'il Na'ima, Mahmoud Darwish, Samih al-Qasim, Nizar*

Qabani, and *Adonis* are sometimes considered canonical modern Arabic poets and novelists (Hitti 2005).

1.14.2 Canonical vs. non-Canonical Literature

In this section, I will move on to consider the relationship between canonical and non-canonical literature. A good starting point is the notions 'highbrow', 'middlebrow' and 'lowbrow'. The term 'highbrow', first recorded in 1875 and generally related to high culture, is sometimes used for intellectual or elite literature, of which Shakespeare is a good example (Hendrickson 2008 p.402). Highbrow literature may be canonical − Shakespeare is an obvious case. However, it need not be; it simply needs to be intellectually 'challenging'.

The term 'lowbrow' was coined in the mid-1940s to contrast with 'highbrow'. It is generally used to refer to popular literature, which is conventional, emotional and sentimental in nature, rather than aesthetically challenging and innovative (Hendrickson 2008 p.402; Haglund 2011). 'Lowbrow' can be related to the more general notion of 'low culture' and 'popular culture'. Good examples of low culture are reality television and yellow (tabloid-type) journalism. 'Lowbrow', 'low culture' and 'popular culture' reflect social status and patterns of cultural consumption (Haglund 2011). The term 'middlebrow', which was coined in 1925, is sometimes used to refer to literature that is neither highbrow nor lowbrow (Hendrickson 2008 p.402).

It is generally held to be the case that only highbrow literature can be canonical. However, with increasing academic interest and cultural interest in popular culture, particularly in the west, it may be that some authors and works typically thought of as 'middlebrow' might come to be included in the 'canon' (at least as defined by some critics and/or academics).

1.14.2.1 Canonical and Non-Canonical Translations

According to Rundle (2000 p.290) translations may be considered canonical for several reasons, the most important of which are: (i) when they succeed in avoiding "oblivion", i.e. they continue to have status as 'standard' translations of a given original work; (ii) when they have their own historical value and artistic merit separate from that of the original work; (iii) when they are easily recognized and remembered. If the translation does not fulfil these conditions, it will not consider as a canon work.

Good translations that are still in print may be considered as canonical whenever they fulfil the above conditions. In addition, according to Lefevere (1975; cited in Rundle 2000 p.290) a canonical translation is regarded "a literary work on its own right" such that the translator in this case has an authoritative status similar to that of the original author and text. Examples which he gives include Chapman's translation of Homer, Constance's translation of Dostoevskii, and Fitzgerald's translation of Omar Khayyam, which has remained in print for over than 150 years (Rundle 2000 p.290).

In practice, only canonical (or at least highbrow) literature in the original has a chance of becoming canonical in translation. This does not, of course, mean that all original-language canonical literature gives rise to canonical translations. For example, by the twentieth century Shakespeare's works had been translated into most European languages as well as Korean, Zulu and Arabic. However, only a few of these translations have achieved canonical status. Thus only two editions of *A Midsummer Night's Dream* are considered so canonical that both Shakespeare's and the translator's names standardly appear on the cover page. The first is the German translation *Ein Sommernachtstraum* by Frank Günther, and the second is the French translation *Le Songe d'une nuit d'ét* by Jean-Michel Déprats (Bosman 2010 pp.291-2922).

1.14.3 Authorial Weight

Along with their texts, authors have significant weight or authority (De Haan 2011 p.20) because they are highbrow, receive cultural recognition (e.g. they are awarded prizes prizes) and are fairly widely read (Deschaumes 2011 p.16). Literary translators are most likely to have translator authorial weight if they are themselves noted literary figures in the target language. A good recent example is Seamus Heaney with his 1999 translation of Beowulf from Old English to modern English.

1.14.3.2 Translator Authorial Weight in Arabic

There is a long tradition of Arabic translators who have had translator authorial weight by virtue of being recognised literary figures in the target language. A good example, is *Ibn al-Muqaffaʿ*, who was one of the most popular translators in the Abbasid era works from Persian and Latin into Arabic. His translation of *Kalīla wa Dimna* is regarded as the first masterpiece of Arabic literature to be translated from Persian. There are also cases of Arabic translators with translator-authorial weight outside the literary domain.

An example is *Hunayn ibn Ishaq*, who translated 270 books covering topics such as philosophy from Persian and Greek into Arabic and 100 books into classical Syriac. One of his most famous translations is *Kitāb ila Aglooqān fi Shifa al 'Amrad*, a translation of Galen's *Commentary* (Jadallah 2014).

1.14.4 Authorial Weight of Hemingway, TT1, and TT2

Winning the Nobel Prize is an indication of an author's authorial weight in literature. Hemingway was awarded the Nobel Prize in Literature in 1954 "for his mastery of the art of narrative, most recently demonstrated in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style" (The Nobel Foundation 1954). His distinctively simple 'iceberg' (cf. Section 1.18.1) style, characterized by economy and understatement became very influential in 20th century fiction. Many of his works are and considered classics of American literature (Trodd 2007). Hemingway can thus be regarded as a highbrow, and even canonical, author who has authorial weight. As one of Hemingway's best-known novels, *A Farewell to Arms* can also be considered canonical.

By contrast, the two translations of *A Farewell to Arms* considered in this thesis cannot be considered canonical. Munir Baalbaki, the translator of TT2, is a literary figure in the Arab world. Although he is best known for his lexicographical work and he is the author of the very well-known Al-Mawrid Dictionary and *muʿjam rawāʾiʿ alḥakma walaʾqwāl alḵālida*. He has also translated many English-language novels into Arabic, including three by Hemingway: *A Farewell to Arms, The Old man and the Sea,* and *Across the River and into the Trees*. Baalbaki's status as a literary figure, however, is much less than that of, say, Seamus Heaney in English. Accordingly his translation of *A Farewell to Arms* lacks the authorial status of the original. The translator of TT1, 'Asmar, is not well known either as a novelist, translator, or as a scholarly figure. His translation of *A Farewell to Arms* can, accordingly, be regarded as having even less authority than that of Baalbaki.

In chapter 7 (section 7.4.3), I will consider the implications of the fact that Hemingway's *A Farewell to Arms* has canonical status in English, but neither TT1 nor TT2 has canonical status in Arabic.

1.15 Hemingway's Early Life

Ernest Miller Hemingway was born on July 21, 1899 and brought up in Oak Park, a suburb of Chicago. The elder son in a family of four girls and two boys, his home town

was genteel, Protestant, middle class and rather smug about itself. From his father Dr. Clarence E. Hemingway, a well-known physician, he inherited a need to be out-of-doors, and a passion for hunting. Ernest Hemingway's happiest times were at their summer home on Michigan's Walton Lake. It was a wild area lacking the urban restriction of Oak Park. At age three, he was taken on his first fishing trip and was given a man-sized gun when he was ten years old by his father. At home and during holidays in Michigan, Hemingway observed his father's gifts as a healer and as a great marksman. Though his mother was closer to the arts than his father, he did not get along with her. In these clashes, his father took her side (Sutherland 1972 p.23).

At high school, Hemingway excelled as "an all-round student"; he wrote for its newspaper and magazine, boxed, debated, played football, and was the captain of the water basketball team. All this was quite fitting for a son of Dr. Clarence E. Hemingway. At the age of eighteen years old, he tried to enlist in the American Expeditionary forces but was rejected because of an earlier eye injury. Then he started to work as a reporter in Kansas City. A year later, Hemingway was accepted by the Red Cross Ambulance Corps to work as a foreign correspondent and ambulance driver in Italy. He was seriously injured in Italy and convalesced for months. After his recovery he rejoined the war as a lieutenant with the Italian Army and was decorated by both the United States and Italy for his bravery (Sanford 1962).

1.16 Hemingway's Later Life and Death

"As you get older" he was saying, "many things change. You don't have the strength any more. The same brain vibrates in your skull, and it is better trained. This is the tragedy. It takes you a lifetime to train your brain and when you have it in full control, you are too old". "At fifty it was still fun, you feel you are going to defend the title again. I won it in the twenties and defended it in the thirties and the forties and I didn't mind at all defending it in the fifties…but in the sixties…?" (Singer 1962 p.25).

These dramatic sentences were a sharp indication that Hemingway was to commit suicide at that time. Like his father, who died in 1928, Ernest Hemingway shot himself and *The Bell Tolled* for him on July 2, 1961. It was early in the morning with a double-barreled shot-gun. The person who had written the famous *Death in the Afternoon* had experienced death in the morning and he chose the same death as his father some thirty-three years before him (Singer 1962).

During his sixties, Hemingway had suffered from skin cancer and high blood pressure for many years. Hemingway, individualistic and tough, was drawn to wars and revolutions and participated in five. He lived dangerously, but like the cat of nine lives, survived the hazards of a war-time foreign correspondent on the front lines, a bullfighter, boxer, gambler, soldier, big game hunter, sail-fisherman, and most treacherous of all, searcher for the truth. He was a man of total action (Singer 1962 pp.13-23).

1.17 Hemingway's Work

After his lingering trip in Italy, Hemingway returned to United States in 1919 and decided to become a writer. Hemingway started to work as a newspaperman for the Toronto Star. As a correspondent, he covered many places and ended up in Paris where he met such notables as Gertrude Stein and Ezra Pound. Hemingway produced six novels and more than fifty short stories. Hemingway's first book was published in 1923 including 3 stories and 10 poems. Then his second book *In Our Time* came to life and 170 copies were sold at that time. As a struggling writer he continued to write and his recreation was spent in bullfights in Spain. *Torrents of Spring*, a short novel which poked fun at his literary friends, was published along with *The Sun Also Rises* in the same year of 1926 (Singer 1962 pp.6-9).

A year later, a new collection of short stories *Men without Women*, was brought to the readers' eyes. In 1929 *A Farewell to Arms*, was a new generation of the classic, Great War books and best seller at that time. *A Farewell to Arms*, was twice made into a movie respectively in 1933 and 1957. A few years later he wrote a classic book on bull-fighting called *Death in the Afternoon*. The followed years he wrote *Winner Take All*; *Green Hills of Africa*; *To Have and To Have Not*; *The Fifth Column*; *The Forty-Nine*, which all published between 1933 and 1938. After that, Hemingway began his famous novel *For Whom the Bell Tolls*, which was published in 1940 and filmed three years later (Singer 1962 pp.6-9).

In World War II, Hemingway helped to liberate Paris and *The Killers* and *The Macomber Affair* were filmed. *Across the River and into the Trees* and *Snows of Kilimanjaro*, were published in 1950 and 1952. The most important span of his life this was when he received both the Pulitzer and the Nobel Prize for his writing. His last novel was *The Old Man and the Sea.* Finally, *A Moveable Feast* came out in 1964 after his death brought out by his son Line Ernest Hemingway (Singer 1962 pp.6-9).

1.18 Hemingway's Style

Hemingway was fond of saying that the best education for a writer is an unhappy childhood. As usual, the statement was a mixture of mockery and truth. Hemingway's childhood was exploited in his writings. He told the story as he saw it and lived it. He wrote as he lived and told what he lived. Hemingway had a huge impact on his nation's literature and a worldwide influence on the techniques of modern pose among writers in this century. Maclennan accords Hemingway the place in the twentieth century that Dryden had in the seventeenth. What Hemingway did was to restore order and clarity to our use of the English language. He wrote one of the best novels of the twentieth century, *The Sun Also Rises*; the best romance, *A Farewell to Arms*; and perhaps a dozen of the best short stories ever written (Sutherland 1972 pp.85-110).

Many scholar like Ziff, Campell, Young, and Waldhorn have described Hemingway's style as involving a predominance of simple sentences; the frequent use of "blank" modifiers such as "nice"; the restricted use of figures of speech; the frequent use of proper nouns; the frequent use of indirect constructions (e.g. "took a look" rather than "looked"). He avoids using complex structures, rhetoric, and abstraction. Furthermore, he focuses on giving concrete details rather than giving a general picture, his sentences are straightforward and simple (Scafella 1991).

Sutherland (1972 pp.214-216) adds imagery as an element of Hemingway's style; he mentions that Hemingway's style created the perfect correlative of the emotions in *A Farewell to Arms* of the despair and bitterness. Virtually every sentence says, 'failure, emptiness, despair, and death': the novel begins with this state of mind, and it is established so firmly, through the repetition of the central symbols, that any emotions other than despair and bitterness may thereafter intrude only with difficulty. Hemingway's work is characterized by repetition, with the frequent use of "and".

Hemingway's style displays "relation between integrity of character and the abundance of experience with a good deal of its power in the relation between an abundance of nouns, the signs of things in experience and the simplicity and rareness of adjectives" (Al-Hamad 1996 p.37). Moreover, Hemingway stressed naturalness of language as in the American style, syntax that fragments rather than unifies his predominantly simple sentences, and a persistent use of repetition in his writings to force the parts into a coherent whole (Waldhorn 1973 p.32).

To sum up, Hemingway's style is characterized by simplicity in structure, semantic, and syntax. He chose simple language, basic words, repetition, and short sentences. His writings in their smallest details were perfectly directed to the audience.

1.18.1 Modernism in Hemingway

Ernest Hemingway had a very modernist approach to writing. For example he used the "Iceberg Principle" or the theory of omission in his novel *Snows of Kilimanjaro* in which the reader is trusted and all the reader needs is the surface information to understand the situations being discussed (Messent 1992 pp.5-43). The Iceberg Theory, which is also known as "theory of omission", is related specifically to Hemingway's style in writings. This involves a writer saying only a small part of what the reader is intended to understand. As a journalist and an author of short stories, Hemingway believed that meaning should be implicit rather than explicit and that the deeper meaning of a story should not be evident on the surface. He retained a minimalistic style of writing in order to distance himself from the characters he created (Trodd 2007). In *Snows of Kilimanjaro* Hemingway left much up to the readers to interpret for themselves. 'Harry' is the main character, who is a classic modern personality. Hemingway narrates the story through him (who is also a writer, and parallel to Hemingway himself) in the first person, but uses modern fragmented style by including flashbacks (in italics) of Harry thinking back over experiences in Europe during and after World War I. These flashbacks incorporate another modernistic theme of losing one's past into *Snows of Kilimanjaro.* The same strategy is used by Hemingway in *A Farewell to Arms* when he expresses both his personal philosophy and typical modernist thinking through the main character Frederic Henry throughout the novel (Messent 1992 pp.5-43).

In *A Farewell to Arms* Hemingway introduced the theme of love, while war occupies all of Europe. The novel is characterized by many aspects of modernism. The reader can tell that he included his personal life in this novel. He used his own experience as an ambulance driver during World War I to produce the main character Frederic Henry. Furthermore, his relationship with the American nurse whom he met while recovering from his wounds in a Milan hospital parallels Henry's relationship with the British nurse Catherine in the novel (Messent 1992 pp.5-43).

Messent (1992) states that Hemingway's modernity gives us history as just there: i.e. as something that conditions and constrains. His fictional world is extended from everyday

social praxis, and his character's inability to find any meaningful or positive connection with the larger public arena. Thus the hero "Jake Barnes" in the *The Sun Also Rises* is positioned as a spectator and consumer, 'just looking' at the European cultural and social scene to which he doesn't properly belong. In addition, in his short stories *Out of Season, The Battler, Soldier's Home* and *Big Two-Hearted River*, Hemingway uses narrative sequences that involve characters who are either passing through foreign territory or are alien in other ways to the given socio-historical context. These protagonists "look, listen, talk, taste, buy and act or fail to act" (Messent 1992 p.7), but this behaviour is peripheral and appears at first glance irrelevant to any larger socio-historical context (Messent 1992 p.7).

"Hemingway's early influential work was practicing Lukas' impressionist mode of writing. 'A series of subjective impressions', a succession of episodic, disconnected and self-oriented details, replace the latter's version of realism as chronological, concrete, and historical sequence" (Messent 1992 p.7). Hemingway's impressionism is marked by a focus on one detail after another rather than taking the larger picture. This tactic indicates a resistance to the static of modernity, but it reveals at the same time exactly its pressures and conditioning effects" (ibid: 7).

Messent (1992) affirms that "Hemingway's modernist poetics also operate through personal subjective experience. It is the 'minute image' which substitutes the truth or the historical overview. The individual positions himself through subjective impression as he tries to negotiate a world whose larger meanings all speak of his irrelevance and powerlessness" (Messent 1992 p.7). The characters in his works encounter their immediate world impressionistically through the data of their senses and Hemingway's use of the first-person voice encourages an elision of the gap between the reader and the textual subject. In addition, Hemingway's use of a transparent third-person narrator often has a similar effect and the reality of the outer world experience does not lose its importance and is limited to the immediate province of direct sensation.

Messent indicates that "Hemingway has a distinctive stylistic signature. His prose is a 'degree zero' type of writing, a bare minimalist style in which reticence is the order of the day and in which none of the larger meanings of the narrative are spelled out for the reader's ease of access" (Messent 1992 p.12). Moreover, his use of repetition is for metaphoric patterns in which to lead the reader in the direction of interpretation. Such concrete things and physical detail shaped Hemingway's writing and are sharply evident in his novel *Death in the Afternoon*. His realistic techniques and the way he presented

places, objects, conversations, how the weather was, and his simultaneous stress on the text's verbal and figurative patterning; all were to accomplish strong intimacy between reader and text. His writing also opens up a series of deeper meanings. Such a tension acts in part to position Hemingway as a modernist writer and marks his particular distinctiveness (Messent 1992 p.12).

Hemingway was most immediately stylistically affected by Ezra Pound and Gertrude Stein and their concentration on the flow of consciousness in their writing style in which time was conceived of as 'a series of disconnected instants, each creating a new situation and requiring a new effort of attention, each claiming equal importance with all others. The detailing of the sequence of fact and motion in Hemingway, and the paratactic sentences that are so typical "with the sense of fluid temporal movement and lack of hierarchical distinction" (Messent 1992 p.13) – this happens and then this happens 'can be seen as bearing a direct relationship to Stein here, as can his impressionistic method (Messent 1992 p.13).

Michael Reynolds (1991) also argues that it is the modernist movement which to some degree contextualizes Hemingway. His stark, paratactic, concrete picture of reality, and unwillingness openly to spell out larger meanings (iceberg theory) is mixed with a structural emphasis on those 'quasi-poetical links' that form the entire abstract literary design and lead us toward that interpretation which his textual surfaces apparently deny.

The focus of Stein on musicality of language and rational discourse on the textual surface undoubtedly had an effect on Hemingway's work through 'repetition and rhythm' which often operate at the expense of direct meaning. He acknowledges this impact in his novel *A Movable Feast* where the uses of words in repetitions' that she taught him operate at the expense of direct meaning. Hemingway subsequently moved to the sense-making process associated with conventional rational discourse. Furthermore, his referential accessibility and syntactic simplicity help to explain why he appealed to a wider type of readership than Stein. He claimed that those who were not well versed in "modern" writing would not be able to read a Cummings book, while his would rather be one that 'will be based by highbrows and can be read by lowbrows' (Messent 1992 p.13).

1.19 The Novel: *A Farewell to Arms*

A Farewell to Arms was one of the most magnificent of Hemingway's achievements. It was first published in 1929 in the United States but was completed two years before,

having been started during the First World War. It is a story concerning drama and passion. It skillfully contrasts the meaning of personal tragedy against the impersonal destruction which had been caused by the Great War. Hemingway captured the cynicism of soldiers, the futility of war, and displacement of populations. *A Farewell to Arms* is a story about the victims of war and the victims are female and male as Hemingway drew them (Wagner-Martin 2007 pp.77-85).

Regardless of nationality, regardless of the country's beliefs in the conflict, the single soldier, who represented the innocence of the common man in war, carried the responsibility for the outcome, and experienced the sorrow over that outcome. Hemingway created such a character effectively to get all the abstract platitudes out of any discussion about war. In fact, he made that comment clear in *A Farewell to Arms*. Hemingway had spent many years and months trying to capture the war in his writing. His father's suicide was also part of the sorrow that had made his work as it was coming out of his real experience of life (Wagner-Martin 2007 pp.77-85).

A Farewell to Arms is a piece of writing that resonates in the reader's mind. It was conceived as being a deeply sorrowful novel. It turned out to be another piece of fiction about Hemingway's long-beloved Catherine, the idealized woman character who in herself embodied both the fulfillment and the myth of perfect love (Wagner-Martin 2007 pp.77-85).

Hemingway's style in *A Farewell to Arms* was no longer aiming to achieve effects entirely modernist; he was allowing himself to use more conventional narrative techniques. The novel was retrospective: the deserting soldier, Frederic Henry, told his own sorrowful story to the reader. As if in competition with Ford Madox Ford's veteran narrator, Henry was challenging *The Good Soldier* as to who lived through the saddest story. James Phelan assessed *A Farewell to Arms* in two considerable respects; first, the consensus about the nature and effect of Hemingway's style and second, the disagreement about the nature and effect of the narrative as a whole. He asserted that *A Farewell to Arms* cannot be fully appreciated until we combine our attention to style, character, and structure with careful attention to voice. Hemingway's creation of Henry's voice helps to reveal and contribute to the novel's gradually unfolding design (Phelan 1991 pp.214-231).

Hemingway's style of using simple sentences; the frequent use of proper nouns; the frequent use of indirect constructions; repetition of the central symbols; and the restricted use of figures of speech all contributed in *A Farewell to Arms* in order to offer

the strongest statement of its effect. Hemingway's style created "the perfect correlative of the emotions within the novel. In general, discussions of the style assume not only that it is consistent with the narrative but that it has consistent and predictable effects. Similar stylistic features in Frederic's discourse actually create widely divergent effects because they are spoken by recognizably different voices" (Phelan 1991 pp.214-231).

1.19.1 General Stylistic Features in *A Farewell to Arms*

In this section the researcher provides a general overview of the characteristics of Hemingway's works. Hemingway was an oppositional author of his century. His works display a style which was very different to that of his contemporaries. His first four novels, of which *A Farewell to Arms* is one, show a change from the style of behaviourism which had previously dominated American literature (Cowley 1971 p.8). The style of behaviourism is connected to the cultural definition of psychology. This concept "abstracts the observer from the observed, the event from its process of being assimilated, and ultimately subject from object". "The assumption of this theory is that an event is inherently meaningful, even without human intelligence acting upon it" (Corkin 1996 p.182). "It doesn't hold any individual responsible for determining the meaning of a specific event but leaves the meaning implied and subjects to the reader's own un-problematized cultural assumptions" (ibid: 182).

In his earliest stories, Hemingway's rhythm is more definite, the sentences are longer and the paragraphs are more carefully constructed (Cowley 1971 pp.4-8) than in his later ones. "One cannot help thinking that *A Farewell to Arms* is a symbolic title: that it is Hemingway's farewell to a period, an attitude, and perhaps to a method too" (Cowley 1971 p.8).

The characters in Hemingway's stories are very simple examples of men at war; in *A Farewell to Arms* the hero is an ambulance driver. He describes these characters through a simple and subtractive method by which he presents their behaviour, their acts, their sensual perceptions and their words. Then, "he relates them in very great detail, almost redundantly, in brief sentences that preserve, in spite of certain mannerisms, the locutions, the rhythms and the loose syntax of common American speech. The general effect is one of deliberate unsophistication" (Cowley 1971 p.4).

In *A Farewell to Arms*, Hemingway encloses himself and the work like a diary. The conversations are clearly Hemingway's conversations. The novel is written in the first person, in that bare and unliterary style, which is associated with Hemingway's novels

(Matthews 1971 p.9). The incidents and dialogues in Hemingway's writing are simply recorded and stretched to include meditation in the rhythm of thought. His fine art, his own style and rhythm illustrate Robert Frost's principle, according to which every speaker has his own style and rhythm (Canby 1971 p.16). Robert Frost's principle involves naturalness in writing which achieves artistic effects wholly unconsciously. It is the creation of a rhythm in poetry, where to convey a meaning by sound and music of words. This principle is traced back to the Darwin's theory on the origin of species by means of natural selection where primitive human beings were able to communicate by sounds rather than a well-developed language. This principle believes in writing with an ear to the human voice (ibid: 16-17).

A Farewell to Arms has numerous examples of short main clause sentences, sometimes strung together with a coordinate conjunction. The main goal of Hemingway is to cut out unnecessary details and attract our attention to the most important events. His contribution in his dialogue is absolutely minimal. He ignores words like 'charmingly', 'smilingly', 'hesitatingly', 'angrily' and relies on one simple word "said". Expressions are mostly carried by nouns and verbs with very few adjectives and adverbs. His concerns are with acts that produce emotion or what Eliot calls "the objective correlative" (Bhatt 2011).

Hemingway's anti-rhetorical structure of writing completely changed the approach of the nineteenth century, his style emerging out of the disillusion with the First World War. The anti-rhetoric of Hemingway's style is not flowery. Hemingway typically makes use of simple or compound sentence structures (e.g. two clauses linked by coordination) but not compound-complex ones (with multiple embedding, for example). This style also uses fairly basic vocabulary, even when this is related to technical notions having to do with fishing, boxing, warfare or bullfighting. Vocabulary choice is also coloured by foreign importations. This reflects a situation in which abstract notions, and their associated words, such as 'glory', 'honour', 'courage' or 'hallowed' had come to be regarded as obscene beside the use of concrete terms, such as the names of villages - at least partly as a reaction against the patriotic rhetoric surrounding the First World War and its associated mass slaughter (Hays 2014 p.55). The famous passage in *A Farewell to Arms*, where Hemingway states that words like 'patriotism' and 'glory' appear obscene to him, is the manifesto of his writing. He uses simple words concisely and accurately. He revived colloquial American language. He does not use decorative words. The main sentence is typically a declarative statement. Despite his

simple style, it is not always easy to understand Hemingway's language. He does, however, make us feel the right emotion because of his faithful description of action (Bhatt 2011).

Hemingway uses images, irony and symbolism that are suggestive and connotative. He is realistic for the sake of an image and not artificial; a good example is 'rain' to symbolise death. Hemingway uses the device of irony. During the retreat described in *A Farewell to Arms* he comments on the stupidity of war. Hemingway's dialogues are not literary (Bhatt 2011).

Hemingway's writing style is simple. His lucid word choice captivates his audience by allowing them to sense personal experience. Hemingway was very particular in his writing. It was very important to him to have personal knowledge of the subject matter. He believed the more an author knew about a specific subject the more the reader would gain from the work and feel a sense of connection with the author. His success in using plain style in his writing contributed to the decline of the elaborate Victorian-era prose that was so popular in the early 20th century in America (Shi 2011).

The choice of the coordinator *and* as a feature to study in this thesis is based on the objective criterion that dense use of *and* is a pervasive feature in Hemingway. The opening paragraph of *A Farewell to Arms* is an excellent example of simple declarative sentences connected together to form what are sometimes coordinate complexes. The first paragraph has numerous examples of short main clause sentences, strung together with coordinate conjunctions. Readers will notice that Hemingway used coordination frequently. Clark has stated that "in twentieth-century fiction the most noted curt stylist is Ernest Hemingway and he is often considered an anti-rhetorical writer. Far from it. He merely uses a different kind of rhetoric." (Clark 2002 p.53). *A Farewell to Arms* illustrates the author's effective use of repetition and polysyndeton which is a term rhetorically used for a sentence style that employs many coordinating conjunctions. He notes that repetition on this scale would probably be undesirable in Standard English composition, but in Hemingway's writing, he breaks the rules deliberately in order to convey a sense of experience or comic effect by using simple, denotative language purged of stylistic decoration. He used a simple style that everybody would be able to read and understand. Hemingway sentences are clear, direct and vigorous. It's the simple connective *and* that strings together the segments of a long Hemingway sentence (Clark 2002 p.71).

1.19.2 The Selected Features of the Study

This thesis investigates four prominent features of Hemingway's style in *A Farewell to Arms:* the coordinator *and*, dummy *it*, existential *there*, and fronted adverbials. These features were selected for this study for several reasons:

1. At the beginning of the research, the researcher read chapter one of *A Farewell to Arms* with his supervisor in order to identify the major features of the novel. Both the researcher and the supervisor identified these four features as particularly prominent. It is easy to notice these features in the novel. This was the main reason for choosing these features as the focus of the study.

2. Many scholars have noted the frequent use of *and* in Hemingway in particular (e.g. Sutherland 1972 pp.214-216).

3. Use of the coordinator *and*, dummy *it*, existential *there*, and fronted adverbials have been identified as features of Hemingway's simple style by many scholars (Sections 1.18 and 1.19.1).

4. The ready availability of corpora (the Corpus of English Novels and the Corpus of Contemporary American English) and corpus-analysis tools for the study of *and* (e.g. the Flesch-Kincaid Grade Level Tool) also motivated the choice of *and* as a feature for study (Section 3.4.1).

5. Other corpus-tools, particularly Wordsmith, allowed for the ready identification of occurrences of 'it' and 'there' in *A Farewell to Arms* (Section 4.3.1).

1.20 Conclusion and Thesis Outline

The thesis consists of eight chapters. Chapter one has comprised an introduction, statement of the problem, purpose of the study, significance of the study, the position of the study in the translation studies field, research questions, introduction to the methodology (including background to the study, the selected translations of *A Farewell to Arms*, procedures, instruments, questionnaires, participants), the translation of literary texts: originality vs. normalization, style and stylistics (including branches of stylistics of relevance to this thesis and style and translation), translation assessment and successful translation, faithfulness and loyalty in translation, translation equivalence, translation norms, authorial weight and translator authority, Hemingway (including early, later life and death, his work, his style, and Hemingway's modernism), the novel

(*A Farewell to Arms* and general stylistic features in the novel), and finally a conclusion and thesis outline.

In chapter two, I start with an introduction. Then I discuss the theoretical background to the coordinator *and* and its correspondents in the TTs. The theoretical background to existential *there* and dummy *it* is presented. Thirdly, the English and Arabic theoretical background to fronted adverbials is presented. These backgrounds cover the formal (syntactic, structural) and functional (semantic) properties of the coordinator *and*, existential *there*, dummy *it*, and fronted adverbials and its counterparts in Arabic. Finally, I provide a conclusion.

Chapter three considers the coordinator *and*. It is divided into 4 major subdivisions. First, I provide an introduction to the chapter. Second, I introduce the use of *and* in *A Farewell to Arms*. Third, I discuss the analytical approach used in this thesis – procedures, instruments, and analytical evaluation. Fourth, I provide data analysis, discussion, and results for the coordinator *and* in the ST, TT1, and TT2. Finally, I provide a conclusion.

Existential *there* and dummy *it* are presented in chapter four. This has 5 major subdivisions. The first subdivision provides an introduction to the chapter. An introduction to the use of existential *there* and dummy *it* in *A Farewell to Arms* is presented as a second subdivision. Thirdly, the analytical approach is presented – covering procedures, instruments, and analytical evaluation. The data analysis, discussion, and results for existential *there* and dummy *it* are then given. Finally I provide a conclusion.

Chapter five considers fronted adverbials. First, the chapter is introduced. Second, I give an introduction to the use of fronted adverbials in *A Farewell to Arms*. Third, the analytical approach is presented - including procedures, instruments, and analytical evaluation. Fourth, the data analysis, discussion, and results for fronted adverbials are presented, and finally a conclusion is provided.

The pilot study and questionnaires are the focus of chapter six. The introduction is followed by a discussion of the rationale for using open questionnaires in this study. The analytical approach of the open questionnaires – including procedures, instruments, and the analytical evaluation of the questionnaires is then provided. The ST and TT2 data analysis, discussion, and results for the English and the Arabic responses to the questionnaires came next and finally, I provide a conclusion.

Chapter seven provides a comparison between the linguistic analyses presented in chapters three, four, and five and the questionnaire results in chapter six. I consider stylistic effect, linguistic differences between the ST and TTs, and translation shifts found in the TTs. Results and conclusions are provided.

Finally, chapter eight presents a general review of the study including its importance and goals within the field of descriptive translation studies. A summary of each chapter is given. Research questions are answered. A summary of results and findings and limitations of the study is provided. The implications of the study and further research directions are considered.

CHAPTER II: Theoretical Framework

2.1 Introduction

This chapter provides a detailed analysis of the formal (structural/syntactic) and functional (semantic) differences in *A Farewell to Arms* (ST) and its translations (TT1 and TT2). The following sections (2.2.1–2.2.4) analyse the formal (syntactic/structural) and functional (semantic) properties of coordination, focusing on *and* in English and its correspondents in Arabic. Sections 2.3–2.3.4 analyse the formal (syntactic/structural) and functional (semantic) properties of existential *there* and dummy *it* in English and their correspondents in Arabic. Finally, sections 2.4–2.4.5 analyse the formal (syntactic/structural) and functional (semantic) properties of fronted adverbials in English and their correspondents in Arabic.

2.2 Theoretical Background of the Coordinator *and*

The following sections (2.2.1–2.2.4) analyse the formal (syntactic/structural) and functional (semantic) properties of coordination, focusing on *and* in English and its correspondents in Arabic.

Section 2.2.1 provides general theoretical background to coordinators and subordinators, starting with definitions of coordination and subordination in terms of grammatical analysis. It considerers conjunctive, disjunctive, and adversative coordinators. Illustrative examples of coordination and subordination are provided. In order to determined to distinguisth inter-clausal from intersentential coordinatiors, in particular, the thesis adopts a suggested definition of a sentence by Dickins (2010 pp.1078-1080) in terms of grammatical, semantic, and intonational/punctuational aspects. This definition is used later in the excel-spreadsheet analysis. The following sections (2.2.2- 2.2.2.2) provide clarification of the differences beetween coordination and subordination. These sections also present the grammatical characteristics and the functions of coordinators in English.

Having considered coordination in English, the following sections (2.2.3-2.2.3.3) go on to look at the coordinators, *ʾadawāt ʾarrabṭ*, in Arabic. They also present the syntactic, semantic properties and the functions of these coordinators in Arabic. Finally, section 2.2.4 presents a comparison between the English and Arabic coordinators in terms of their grammatical and functional properties.

Sections 2.2.1-2.2.4 thus provide the theoretical analysis of the formal (syntactic) and functional (semantic) features of coordinators in English and Arabic which will be applied in the analysis of the ST and TT1 and TT2 in chapter 3.

For the English material on coordination, I made use of standard works, particularly Crystal (2008), Zhang (2010), Carter and McCarthy (2006), Kennedy (2003), Quirk et al. (1985), and Oshima and Houge (1991).

For Arabic, where sources are less numerous, I was able to identify a number of works: Waltisberg (2006), Othman (2004), Kammensjö (2006), Abdul-Raof (2006), Dickins et al. (2002), Dendenne (2010), Hamdan and Fareh (1999), Saeed and Fareh (2006), and Illayyan (1990). For differences between Arabic and English, Dickins (2010) proved useful.

2.2.1 Coordinators and Subordinators: General Theoretical Issues

According to Crystal (2008 p.115):

> Coordination is a term in grammatical analysis to refer to the process or result of linking linguistic units which are usually of equivalent syntactic status, e.g. a series of clauses, or phrases, or words. (In this respect, it is usually distinguished from subordinate linkage, where the units are not equivalent). Co-ordinate clauses are illustrated in the sentence *John walked and Mary ran*: the marker of linkage is *and*, a coordinating conjunction (or coordinator). Constructions may also be analysed as co-ordinate without any explicit marker (a phenomenon sometimes referred to as 'asyndetic coordination'), as in *There was an awkward, depressing silence*, where the coordinative role of the two adjectives can be tested by the insertion of *and* between them.

Zhang (2010 p.9) states that "a coordinate complex is a syntactic constituent consisting of two or more units (called conjuncts), and its category is identical to that of at least one of the conjuncts". There is an element called a coordinator that links the conjuncts. This element is classified as a conjunctive (e.g. 'and'), disjunctive (e.g. 'or'), or adversative coordinator (e.g. 'but') (Zhang 2010 p.9).

Coordination is traditionally contrasted with subordination. According to Crystal (2008 p.462), subordination is:

> A term used in grammatical analysis to refer to the process or result of linking linguistic units so that they have different syntactic status, one being dependent upon the other, and usually a constituent of the other; subordinate is sometimes contrasted with superordinate. (In this respect, it is usually distinguished from co-ordinate linkage, where the units are equivalent.) Subordinate clauses are illustrated in the sentence *John left when the bus arrived*: the marker of linkage is *when*, a subordinating conjunction (or subordinator). A wide range of subordinates exists in English, e.g. *although, since, because, while, after*. Some grammarians analyse certain subordinators (e.g. *before, since, until*) as prepositions with sentential

complements.

The following are illustrative examples of coordination and subordination:

- *John is a student* and *Ali is a doctor*. A coordination process linked by the coordinator *and*. The two parts of the sentence are independent.

- *John left* when *the bus arrived*. A subordination process linked by the subordinator 'when'. Here, *John left* is independent and the *when the bus arrived* is dependent (cannot stand alone to produce a meaningful statement).

Inter-clausal coordinators link clauses both of which, in the case of two coordinated clauses, or all of which, in the case of three or more coordinated clauses, could function as a sentence on their own. Thus, in 'John is a student and Ali is a doctor', 'John is a student' could be an independent sentence, and so could 'Ali is a doctor'. A subordinate clause, by contrast, is dependent on a main clause and cannot form a meaningful sentence by itself. Subordinators indicate the semantic relationship between the subordinate clause and the clause it is dependent on, which could be finite or non-finite (Carter and McCarthy 2006 p.558). Subordinate clauses have several functions such as 'nominal clause', 'relative clause', 'adverbial clause' and 'comparative clause' (Kennedy 2003 p.270).

Dickins (2010 pp.1078-1080) develops a notion of 'sentence' in English and Arabic considering problematic issues in relation to written and spoken Arabic and English sentences. Dickins suggests that a sentence may be defined in terms of three aspects:

(i) Grammatical definition, under which a 'sentence' must have a subject and a verb in English (except in imperative sentences, which need only have a verb), and in Arabic, where a sentence must either have a verb (verbal sentence/clause) or a predicand-predicate structure.

(ii) Semantic definition, under which a 'sentence' as an expression has a propositional meaning – i.e. a 'complete meaning' which can be true or false (or in the case of interrogatives and imperatives has a meaning which 'corresponds' to a proposition). Dickins refines this by noting that while a form such as 'I like apples' yields a complete (propositional) meaning, 'apples' by itself does not unless it is a reply to question such as 'What do you like?'. In this case, the 'underlying' proposition (in this case, 'I like apples') can be 'reconstructed' from the elliptical form (in this case 'Apples').

(iii)   Intonational/punctuational definition, under which a sentence is defined by final 'closure' (falling tone) in spoken language, indicating a complete message. In written language, an orthographical sentence in English starts with a capital letter and ends with a full stop. In Arabic, an orthographical sentences end with a full stop, but Arabic, of course, has no capital letters.

Combining these grammatical, semantic, and intonational/punctuational definitions, Dickins proposes an overall definition of sentence as follows: a sentence is "an entity whose grammatical structure is proposition-based, and whose intonational/ punctuational features are such that it constitutes (or perhaps better: 'its realisational utterances constitute') an independent unit with start and closure" (Dickins 2010 p.1080). In this study I will adopt this overall definition of sentence where it is useful. For the computer-based corpus analysis of the English text of *A Farewell to Arms* and other English-language novels, however, I will adopt a punctuational definition (since this the only definition which can be reasonably implemented). That is to say, for these purposes, a sentence is defined orthographically in English as a stretch of text which starts with a capital letter and ends with a full stop.

2.2.2 Coordinators in English

English coordinators are linking words that are used to connect different linguistic units of equal grammatical level and form a compound sentence (Carter and McCarthy 2006 p.898). Multiple coordination is used to connect more than two units. The most common coordinators are 'and', 'but' and 'or'. In addition, there are what are called 'correlative conjunctions', such as 'either … or…', 'neither … nor …', 'not only … but also'. They are used to coordinate clauses (Carter and McCarthy 2006 p.557).

In the following, I will clarify how coordination and subordination work through different kinds of sentences – simple, compound, and complex. A simple sentence consists of one clause, while a complex sentence consists of more than one clause. If the two clauses are of equal status and linked together they are said to be coordinated clauses and the sentence a compound sentence. "There is no upper limit to the number of clauses that can make up a complex sentence". However, "sentences which have too many clauses are hard to understand or are considered to be awkward" (Kennedy 2003 p.259).

The categories of 'simple sentence' and 'complex sentence' can be illustrated as follows:

- Simple sentence: <u>I visited my family last week</u>.

- Complex sentence: compound sentence

– <u>I borrowed some money</u> and <u>I took a taxi</u>.

Here the two underlined clauses are of equal status: coordinated clauses.

- Complex sentence:

– <u>I borrowed some money</u> because I <u>couldn't find my wallet</u>.

In this complex sentence, the first clause is considered to be main clause. The other clause 'because I couldn't find my wallet' is considered to be subordinate to the main clause, and functions as an adverbial. Another example of a complex sentence is the following:

– <u>I borrowed some money</u> <u>when I got to work</u> <u>because I couldn't find my wallet and I needed a taxi</u> <u>so that I could get home</u> <u>before my friend left for the airport</u> (Kennedy 2003 p.264).

This sentence consists of six underlined clauses.

There are three different types of conjunctions; the first is coordinating conjunctions, which link elements of equal grammatical status (e.g. prefixes, words, phrases, clauses and sentences). Coordinated clauses are usually linked by coordinating conjunctions or coordinators. The most common coordinating conjunctions are 'and', 'but' and 'or'. The second type of conjunctions is subordinating conjunctions. These only relate clauses to one another and they introduce a subordinate clause which is dependent on a main clause. Common subordinating conjunctions are 'after', 'although', 'as', 'before', 'if', 'since', 'that', 'until', 'when', 'whereas', 'while', 'as long as', 'as soon as', 'except that', 'in order to', 'in order that' and 'provided that'. Thirdly, there are correlative conjunctions, which consist of two items, each of which is attached to an element to be coordinated. The most common correlatives are 'either…or', 'neither…nor' and 'both…and' (Carter and McCarthy 2006 pp.315-316).

Coordinators are more common than either subordinators or correlatives. "In the British National Corpus, the word *and* accounts for 74 per cent of coordinating conjunction, 'but' accounts for 12 per cent and 'or' accounts for 10 per cent" (Kennedy 2003 p.261).

Examples of coordinators (coordination) connecting grammatical units of different types are:

- Nouns: "I grow grapes and kiwifruit"

- Adjectives: "I bought some old and dusty books"

- Main verbs: "they could have been killed or injured"

- Modal verbs: "we can and must help them"

- Adverbs: "she spoke quickly but clearly"

- Noun phrases: "I bought some fresh apples and some yoghurt"

- Verb phrases: "he can revise but not rewrite his assignment"

- Prepositional phrases: "he voted for the government and against the opposition"

2.2.2.1 The Grammatical Characteristics of Clause Coordinators in English

According to Kennedy clause coordinators in English are distinguished by the following characteristics:

1) "Coordinators occur only at the beginning of a clause".

2) "Clauses beginning with a coordinator cannot be moved to the beginning of a sentence,

   E.g. I boiled some water and made a cup of tea".

   "* And made a cup of tea, I boiled some water"

3) "If the subject of two compound clauses is the same, then the subject doesn't have to be repeated, e.g. I rang him and (I) asked him to dinner.

4) "(and) or (not but) can link more than two clauses, e.g. I visited my aunt, (I) cleaned the car and (I) went to the supermarket, all on the same day" (Kennedy 2003 pp.261-262).

2.2.2.2 Functions of Coordinators in English

Foregrounding and *backgrounding* (together known as 'grounding') are essential concepts for defining the functions of speech units. Tomlin (1987 cited in Dickins 2010 p.1099) defines *foreground* information as adding "significant information to the narrative" while *background* information is "elaborated information to the central one". Dickins also mentions that foreground information "is important for the subsequent development of the text" and is typically found in main clauses but background information "has only local significance and is typically found in subordinate clauses" (Dickins 2010 pp.1095-1099).

Coordination in English is used to express associated thoughts which are more or less equal and carry approximately the same weight, that is, when both clauses of the sentence are offered as information of equal importance. In Dickins' terms, coordinated clauses are both foregrounded. Subordination, by contrast, is used for unequal ideas where one clause carries more weight than the other, i.e. the subordinate clause is backgrounded, while the main clause to which it is attached is foregrounded. The superordinate clause and the subordinate clause(s) are in a hierarchical hypotactic relationship (Quirk et al. 1985 pp.918-920). A complex sentence may be difficult to understand since the "content of the sentence may presuppose knowledge that is not generally available" (ibid: 987). However, Quirk et al. maintain that coordination is used for ease of comprehension, but they also hold that a compound sentence, "especially with *and*, is vague in that it leaves the specific logical relationship to the interference of the speaker" (ibid: 1040-1).

It is sometimes argued that the use of subordination, rather than coordination, helps enormously in making one's writing more mature, sophisticated, interesting and effective, e.g. Oshima and Houge (1991 p.165). This can be related to the fact that children's language (perhaps the paradigm example of non-sophisticated language) is dominated by coordination, while adult writing traditionally makes heavy use of subordination (e.g. in 19th century and early twentieth century novels, such as those of Henry James: http://www.newworldencyclopedia.org/entry/Henry_James). Othman (2004) also argues that "the overuse of coordination in a text will make it both boring to read and difficult to focus on the ideas expressed".

The word *and* is very flexible and gains much of its meaning from context. The following examples provide clear evidence of this (examples from 1-8) (Kennedy 2003 p.263).

1) Addition: "He works in an office during the week and goes sailing at the weekend."
2) Sequence: "I boiled the water and made a cup of tea."
3) Result: "It's been raining and my washing is still wet."
4) Contrast: "I have been working all day and I still have not finished."
5) Condition: "Give us the tools and we will finish the job."
6) Concession: "The restaurant owners want to serve good food, and yet they never quite get everything right."

7) Similarity: "Italian food requires fresh vegetables, and similarly Southern food at its best depends on fresh ingredients."

8) Explanation: "They have only one choice to stay in business--and that's to improve both food and service immediately."

"The use of *and* to express sequence, result or condition is not reversible, e.g., * I made a cup of tea and boiled the water." Moreover, "for coordination with *and*, some kind of perceived connection or relevance seems to be needed *"Eggs cost $3 a dozen and I think it's going to rain". For an alternative, but very similar, list of functions of *and* to those given in this section, see Quirk et al. (1985 pp.930-932).

'But' expresses the following relations:

1) Unexpected contrast (yet): "He is over 60 but still runs 10 km a day."

2) Contradiction (but rather): "I don't mind what he said but it's the way he said it."

3) Exception (except): "They had never caught anything but herring in the harbor."

'Or' expresses the following relations:

1) Exclusion (one or the other): "I have enough money for a ticket or a pair of jeans."

2) Inclusion (both are possible): "You can go to the Red Series or the Blue Series, or both."

3) Correction: "He works for the government, or, more correctly, he is on the payroll."

4) Negative condition (if): "Don't touch that or you'll get burned. Hurry up or we'll be late." (Kennedy 2003 p.263).

For an alternative, but very similar, list of functions of 'but', see Quirk et al. (1985 pp.932-935). In this chapter I will use a version of Kennedy's list of functions which I have simplified to make it more compatible than the original version with the purposes of the current research to consider the use of *and* in *A Farewell to Arms*, as follows (see also Section 3.3.3; and Kennedy 2003 p.263).

1) **Additive**

'Additive' involves the addition of further information (after the coordinator) which is directly related to the initial information (before the coordinator), but which does not involve any sequential or resultative relationship between the

two pieces of information. An example is: 'He works in an office during the week *and* goes sailing at the weekend'. The coordinator *and* in this sentence expresses the additive function and means roughly 'also'.

2) Concessive

'Concessive' involves the presenting of further information which contrasts with the previous information, where the further information is specifically not what would be expected given the previous information. An example is: 'I've been working all day *and* I still haven't finished'. In this sentence, the coordinator *and* means 'yet' and it expresses the function of 'contrast' or 'concession'. The coordinator introduces the second clause denoting a circumstance which might be expected to preclude the action of the main clause, but it does not. The main clause indicate the 'hard work' but in spite of this 'long and hard work' but 'I still have not finished'.

3) Resultative

'Resultative' involves the presenting of further information which results from the previous information: i.e. the previous information is the either the cause of the further information, or at least motivates that further information. 'Resultative' involves temporal sequence: the further information occurs after the previous information. An example of resultative is: 'It's been raining *and* my washing is still wet'. In this sentence, the coordinator *and* expresses the resultative function and means 'so'. As a result of the fact that it's 'it's been raining', 'the washing is still wet'.

4) Sequential

Sequential involves the presenting of further information which occurs after the previous information, but without any causal/motivational relationship (as in the case of 'resultative' above). An example is: 'We finished the work, and John rang', where John's ringing occurs after our finishing our work, but is not caused/motivated by us finishing our work; John just happens to ring after we finish our work. In some case, the boundary between 'resultative' and 'sequential' may be unclear. An example is: 'I boiled the water *and* made a cup of coffee'. If this is conceived as meaning, 'I boiled the water and as a result of that made a cup of coffee / and this allowed me to make a cup of coffee', this is a resultative

use of *and*. If, however, it is conceived as meaning, 'I boiled the water, and then made a cup of coffee' (without there being any causal/motivational relationship), it is a sequential relationship. In my data analysis, I have in all cases of unclarity assigned examples to one, rather than another, category, on the basis of which category seemed more plausible.

5) **None = {Ø}**

'None' means that there is no relationship between the information and the further information – i.e. the two pieces of information are not reasonably regarded as connected. An example from my data is: 'The battery in the next garden woke me in the morning and I saw the sun coming through the window and got out of the bed. {Ø} I went to the window and looked out.' In some cases, the boundary between 'additive' and 'none' is somewhat unclear. In my data analysis, I have in all cases of unclarity assigned examples to one, rather than another, category, on the basis of which category seemed more plausible.

These categories have been chosen for the practical reason that they provide simple but practicable functional (semantic) analytical categories for the material which I am considering in both English and Arabic.

2.2.3 Coordinators (ʾadawāt ʾarrabṭ ') in Arabic

أَدَوات أَلرَّبطْ *ʾadawāt ʾarrabṭ* (coordinators) in Arabic are typically classified in the academic literature as 'conjunctions': more specifically, they are coordinating conjunctions as opposed to subordinating conjunctions. "Conjunctions are a closed class of uninflected words which serve for the joining of words, phrases, clauses, or sentences and simultaneously express a specific semantic relationship between the conjoined elements" (Waltisberg 2006 p.466).

In Arabic a distinction can be made between simple and complex conjunctions. Simple ones consist of only one word and include the following (Waltisberg 2006 p .466).

- Nouns in the accusative case functioning as the head of a genitive structure: such as حين *hina 'when'*.
- Deictic elements like إذا *ʾiḏā* 'when' or إذ *ʾiḏ* 'when, because'
- Prepositions such as لـ *li-* 'in order that', حَتّى *ḥattā* 'until, in order, so that'

- Interrogative particles such as ما *mā* 'what, (the fact) that, as long as', مَتَى *matā* 'when(ever)'
- Isolated bases which are the most important type of Arabic conjunctions such as وَ *wa-* *and*, فَ *fa-* 'then', أَوْ *ʾaw* 'or', أَنَّ *ʾanna* 'that', لَو *law* 'if', كَي *kay* 'in order that', لَمَّا *lammā* 'when, after'.

Complex conjunctions consist of either prepositions and simple conjunctions, or at least two simple ones. Complex conjunctions consisting of prepositions and simple conjunctions include بَعدَ أَنَّ *baʿda ʾanna* ', بَعدَ ما *baʿda mā* 'after', كَيمَا *kaymā* 'just as, same as'. Complex conjunctions consisting of two or more of simple conjunctions include حَتَّى إذا *ḥattā ʾiḏā* 'when, after', لَو أَنَّ = لَو *law ʾanna* =*law* 'if not', لِكَي ما = كَي *likay mā* = *kay* 'if not', and إلا *ʾilā* 'if not, except', as well as لأَنَّ *liʾanna* and لإنَّ *laʾinna*, which the reader can distinguish between by the positioning of the *hamza* 'glottal stop' in orthography. In addition, "some Arabic conjunctions occur more frequently than synonymous ones, for instance, final syndetic subordinate clauses in Classical Arabic are typically introduced by لـ *li-* rather than by لِكَي (*li-) kay* or حَتَّى *ḥattā*" (Waltisberg 2006 p.467).

2.2.3.1 The Traditional View of Coordinators in Arabic

Arab linguists include coordinators, i.e. coordinating conjunctions, in the class of what are called حُروف *ḥurūf* 'particles'. They fall particularly within أَدَوات أَلرَّبطْ *ʾadawāt ʾarrabṭ* 'coordinating particles', whereas from the English perspective 'connectives' are mainly found under the rubric of conjunctions and adverbs. Ibn Hisham (citied in Kammensjö 2006 p.471) relates connectives to عَوامِل *ʿawāmil* 'operators' that govern the morpho-syntactic category of إِعْراب *iʿrāb* 'case and mood'. He treats them as occurring within sentences and not separately and considers how this affects their functions within different texts (ibid: 471).

Rhetoricians such as Al-Batal and Jurjani treated these particles under نَظم *naḏm*, i.e, 'logical arrangement', which relates formal and syntactic features to those of the context. They use terms that relate to discourse, such as تِكرار *tikrār* 'repetition' and اَلوَصلْ وَاَلفَصلْ *alwaṣl walfaṣl* 'conjunction and disjunction'. Western grammarians of Arabic have tended to study conjunctions from a lexical basis, relating words to meanings; for example, لـ *li-* as a preposition means 'to' and as a conjunction means 'in order to'. The two uses are regarded as related but not identical. Prior to Kammensjö

(2006), all studies of conjunction had basically been made at the sentence level rather than taking a more extended discourse approach (Kammensjö 2006 pp.471-472).

2.2.3.2 Syntactic and Semantic Properties of Coordinators in Arabic

It is not always possible to determine the etymology of Arabic conjunctions. Some conjunctions seem not to have reliable etymologies such as لِ *li-* 'to' and حَتَّى *ḥattā* 'until then'. Others such as أَو *ʾaw* 'or', و *wa- and*, ف *fa- and,* لو *law* 'if' are Semitic or attributed to the protolanguage. Some others again are considered real conjunctions and diachronically are accusative (adverbial) nouns which come before dependent genitive annexes such as, يَومَ *yawma* 'the day', حِينَ *ḥīna* 'when' (Waltisberg 2006 pp.467-468).

Nebes (1999 p.79 cited in Waltisberg 2006 p.468) states that the semantic notions are expressed by conjunctions in different ways, for example:

- The imperfect tense is used to express a subordinate final clause with لِ *li-*.
- A circumstantial clause that indicates past time reference can be expressed by وَقد *waqad* holding a function similar to temporal conjunctional clauses.
- Many of these semantic functions can be found in the conjunction و *wa-*. Kammensjö (2006) discusses the most important conjunctions that are related to this study: و *wa- and*, ف *fa- and*, أَو *ʾaw* 'or' and ثُمَّ *tumma* 'then'. Scholars agree that و *wa- and*, ف *fa- and*, and أو *ʾaw- or* are syntactically equivalent but express different semantic properties. The following are some of these semantic functions that Arabic conjunctions express.
- بَل *bal*, لَكِنْ and لَكِنَّ *lakin(na)*, وَلَكِن and وَلَكِنَّ *wa-lakin(na)* introduce adversative clauses.
- ثُمَّ *tumma* 'then' and إِذَنْ *ʾidan* 'so' both indicate a temporally ordered sequence of events and join independent sentences.

Coordinating and subordinating relations in Arabic are tricky to define since many of these conjunctions are used in both functions. For example, "*wa-* and *fa-* introduce embedded circumstantial clauses and إِذْ *ʾid*, إِذآ *ʾida ʾā*, and ف *fa* head the matrix clause of the so-called 'Inzidenzschema', where the speaker is concerned with whats going on at particular point in time. Likewise after fronted temporal or conditional clauses *fa- , wa-* and *ʾid* are possible. Even after conjunctions such as ف *fa-, ʿaw*, or اذن *ʾidan* the subjunctive may be used" (Waltisberg 2006 pp.468-469).

Abdul-Raof states that the conjunctive elements (و *wa*, ف *fa and* and ثُمَّ *ṯumma* 'then') and the coordination particles (لا *lā*, بل *bal*, and لكن *lakin*) are traditionally mostly studied under Arabic rhetoric. Grammarians distinguish between two notions: 'original sentence' and 'joined sentences' that are joined together by a conjunction where the original sentence precedes the conjunction and what follows is the joined sentence (Abdul-Raof 2006 pp.176-177). He mentions that Arabic conjunctions may connect two or more lexical items of different grammatical categories. He also points out the different grammatical structures these conjunctions form and gives examples of each structure. The grammatical structures are: compound noun phrase, compound adjective, compound prepositional phrase, compound active participle, compound passive participle, and compound independent sentence (Abdul-Raof 2006 pp.177-178).

Abdul-Raof also provides a brief account of the prerequisites of Arabic conjunctions on the sentence level by pointing out the conditions in which the conjunctive particle و *wa-* may occur as follows (Abdul-Raof 2006 pp.178-180):

1) Between two nominal sentences (clauses), e.g., "أَلْطُّلَّابُ فِي أَلْمَكْتَبَةِ وَأَلْمُدَرِسُّونَ فِي أَلْإِجْتِماعٍ" *aṭṭullābu fī ʾalmaktabati waʾalmudarrisūna fī ʾalijtimāʿi* 'The students are in the library and the teachers are in the meeting.'

2) Between two verbal sentences (clauses), e.g., "إِشْتَّرى سالِمٌ تَذْكِرَةَ أَلْقِطَارِ وَسافَرَ إلى أُسكُوتلاندَا" *'ištarā sālimun taḏkirata 'alqitāri wasāfara 'ilā 'uskutlāndā* 'Salim bought the train ticket and travelled to Scotland.'

3) Between two imperative sentences (clauses), e.g., "اِجْنَهِدْ وَإِلْتَزِمْ بالقَانُونِ" *'ijtahid wa-ltazim bilqānūni* 'Work hard and abide by the law.'

4) Between a compound sentence (clauses) the first part of which is imperative and the second is declarative, e.g., "وَاصِلْ أَلْقِرَاءَةَ وَسَأُكَافِئَكَ بِهَدِيَّةٍ نَقْدِيَةٍ" *wāṣil ʾalqirāʾata wa-saʾukāfiʾuka bihadiyyatin naqdiyyatin* 'Carry on reading and I shall reward you with a cash present.'"

5) Between two independent sentences (clauses) where the second part is a nominal sentence not related semantically to the first on, e.g., "جَاءَ زَيِدٌ وَأَلشَّمسُ طَالِعَةٌ" *jāʾa zaydun waššamsu ṭāliʿatun* 'Zaid came while the sun was up.'"

6) Between two sentences (clauses) related in meaning circumstantially, where the second sentence (clause) is nominal and has an explicit pronoun as its subject which may or may not refer to the same subject of the first

sentence (clause) e.g., "جَاءَ سَميرٌ وَهُوَ مُبتَسِمٌ" *jāʾa samīrun wahuwa mubtasimun* 'Samir came (and he is) smiling.'

2.2.3.3 Functions of Coordinators in Arabic

Here, as elsewhere in this thesis, I use the term 'function' as a general term to cover what Dickins et al. (2002 pp.52-76) refer to as 'denotative meaning' and 'connotative meaning', i.e. what can also be referred to as 'semantics', using 'semantics' in a broad sense.

Dendenne defines the functions of connectives in Arabic discourse as follows: "*wa* can be *resumptive*, *additive, commentative, adversative* and *simultaneitive*. *fa* can be *resultive, sequential (immediacy), explanatory, causal* and *adversative*. *t̲umma* is mainly *sequential (non-immediacy)"* (Dendenne 2010 p.1).

Saeed and Fareh (2006) mention that a discourse connective may indicate more than one logical relationship and one or more of these connectives may represent the same logical relation. See the following examples:

1) "أَحَبَ أَحمَدٌ أَلمَسّرَحَ فَأَبدَعَ فيهِ" *aḥabba ʾaḥmadu ʾalmasraḥa faʾabdaʿa fīhi.* "Ahmad loved theatre and so he excelled in it".

2) "قَامَ أحمدٌ فَعَمرُو" *qāma ʾaḥmdu faʿamrū.* "Ahmad stood up and then Amr"

'*Fa'* in the first example indicates a result or a consequence while in the second example it indicates a sequential function.

Hamdan and Fareh (1999) examined the Arabic connective *wa* and its equivalents in English. They investigated six functions of *wa* (the resumptive, the additive, the alternative, the comitative, the adversative and the circumstantial) and revealed that mismatches in connectives leads to translation loss. Dickins et al. (2002 pp.132-136) show *fa* to have concessive (adversative), illustrative and sequential functions. Saeed and Fareh (2006) defined the functions of *fa* first as sequential, resultive, explanatory, casual and adversative. Examples are given in Section 2.2.4.

2.2.4 Comparison between English and Arabic Coordinators

In the following table, Dickins (2010) indicates the grammatical features of coordinators in Arabic and English and provides illustrative examples of each one.

Table 2.1: Grammatical Feature of Coordinators in English and Arabic (From Dickins 2010 pp.1082-1083)

		English Coordinators		Arabic Coordinators	
		And Or	But	*wa, fa, ṯumma*	*lākin*
1	Immobile in front of its clause/phrase	+	+	+	+
2	Sequentially fixed to previous clause	+	+	+	+
3	Cannot have preceding conjunction	+	+	+	-
4	Also links predicates and other elements	+	+	+	+
5	Can link subordinate clauses	+	+ -	+	+
6	Allows stringing	+	-	+	-
7	Can occur with 'extraction' of different sentence elements in relative clause	+	+	Not applicable to Arabic	
8	Can initiate single-clause sentence	+	+ (?)	+	+ (?)

Taking the textual level (thematic and information structure and cohesion) into account is one of the aspects of a good piece of translation. Coordination is one crucial aspect of cohesion. He also states that devices of this kind may differ or overlap between languages and that conjunctions (coordinators) are distinctive devices that different authors may use differently. Translators consciously may need to find the appropriate equivalents in different languages. The functions of connectives are significant problems for translators and improper translation leads to meaning changes. Translators are recommended to be aware of each function at the textual level, in order to provide a precise equivalent conjunction or punctuation mark (Dendenne 2010 p.1). Dendenne gives illustrative examples of each function and suggests typically appropriate ways to translate them into English. In the following table he provides a brief account of some

of the conjunctions of both languages. (-) indicates lacks of this relation and (+) indicates the opposite (ibid: 6).

Table 2.2: Arabic Connectives vs. English Ones (from Dendenne 2010 p.6)

Semantic Relations	Arabic			English						
	wa	*fa*	*tumma*	*And*	*But*	*So*	*Then*	*for instance*	*Meanwhile*	*Anyway*
Addition	+	-	-	+	-	-	-	-	-	-
Contrast	+	-		+	+	-	-	-	+	-
Concession	+	+	-	+	+	-	-	-	-	-
Comment	+			+						
Simultaneity	+	-		+	-	-	-	-	+	-
Reason	-	+	-	-	-	+	-	-	-	-
Result	-	+	-	-	-	+	+	-	-	-
Purpose	-	-	-	-	-	+	-	-	-	-
Sequence	+	+	+	+	-	-	+	-	-	-
Explanation	-	+	-	-	-	-	-	+	-	-
Resumption	+	-	-	-	-	-	-	-	-	+

Another difficulty translators may encounter is when it is more appropriate to translate these connectives as something other than connectives in the target language such as adverbial conjuncts – 'however', 'consequently', etc. – or as non-lexical elements such as punctuation marks, or even zero (nothing) (Saeed and Fareh 2006).

Saeed and Fareh (2006 p.21) and Illayyan (1990) studied the connective *and* in English and its closest Arabic equivalent 'wa'. They found that the two connectives have various discourse functions that do not always match and this may lead to translation problems.

Dickins et al. (2002 p.87) also state that improper use of connectives may lead to translation loss, since faulty translation of connectives affects meaning in discourse. Therefore, translators must use connectives carefully and should take into account the various functions that they have in discourse. They also assert that Arabic prefers to use connectives frequently, especially *wa* and *fa*, while English prefers asyndetic linkage. They confirm that the use of *wa* and *fa* is extremely common in Arabic (ibid: 131). They present various examples of the functions of *fa* in Arabic, which can be used to signal concessive (adversative), illustrative and sequential functions. They also present

illustrative examples where English equivalents of the Arabic connectives *wa* and *fa* can be omitted in the target text (ibid: 132-136).

Saeed and Fareh (2006) investigated the similarities and differences between connectives in English and Arabic in order to highlight the difficulties that translators may encounter in translating the connective *fa* from Arabic into English. They also rank the functions of *fa* in order in terms of difficulty and how faulty translation of *fa* affects meaning in discourse. Finally they suggested some implications for teaching translation from Arabic into English.

First of all, they defined each function of *fa* with an illustrative example:

1) Sequential *fa*. This is illustrated by ذَهَبْتُ إلى عَمانِ فَالْبَترَاءِ *ḏahabtu ʾilā ʿammāni falbatrāʾi* 'I went to Amman then to Petra'.

2) Resultive *fa*. This connects two clauses to form a compound sentence. *fa* here indicates a result or consequence e.g. أَحَبَّ عَلِيُّ الطِّبَّ فَأَبْدَعَ فيهِ *ʾaḥabba ʿalīyun aṭibba faʾabdaʿa fīhi* 'Ali loved medicine and so he excelled in it'. English words that indicate a result or a consequence include "consequently", "therefore", "hence", "so" and the like.

3) Explanatory *fa*. This connects two clauses, e.g. "هُنَاكَ أَخْطَاءٌ تَاريخِيَةٌ في مُسَلْسَلِ عُمَرَ الخَيَّامِ، فَإِغتِيَالُ المَلِكِ كَانَ طَعْنَاً وَلَيسَّ بِالسَمِ" *hunāka ʾaḵṭāʾun tārīḵīyatun fī musalsali ʿumara alḵayyāmi, faʾiġtiyālu almaliki kāna ṭaʿnan walaysa biʾlsummi* "There are various historical mistakes in the Omar Al-Khayyam serial that should have been checked. For example, the king was assassinated by being stabbed not poisoned". English equivalents include *for example*, or a semicolon, which both keep the meaning relationship between the joined clauses.

4) Causal *fa*. Here the second clause accounts for the act mentioned in the preceding one. It provides the cause of what is presented in the first clause. English equivalents include *because, since, therefore or a semicolon*. E.g. "لَا تَبْكِ فَإِنَّ البُكَاءَ ضعْفٌ" *lā tabki faʾinna albukāʾa ḍaʿfun.* "Don't cry because crying is a form of weakness".

5) Adversative *fa*. Here the second clause stands in an adversative relation to the preceding one. It expresses an unexpected result. English equivalents include *but, however*, and the like. E.g. "دَعَانِي صَدِّيقِي لِزِّيَارَتِهِ فَلَمْ أُجِبْ دَعوَته" *daʿānī ṣadīqī liziyāratihi falam ʾujib daʿwatahu* "My friend invited me to visit him, but I turned down his invitation."

Saeed and Fareh (2006) defined the functions of *fa* first. Then they analyzed their data. The results of their study show that translators must be aware of the functions that each connective may have in discourse. Translators should take into account the semantically appropriate equivalent rather than an imagined lexical equivalent. Saeed and Fareh (2006) also found that translating *fa* is not an easy task for translators, the most difficult function being the "explanatory function" of *fa* then the sequential function, the adversative and finally the resultative function respectively.

2.3 Theoretical Background of Existential *there* and Dummy *it*

The following sections (2.3.1–2.3.4) provide the theoretical framework and the methods used to investigate the two prominent stylistic features of *A Farewell to Arms*, existential *there* and dummy *it*, which appear throughout the novel. These sections also consider the differences found in the formal (structural) and functional (semantic) features of existential *there* and dummy *it* in English (ST) and their correspondents in Arabic (TT1 and TT2). These features are very widely used in the novel. Due to the similar syntactic and semantic properties of these existential *there* and dummy *it*, they are discussed as a single category.

Section 2.3.1 provides general definitions of 'empty' or 'dummy' – these being essential to an understanding of dummy *it* and dummy *there* which I am investigating in this chapter. These general definitions are followed by a diachronic description of *there* and a description of the structure of existential *there* and dummy *it* in English along with illustrative examples of each structure. These structures are used later in the analysis where 4 types of existential *there* are distinguished: *locative existentials*, *bare existentials*, *existentials with verbs other than be*, and *existentials with definite expressions*.

Sections 2.3.2.1-2.3.2.2 present the grammatical characteristics of existential *there* and Dummy *it* and their uses in English. The same approach is used to present the different ways of conveying the idea of existence existential *there* and dummy *it* in Arabic as existential sentences and dummy pronouns. Sections 2.3.3.1-2.3.3.3 then present the syntactic and semantic properties, and uses of dummy pronouns in Arabic. Finally, section 2.3.4 provides a comparison between English and Arabic in respect of *it* and existential *there* and their Arabic equivalents.

There are a large number of studies in English which deal with existential *there* and/or dummy *it*. In sections 2.3.2.1-2.3.22, I have focused on standard works, such as Crystal (2008), Jenset (2013), Aziz (1995), Carter and McCarthy (2006), Olofsson (2011), Quirk et. al (1985), and Mcdavid and O'Cain (1977).

Studying equivalents of English existential *there* and dummy *it* in Arabic proved more challenging. Firstly, it is difficult to determine what is meant by 'dummy' and related notions in respect of Arabic. Secondly, there are not many studies on Arabic dealing with relevant issues. The most useful studies for this research proved by to Aziz (1995), Al-Afghani (2003), El Kassas (2014), Muftī (2013), and Al-Hamad and Al-Zo'ubui (1993). Some of these studies also provide comparative insights into the differences between English and Arabic in relevant respects.

2.3.1 General Theoretical Issues: Existential *there* and Dummy *it*

The forms 'dummy *it*' and 'empty *it*' are both found in the literature:

> The term 'empty' is used in some grammatical descriptions to refer to a meaningless element introduced into a structure to ensure its grammaticality. There is an empty use of 'it', for example, in such sentences as *it*'s raining, and existential 'there' is sometimes regarded in this way (e.g. *there* are mice in the larder). Such elements have also been called prop words, or dummy elements (Crystal 2008 p.168).

Jenset asserts that diachronic studies show that *there* has a process of grammaticalization, which has changed the locative adverb *there* into a dummy one. This kind of change has involved the syntax, semantics, and phonology, but not the aspects of *there*. *There* in English is used in two ways. The first is as an "empty" or "dummy" element which acts as an expletive formal subject, e.g. '*There* are many endangered species in the world'. The other use in English is as a locative adverb, e.g. 'Look! The Siberian tiger is over *there*'. "Empty/dummy" *there* is regarded as a case of grammaticalization. Regardless of the different uses of *there*, the written form is identical. By contrast, the semantic aspects are different. *There* as a locative adverb refers to a concrete location but has different functions as a dummy subject. Dummy *there* also has undergone phonological reduction; while *there* as 'adverb' element is usually pronounced /ˈðeə(r)/, the normal pronunciation of there as a 'dummy' is /ˈðə(r)/ (Jenset 2013). From a lexical-semantic perspective, dummy *there* has less lexical 'content' than locative adverb *there*. The locative adverb *there* retains a structural opposition to the locative adverb *here* while *there* as a dummy element doesn't have a

structural opposition with another morpheme. Existential *there* has the meaning of abstract 'location' acting as a background to the more foregrounded information in the postverbal NP, in effect acting as a signal to the listener where to look for information (Jenset 2013).

2.3.2 Existential *there* and Dummy *it* in English

In the remainder of this thesis, I will use the term 'dummy *it*', rather than the term 'empty *it*'. I will also use the term 'existential *there*' rather than 'dummy *there*'. The existential structure of English is divided into two major types, "*there + be*", "*there + verbs other than be*" such as the verb of appearance, e.g. *appear* and a minor one which contains *have* instead of *there*, e.g. 'I *have* three stamps missing from my collection' (cf. '*There* are three stamps missing from my collection'). This structure in English may be analysed under four headings (Aziz 1995 pp.47-53).

1) Locative existentials. These assert the existence of an entity in a certain location. The structure of these sentences is "There+ be+ predication". This structure can be directly related to the basic patterns of English sentences, as in the following:
   - Nothing is left *there* - *there* is nothing left here
   - In the next room a man is giving a lecture - in the next room, *there* is a man giving a lecture.

2) Bare existentials. These assert the absolute existence of a person or a thing. The structure of these sentences is "there + be + nominal expression". This structure is not directly derived from basic patterns but it is accounted for on the basis of deletion and includes patterns where the indefinite expression is modified by a relative clause or by an infinitive; see the following examples:
   - *There* is no justice – Deletion (i.e. no element in addition to the post-copular noun phrase)
   - *There* is no justice in this place - Locative
   - *There* are plenty of people who would like to do it – Relative clause
   - *There* is no need to stay – Infinitive

3) Existentials with verbs other than *be* such as verbs of appearance or coming into existence – on the scene. They bring existence to some entity, e.g. '*There* appeared come clouds in the horizon'.

4) Existentials with definite expressions, which have the structure "there + be + definite expression", e.g. 'How could we get *there*? Well, there's the trolley'.

Dummy *it* and existential *there* refer generally to situations but not to any object or entity. They are called 'dummy subjects' because they are used as dummy pronouns in

anticipatory structures, the 'subject' being required in English (Carter and McCarthy 2006 p.392).

Examples are (Carter and McCarthy 2006 p.902):

- *It*'s very hot today. (dummy *it* as reference to weather)
- *It*'s getting late. (dummy *it* as reference to situation) (Carter and McCarthy 2006 p.902).

Most commonly "existential *there* contains an indefinite subject which does not refer to any object or entity" (Carter and McCarthy 2006 p.902).

Examples are:

- *There* were a lot of people in the town centre.
- *There*'s something I want to talk to you about.

Olofsson (2011) states that it is only to be expected that unconventional concord in general, not only with existential *there*, has its highest frequency in informal spoken language rather than in the written form. Syntactically, formal Standard English must show subject-verb concord in existential constructions. The predicate verb of such a construction is prototypically a form of *be* that shows concord with the notional (postponed) subject as seen in the following examples;

- *There* is a book on the table
- *There* are some books on the table

In less formal English, the singular verb form is accepted, but only if it is contracted with *there*, e.g. *there's* some books on the table. In syntax this invariable is called "frozen there's" and is a "fixed pragmatic formula". The subject in existential sentences with the verb *to be* is the postponed element in the clause in which it is positioned (Olofsson 2011).

The basic existential structure has factual meaning. Modality, for instance possibility or probability, may be expressed by modal auxiliaries such as *can* or *may*. Subject-verb concord is not an issue with modals. Other *there* expressions involve catenative verbs (e.g. *appear* or *seem*), which are full verbs in the sense that they show concord distinctions in the present tense. These verbs have a 'hedging' function which is sometimes considered a sign of excessive politeness. Writers can use this function for humorous effect as in the following example, spoken by a butler to his employer;

- I am very sorry, sir, but *there* appears to be tiger in the dining room. Perhaps you will permit the twelve-bores to be used? (Olofsson 2011).

In syntax, subject-verb concord with catenatives is complicated. "The noun phrase in question is not located inside the clause with the finite verb, so it is difficult to argue

that it governs the choice of form (singular/ plural) there". *There* inherits the number of the noun phrase which is crucial for the choice of the verb form after the introductory subject (Huddleston and Pullum 2002 p.242). In addition, there is no accepted frozen *thereseems* or *thereappears*. According to Quirk et. al (1985 p.1406) the catenative verb in existential sentences "often agrees with the notional subject in number", but "often informally" the singular of the verb is used also with a plural subject, as seen in the following examples:

- *There seems* to be some kind of disturbances going on here.
- Within the context of the Mysteries, *there seems* to have been enacted a Sacred Marriage...
- Eliot hailed from St Louis, but the Eliots *there seem* to have regarded themselves as Bostonian.

2.3.2.1 The Grammatical Characteristics of Existential *there* and Dummy *it* in English

Existential *there* is one of the troublesome features of idiomatic English syntax with preverbal dummy *there* inserted in the normal subject position and in postverbal position in a direct question such as in "Is *there* a teacher in the classroom?". In addition, there are two variants of *there*. One is indistinguishable from the third person plural nominative pronoun, so that '*there* are' and '*there* are' become homonymous; while the second one may be replaced by *it*; for example, '*it's* lots of beer in the refrigerator' (Mcdavid and O'Cain 1977 pp.29-41).

'Dummy element' or 'expletive' are new terms suggested by government-binding theory for elements which do not have a thematic role such as 'weather it', 'anticipatory it', and 'existential there' (Crystal 2008 p.179). Some versions of government-binding theory believe that every predicate requires a subject which accounts for the obligatory occurrence of 'expletive' or 'dummy *it*' in sentences, e.g. *It*'s possible that John is ill (Crystal 2008 p.382). 'Weather it' occurs in form such as '*it* was raining'. 'Weather it' is different from 'anticipatory it' (Crystal 2008 p.520). The term 'anticipatory', used for both *it* and *there*, is grammatically different from 'expletive' or 'dummy element'. 'Anticipatory it' corresponds to a later item in the sentence while 'expletive' or 'dummy element' does not (Crystal 2008 p.27).

Examples are:
- *It* was nice to see her. **Anticipatory *it***
- *It* was raining. **Dummy *it***

In addition, the term 'anticipatory' is used for existential *there*, as in anticipatory *there*, e.g. '*There* were several people in the room' (Crystal 2008 p.27). "Anticipatory 'it' is frequently used in passive-voice clauses with or without an explicit agent to create an impersonal structure" (Carter and McCarthy 2006 pp.286-287), which writers and speakers use to distance themselves from an assertion (Carter and McCarthy 2006 pp.286-287), as 'it is expected that they will come!'.

In addition, dummy *it* may be used as a preparatory or anticipatory subject if an infinitive or a that-clause is the subject of a sentence or when the subject of the clause is an –ing form (Carter and McCarthy 2006 p.393).

Examples are:

- *It*'s been nice to meet you ('to meet you has been nice' is unusual and, at the least, very formal indeed).
- *It*'s no trouble meeting them at the station.

Examples of *it* as preparatory object are:

- He made *it* very difficult to like him and his sister.
- *It* was John who reported them to the police (Carter and McCarthy 2006 p.393).

This latter example involves a cleft construction.

Dummy *it* also used to talk about the activities of unknown people such as mysterious neighbours (Carter and McCarthy 2006 p.186).

- Yeah, they do seem to be dragging stuff about. *It*'s really weird. Seems to be more stuff come out than gone in.

Existential *there* makes possible an optional variant of clauses with an indefinite subject. The pattern enables focus to be placed on the subject by locating it in the rheme of the clause instead of its usual position as the theme, for example in talking about visiting a house with a view to buying it, "We drove past it one time and *there* was a woman standing outside, she said, 'Oh what do you want?' I said, 'Oh, well, we've come to see the house'" (Carter and McCarthy 2006 p.789).

Formal/literary styles provide good examples of using *there* constructions (Carter and McCarthy 2006 p.789). Examples are:

- A few days after that meeting with Lucian, *there* came the letter.
- All signs of the market had vanished and in its place in front of the squat town hall, *there* stood only a platform.

In some cases the initial existential *there* that accompanies the verb *be* may be considered elidable (Carter and McCarthy 2006 p.186).

Examples are:

- Must have been half a million people. (Understood: *There* must have been half a million people).
- Nobody at home, by the look of it. (Understood: *There* is nobody at home, by the look of it).

"In informal speech, zero relative pronouns may occur with reference to the subject of a defining or non-defining relative clause. This happens particularly with existential *there* constructions" (Carter and McCarthy 2006 p.573):

- *There* was a train came by every morning about half-past eight. (understood: *There* was a train which/that came by every morning …)
- A: *There*'s quite a lot of colour photocopying needs doing.
  B: Er, right, when do you want it for?

  A: Today if possible. (understood: … colour photocopying which/that needs doing.)
- *There* was this strange guy, Harry Foster, was President of the company. He was tall and thin. (understood: …Harry Foster, who was President of …)

"*There* is often a choice between an active to-infinitive clause and a passive one. Sometimes the difference in meaning is hardly noticeable. With existential *there is/are*, the difference is often negligible" (Carter and McCarthy 2006 p.575):

- *There* are all those apples to peel. (*There* are all those apples to be peeled.)

2.3.2.2 Uses of Dummy *it* and Existential *there* in English

Grammatically (formally), English introduces 'dummy elements' (*it* and *there*) into a structure to ensure its grammaticality because a central principle of English grammar is that a predicate requires a subject (Crystal 2008 p.168). Functional (semantic) uses of dummy *it* and existential *there* are for weather, time and general references to situations (Carter and McCarthy 2006 p.392). Examples are:

- *It*'s very hot today isn't it?
- *It* looks as if the shop's closed early.
- *It* seems as though we might have misjudged her.
- *It*'s time to call a halt to all the arguing.
- *It*'s no use complaining.
- *There* were a lot of people in the town centre.
- *There*'s something I want to talk to you about.

Existential *there* is used in passive clauses to create greater focus on the passive subject that comes later in a sentence (Carter and McCarthy 2006 p.799).

- *There* were hundreds killed in the earthquake. (Note the word order. Compare the ungrammatical, "there were killed hundreds in the earthquake.")
- I did complain, but *there* was no action taken at the time.

Other uses of existential *there* constructions are replacing personal and impersonal constructions (Carter and McCarthy 2006 p.286). E.g:

- The time lag between marking and first recapture *['marking' and 'recapture' refer here to capturing and marking animals for scientific research]* was higher than the lag between second and third recapture, which indicates a trauma caused by the marking procedure. However, *there* was no evidence of any weight loss as reported for other marking methods, and most of the tattooed animals did not show any behaviour indicating irritation after being marked. It is concluded that ear-tattooing, as an alternative to other methods of marking small mammals, is useful even in the field.
- So as the fluid fluxes through this segment of the nephron its osmotic concentration goes from two ninety up to twelve hundred milliultinals per kilo and then back down to one eighty milliultinals per kilo. Now *there* are certain things to note as a consequence of that.

Existential *there* is also used in formal academic styles (Carter and McCarthy 2006 p.286).

- This is similar to cognitive knowledge, in which *there* exist universally valid concepts to which each individual object could belong.

In addition, as noted in section 2.3.2.1, sentence patterns with existential *there* enable a focus to be placed on the subject by locating it in the rheme (Comment) of the clause (Carter and McCarthy 2006 p.903).

- We drove past one time and *there* was a woman standing outside.

There is also used to give focus on the information provided rather than on who did that action (Jenset 2013).

2.3.3 Existential Sentences and Dummy Pronouns in Arabic

There are many ways to convey the idea of existence existential *there* and dummy *it* in Arabic. According to Aziz, there are four types of existential structure in Arabic as follows (Aziz 1995 pp.47-53).

1) Existential sentences exploiting word order. Arabic cannot start positive sentences with an indefinite expression, e.g. a putative sentences such as رجل في* الحديقه *rajulun fī alḥadīqati* (a man in the garden) is unacceptable. In such cases, the normal word order predicand-predicate is inverted في الحديقة رجل *fī alḥadīqati rajulun* (in the garden a man: *There* is a man in the garden), giving predicate-predicand word order. In addition, it is acceptable to have predicand-predicate

order with interrogative and negative particle as in الحديقة في رجل لا *lā rajula fī alḥadīqati* (negative particle man in the garden: *There* is no man in the garden) الحديقة؟ في رجل هل *hal rajulun fī alḥadīqati?* (Q-particle man in the garden: is *there* a man in the garden?). In this pattern Arabic exploits the relative flexibility of its word order to reorganize the message thematizing "given" information and placing "new" information towards the end of the sentence.

2) Existential sentences using *ṯamma* or *ṯammata* ثَمَ او ثمَةَ with absolute existentials. These words are semantically empty, e.g. أخرى اسبابٌ ثمَ *ṯamma asbābun ʾukrā* (*ṯamma*-reasons other: *There* are other reasons). In addition, these words are used with negative or interrogative structures and past tense, after the verb كانَ *kāna* or with an interrogative particle, as in the following examples:

- Negative form: لذلك سببٌ ثمَ يكُن لم *lam yakun ṯamma sababun liḏālika* (Neg-particle *kāna ṯama* reason for that: *There* was no reason for that.)
- Interrogative form: بالطريق؟ يقفُ شيئ ثمَ أ *aʾṯamma šayʾun yaqifu bilṭarīqi?* (Q-particle *ṯamma* something standing in your way: is *there* something standing in your way?).

3) Existential sentences using هُناكَ-هُنالِكَ *hunāka-hunālika*. These Arabic words are used initially as dummy subjects and followed by an indefinite expression and locative. Translators introduced these words at the beginning of the twentieth century under the influence of European languages. These words work similarly to existential *there* in English, e.g.الحديقة في رجل هناك *hunāka rajulun fī alḥadīqati* (*There* is a man in the garden).

4) Existential sentences with the verb يوجد *yūjad* (it exists). In such sentences 'existence' is explicitly expressed, e.g. الحديقة في رجل يوجد *yūjad rajulun fī alḥadīqati* (*There* is a man in the garden). This kind of sentence follows the normal Arabic (verb+ subject+ adverb) pattern.

The other dummy subject in Arabic involves a particular type of pronoun in Arabic called الشأن ضمير *ḍamīr aššaʾn*. Arabic pronouns are treated as a subcategory of definite noun. They are divided into four categories as in the following table:

Table 2.3: Subcategories of Arabic Pronouns as Definite Nouns

Subject Pronouns	Object Pronouns
Independent Subject Pronouns	Independent Object Pronouns
Attached Subject Pronouns	Attached Object Pronouns

Arabic pronouns are traditionally divided into two categories: بارز *bāriz* 'explicit', e.g. كتبت أَنا *ʾanā katabtu* (I wrote) and مُستَتِر *mustatir* 'implicit', e.g. سافِرْ *sāfir* ((you) travel!). The central focus of this study, as noted, is in الشأن ضمائر *ḍamāʾir aššaʾn* (dummy pronouns), which have some similarity to dummy *it* and existential *there* in English (Al-Afghani 2003).

One study which looked into ضمائر الشأن *ḍamāʾir aššaʾn* is the work by El Kassas, which draws on Chomskyan theory. In current Chomskyan theory, Pro-Drop is term relating to null or empty, i.e. not requiring an obligatory overt actant to be present in a clause. There are three categories of languages: first, Pro-Drop only in particular context; second, Pro-Drop only in subject position; and third, Pro-Drop of both subject and direct object. Universal Grammar identifies a null subject as a linguistic sign that has a meaning but does not have a phonetic realization. It produces an independent clause lacking an explicit subject. The verb exhibits person, number and/or gender agreement with the referent. Expletive subject, its semantic emptiness and its non-referential status have been the emphasis of many studies. An impersonal construction is clearly signalled by an expletive subject pronoun governed by a finite verbal clause (El Kassas 2014).

El Kassas (2014) has proposed a formal description of zero and dummy pronouns within the framework of meaning-text theory (MTT) that offers a rigorous exhaustive coverage of the linguistic sign and makes explicit its intersection with voice. El Kassas mainly focuses on Arabic. Arabic subject pronouns are not necessarily realized phonetically and the verb must agree in person, number and gender with its subject pronoun. This full agreement allows the suppression, or more precisely the non-realization of the unaccentuated pronominal subject, avoiding grammatical redundancy and ambiguity as seen in the following examples:

- اكلوا *'akalū* (eat): Active - past - masculine - plural 'they ate'
- أكلنّ *'akalnā*: Active - past- feminine - plural 'we ate'
- أكلوا *'ukilū:* Passive - past - masculine - plural 'they were eaten'

El Kassas (2014) identifies four kinds of subject pronoun and asserts that it is not necessary to translate an impersonal construction by an impersonal construction in another language. A meaningful subject pronoun with zero form may refer to a specific individual or it may imply a generic universal reading. A zero-subject pronoun stands in an endophoric relation with a full lexeme in the sentence or the text. This pronoun (zero-subject pronoun) is different from the dummy subject pronoun. The first one is personal and the latter is impersonal. Also, it is must be distinguished from an elided subject. An elided subject can be reconstituted in context, but a zero-form subject pronoun cannot. In the following examples, هذا *hāḏā* is the deleted subject:

- هل هذا ممكن ؟ *hal hāḏā mumkinun?* (interro. This possible? Is this possible?
- Answer: نعم هذا ممكن جدا *na'am (hāḏā) mumkin jiddan.* (Yes, (it) is very possible.)

"A zero-subject is a semantically full pronoun. The verbs are in the active, present feminine singular, inflectional form and indirectly govern the pronoun *hā* fem.sing. referring to السماء *ass'amā'u* (the sky) which is a feminine noun in Arabic" (El Kassas 2014 p.195).

- اِنها تُمطِر *innahā tumṭir* ((she) rains).
- تُرعِدُ *turʿidu* ((she) thunders).
- تُبْرِقْ *tubriqu* ((she) lightens).

It is also accurate and correct to assign to meteorological verbs the noun (*ass'amā'u*) as an explicit syntactic subject, as in the following examples:

- *tumṭir assamā'u*
- *turʿidu assamā'u*

This assignation of meteorological verbs to the appropriate force of nature is frequent in Arabic.

- e.g. تَهُبُّ الرِياحُ *tahubbu arriyāḥu* (blows the winds) it blows

Furthermore, dummy subjects are generally impersonal constructions with a semantically dummy explicit subject pronoun. English is Anti-Pro-Drop language and is full of examples of dummy subjects. The impersonal construction is defined by the presence of an automatically generated subject pronoun that does not correspond to a deep-syntactic/semantic actant, which means the pronominal subject does not assume an endophoric function in the discourse. Since the first and the second-person pronouns have semantic referents, they cannot be a subject of an impersonal construction and only a third-singular pronoun may be the subject of an impersonal construction.

The last type of subject in Arabic is a subject pronoun having no phonetic realization and fulfilling an endophoric function (dummy- zero pronoun). Arabic has a particular zero-subject pronoun featuring an impersonal structure, as in the following examples featuring a subjective suppressive (i.e. passive voice); the verbs are systematically in the subjSupp.3.masc.sg inflectional form:

- مُرَّ بِهِندٍ *murra bi-hindin* ((someone) passed by hind)
- نيمَ في الدارِ *nīma fī addāri* ((someone) slept in the house).

Here the subject pronoun has no physical expression and thus presents a zero pronoun. On the other hand, it is not accurate to describe this as involving a dummy-zero pronoun because it is not semantically empty: even if the zero subject in these examples are not linked to specific entities. Therefore, Arabic has four types of pronouns: full pronoun, zero-pronoun, dummy subject, and dummy-zero subject. Each one has specific properties that distinguish it from the others.

2.3.3.1 The Syntactic and Semantic Properties of Dummy Pronouns (*ḍamāʾir aššaʾn*) in Arabic

Dummy pronouns (*ḍamāʾir aššaʾn*) have certain properties that are different from Arabic pronouns more generally. Thus, the 'predicand' مبتدأ *mubtadaʾ* of a compound nominal sentence may be a ضمير الغائب *ḍamīr alghāʾib* (third-person pronoun), having no referential link with the predicate clause الجمله الخبريه, e.g. إنهُ لا يُفْلِحُ الظّالِمُونَ *ʾinnahu lā yufliḥu aḍḍālimūna*.

Dummy pronouns (*ḍamāʾir aššaʾn*) occur after the sisters of *ʾinna* (إنّ) أخوات *ʾaḥawāt ʾinna*) especially إنّ *ʾinna* and أنَّ *ʾanna*. This structure only occurs with nominal sentences and at the beginning of the sentence. Following these 'dummy pronouns' the particle لا *lā* then introduces a verbal sentence.

Moreover, dummy pronouns (*ḍamāʾir aššaʾn*) are only used with the third-person singular pronoun هو *huwa,* هي *hiya* or ه *hu* and ها *hā*. Dummy pronouns (*ḍamāʾir aššaʾn*) only occur as a predicand مبتدأ *mubtadaʾ* (Muftī 2013).

2.3.3.2 Functions of Dummy Pronouns *(ḍamāʾir aššaʾn)* in Arabic

As already discussed, the Arabic equivalents of dummy subjects (dummy *it* and existential *there*) are *ḍamāʾir aššaʾn,* هُناك-هُنالِكَ *hunāka-hunālika,* يوجد *yūjad* and *ṯamma* or *ṯammata* ثَمَّ or ثَمَةَ. Dummy pronouns (*ḍamāʾir aššaʾn*) are used extensively in the Qur'an and old Arabic poetry, and have the following uses:

1) الإيجاز والإختِصار *al'ījāz wal'ixtiṣār* (brevity). This is a function that all Arabic pronouns share, e.g.فإنها *faʾinnahā lā taʿmā alʾabṣār walākin taʿmā alqulūb allatī bilṣudūr (*For indeed, it is not eyes that are blinded, but the hearts which are within the breasts). Here the pronounها *hā* is used to for brevity. Arabic grammarians call this ضمير القصه *ḍamīr alqiṣṣa* (the story pronoun).

2) التَعظيم والتَنبيه *at-taʿḍīm wa-ttanbīh* (aggrandisement and alerting) of information that comes after the pronoun, e.g. قُل هُوَ الله أَحَد *qul huwa Allāhu ʾaḥad* (say, he is Allah [who is] one). Here the pronoun هُوَ *huwa* is used to indicate aggrandisement of the word 'Allah', making it as perfect, effective, and functional as possible. Another example of alerting is إنهُ لا يُفْلِحُ الظّالِمُون *ʾinnahu lā yufliḥu aḍḍālimūn (*Indeed, wrongdoers do not succeed), the pronoun here being used to alert people.

This kind of pronoun is also used to change a verbal sentence into a nominal one, e.g. يُفْلِحُ الظّالِمُونَ is a verbal sentence. Adding إن + ه + لا *ʾinna+hu+ lā* changes the sentence into a nominal one, i.e. انه لا يفلح الظالمون *ʾinnahu lā yufliḥu aḍḍālimūn* (Muftī 2013).

2.3.3.3 Uses of *hunāka* هناك, *hunālika* هنالك, *ṯamma* ثَمَّ, *ṯammata* ثَمَةَ, and *yūjad* يوجد

hunāka هناك, *hunālika* هنالك, *ṯamma* ثَمَّ and *ṯammata* ثَمَةَ, equivalent to English existential *there*, are classed as particles (حروف) in traditional Arabic grammar. In terms of Western-based approaches to Arabic, they are adverbs. Arabic uses *hunāka* هناك, *hunālika* هنالك, *ṯamma* ثَمَّ and *ṯammata* ثَمَةَ with absolute existentials. These words are semantically empty, e.g. ثَمَّ اسبابٌ أخرى *ṯamma asbābun ʾuḵrā* (*ṯamma*-reasons other: *There* are other reasons). The other basic Arabic equivalent of English existential *there* is the passive verb يوجد *yūjad* (which can be used in both perfect and present tense and in the feminine as well as the masculine form, depending on the gender of the subject) (Aziz 1995 pp.47-53).

In its more basic non-existential usage, *hunāka* هناك is an adverb of place, rarely also being used as an adverb of time, whereas *hunālika* هنالك occurs as adverb of time and place (Al-Hamad and Al-Zo'ubui 1993 p.346). In their more basic non-existential usages, *ṯamma* ثَمَّ and *ṯammata* ثَمَةَ are demonstrative forms that refer to the far distance (Al-Hamad and Al-Zo'ubui 1993 p.346). As noted above, يوجد *yūjad* is a verb (Al-Hamad and Al-Zo'ubui 1993 p.346).

2.3.4 A Comparison between Arabic and English in Translation (Dummy *it* and Existential *there*)

Existential sentences are either of absolute existence of an entity, e.g. '*there* is God', or the existence of an entity in a particular location, e.g. '*there* is a ghost in the garden'. They have certain syntactic and semantic features which are believed to be common to most if not all languages. Their structure consists of an indefinite nominal expression and a locative, explicitly expressed or implied. In some languages they are introduced by an unstressed semantically dummy word to avoid starting a sentence with an indefinite expression, e.g. English *there*. Other languages use special word order, placing the locative before the indefinite expression: Arabic, في الحديقة رجل *fī alḥadīqati rajulun* (in the garden a man: *There* is a man in the garden). Semantically, they are said to refer to the existence of something or they introduce something into the world of discourse (Aziz 1995 pp.47-53).

2.4 Theoretical Background of Fronted Adverbials

The following sections (2.4.1–2.4.6.3) discuss the fourth prominent stylistic features in *A Farewell to Arms*, fronted adverbials. They provide the theoretical background to the

formal (syntactic/structural) and functional (semantic) properties of fronted adverbials in English and their correspondents in Arabic. They consider the use of fronted adverbials in Hemingway's style, and finally present the method used to investigate this feature in the ST, TT1 and TT2.

Section 2.4.1 considers basic theoretical issues relating to the definition of adverbials English and their placement placement in the sentence. In section 2.4.2 a detailed discussion of the grammatical functions of English adverbials is provided. This is followed by a discussion of their syntactic characteristics along with problems relating to the position and uses in English are provided (sections 2.4.2.1- 2.4.2.3). Sections 2.4.2.4 and 2.4.2.5 specifically discuss fronted adverbials in English, the factors that affect the positioning of adverbials, and the functions of fronted adverbials.

A corresponding discussion for Arabic is provided in sections 2.4.3 and 2.4.3.1, which also considers the different ways of translating English fronted adverbials into Arabic. Different illustrative examples are provided, mainly from Dickins and Watson (1999), who classify the functions of the Arabic fronted adverbials according to five types: stress, contrast or parallelism, linkage, scene-setting and organisation of material, long adverbial, and other (this last being a catch-all category for all cases not belonging to one of the first four types).

This contrastive presentation of fronted adverbials in English and Arabic is followed by a discussion of theme and rheme, as these relate to fronted adverbials in English and Arabic. It is shown that fronted adverbials in Arabic often yield emphatic themes. Theme introducers and rheme introducers in Arabic are also considered (sections in 2.4.4.1.1-2.4.4.1.3). Finally, a comparison between English and Arabic fronted adverbials in translation is provided in section 2.4.5.

Theme and rheme are introduced (sections 2.4.4.1.1-2.4.4.1.3) following the discussion of more basic formal and other features relating to fronted adverbials because (i) it was important to first establish the basic formal (syntactic/structural) and functional (semantic) properties of adverbials in in English and their correspondents in Arabic; (ii) because although theme and rheme are, in general, very important notions in relation to fronted adverbials, these notions do not in practice figure prominently in the practical analyses (chapter 5); (iii) the discussion of formal (syntactic/structural) features first followed by functional (semantic) features in relation to fronted adverbials, mirrors the formal-followed-by-functional analysis of *and*, existential *there*, and dummy it, in earlier sections in this chapter.

For the analysis of fronted adverbials in English, numerous works are available. I have looked in particular at a number of standard works dealing with the formal (structural/syntactic) and/or functional (semantic) properties of fronted adverbials in English: Virtanen (1992/ 2004), Carter and McCarthy (2006), Kennedy (2003), Quirk et al. (1985), Hasselgard (2010), Bestgen (2009), Crompton (2006/2009), and Bestgen and Vonk (2000). I have also considered more general functionally oriented works, such as Halliday (1994/1970), and Halliday and Mattiessen (2004).

For Arabic, works on fronted adverbials are less numerous. I have made use of a combination of more traditional language-teaching books, such as Haywood and Nahmad (2005; first published in 1965), and Dickins and Watson (1999), together with works which are more oriented towards translation and/or linguistic analysis, such as Dickins (2012), Givon (1979), Osman (1989), and Baker (1992), covering, between them, the different ways of forming fronted adverbials equivalents in Arabic and the notions of theme and rheme in English and Arabic.

Ideas from these various scholars were combined to form a composite model which is used in chapter 5 to analyse the extracted examples of fronted adverbials from of *A Farewell to Arms*, as compared with their counterparts of Arabic. This model is used in the analysis of the excel spreadsheets No. 4: provided in appendix A (The analytical summary of fronted adverbials in ST, TT1, and TT2).

2.4.1 Adverbials: General Theoretical Issues

As this section is concerned with the placement of adverbials in sentences, it is suitable to start with the concept of adverbials. Traditional Grammar considers adverbials a rag-bag category in which it is impossible to gather all members of the group under one criterion (Virtanen 1992 pp.7-8).

Adverbs are single-word adverbials. "Adverbs are a class of words which perform a wide range of functions. Adverbs are especially important for indicating the time, manner, place, degree and frequency of an event, action or process" (Carter and McCarthy 2006 p.311).

Adverbials may consist of only a single word (adverbs) or of more than one word. Adverbials, or adverbial phrases, may modify an adjective, another adverb/adverbials, a verb or a clause. What we are interested in this thesis are adverbials modifying a verb or a clause (Carter and McCarthy 2006 p.311).

2.4.2 Adverbials in English

English adverbials are a rather heterogeneous category, it being hard to find homogeneous criteria that unify them. Scholars categorize them on different bases as follows:

1) Form (morphological categories), such as adverbs ending in *–ly* and other suffixes, or adverbs with no ending.
2) Meaning, such as adverb of time, place, manner, etc.
3) Function, such as word-modifying vs. sentence-modifying adverbials
4) Some combination of the preceding
5) Realization forms such as adverbs, prepositional phrases, clauses
6) Positional criteria
7) Semantic-functional criteria
8) Logico-semantic criteria
9) According to the degree of integration of different types of adverbials

We may identify three categories of adverbs (i.e. single-word adverbials) based on their form: simple, such as *well*, compound, such as *somehow*, and derivational adverbs, such as *quickly* (Kennedy 2003 pp.238-239). Adverbs are typically derived from adjectives by adding *–ly*, such as *beautiful-beautifully*. There are some other suffixes that denote adverbs, such as the suffix *–wise, –ward(s)*. Other forms have the same form as adjectives, such as *hard*, *outside*, *right*, *well*. Other adverbs are not related to adjectives, such as *just*, *quite*, *soon*. In addition, the comparative and superlative inflections denote adverbs too, such as *soon – sooner – soonest* (Carter and McCarthy 2006 p.311).

More broadly, English adverbials take different forms as follows:

1) Single word, e.g. *soon*
2) Noun phrase, e.g. I visit him *every week*.
3) Prepositional phrase, e.g. John replied *in English.*
4) Finite subordinate clauses, e.g. I will call you *when I leave the office*.
5) Non-finite subordinate clauses, e.g. He came *to bring us the food* (Kennedy 2003 pp.238-239).

Quirk et al. divide adverbials into four types: adjuncts, subjuncts, disjuncts, and conjuncts. They also state that adverbial clauses mainly function as adjuncts and disjuncts (Quirk et al. 1985 pp.1068-1072). The following figure shows the grammatical functions and subcategories of adverbials in these four categories.

Figure 2.1: The Subcategories of Adverbials and their Grammatical Functions
(Quirk et al. 1985 p.503)
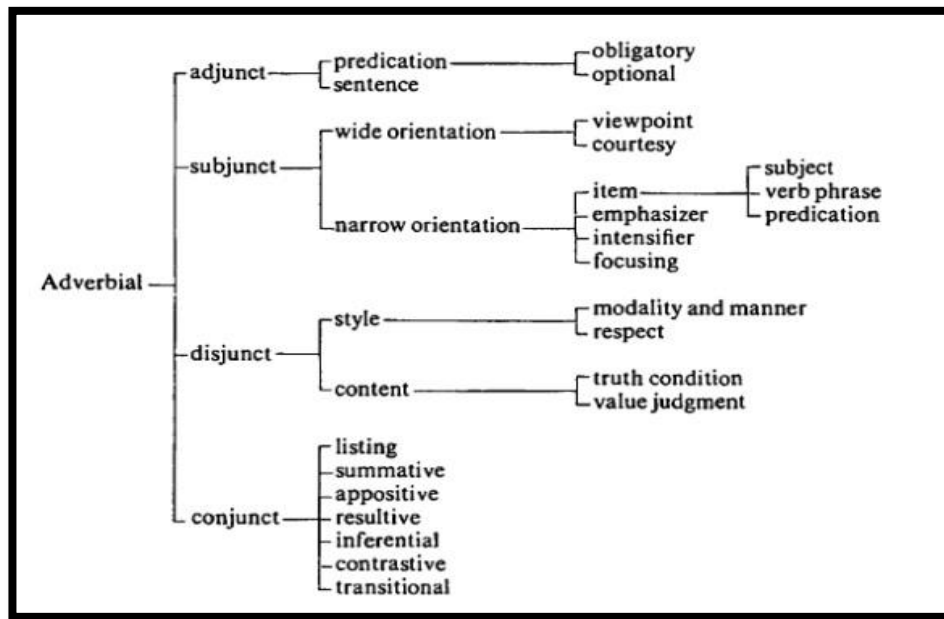
- **Conjuncts**

1) "Conjuncts are peripheral to the clause to which they are attached" (Quirk et al. pp.1068). It is argued that those adverbial clauses that function as conjuncts can be listed. Quirk et al. provide the following examples:

- Finite clause type here the nominal relative clause functions as a reinforcing conjunct, e.g. *what interests me more..., what is most worrying,...*, and *what is more…*

- In addition, *that is (to say)*. This is an apposition marker. An example is 'to-infinitive clauses' that function as listing or summative conjuncts such as, *to begin (with), to cap it (all) (informal), to sum up, to summarize,* etc. These 'to-infinitives' allow a direct object or prepositional complement, e.g. *to summarize the argument so far, to begin our discussion, to return to [e.g.] my earlier discussion to turn to [e.g.] the next point.* They also have corresponding *-ing* clauses, but most of them require complementation of the verb. Only a few can be used without complementation*: capping it all, continuing, recapitulating, recapping (informal), summarizing,* and *summing up* (Quirk et al. 1985 p.1069).

- **Subjuncts**

2) "Subjuncts are generally not realized by clauses, the exception being viewpoint subjuncts. Both finite and non-finite (participle) clauses function as viewpoint subjuncts" (ibid: 1069). In these clauses, the verbs belong to a restricted semantic set: They are 'be concerned' and 'go' (only in the finite clauses *as far*

*as…*and *so far as...*), *consider*, *look at*, *view* as in the following examples (ibid: 1069):

- *'As far as the economy* (is concerned, /goes,) the next six months are critical'.
- *'If we look at it from an historical point of view*, they have little claim on the territory'.
- '(*Looking at it objectively, / viewed objectively*) he is definitely at fault'.

- **Adjuncts**

3) 'Adjuncts denote circumstances of the situation in the matrix clause'.

- **Disjuncts**

4) 'Disjuncts comment on the style or form of what is said in the matrix clause (style disjuncts) or on its content (content or attitutlinal disjuncts). "Disjuncts are peripheral to the clause to which they are attached".

> The syntactic difference between adjuncts and disjuncts does not manifest itself in differences in form or position. For example, finite clauses that function as adjuncts and disjuncts may share the same subordinator, and in both functions the clauses may be positioned initially or finally. The peripheral status of disjuncts is indicated mainly negatively: they do not allow a number of syntactic processes to apply to them that are allowed by adjuncts, processes that reflect a measure of integration within the superordinate clause (Quirk et al. 1985 p.1070).

For example, in the following sentences the adjunct clause is presented by 'temporal since' as in sentence *A*, while the disjunct clause is presented by 'reason since'.

A. 'I have been relaxing *since the children went away on vacation'*.
B. 'He took his coat, *since it was raining'*.

"Both can be positioned initially, although the adjuncts clause is more usual finally". (ibid: 1070). "The syntactic differences between the two types of clauses mainly involve focusing devices" (ibid: 1070):

1) "Only the adjunct clause can be the focus of a cleft sentence":
   - 'It's because they are always helpful that he likes them'.
   - '*It's since they are always helpful that he likes them'.

2) "Only the adjunct clause can be the focus of a variant of the pseudo-cleft sentence":
   - 'The reason he likes them is because they are always helpful'.
   - '*The reason he likes them is since they are always helpful'.

3) "Only the adjunct clause can be the focus of a question, as we can test with alternative interrogation":
   - 'Does he like them because they are always helpful or because they never complain?'

- '*Does he like them since they are always helpful or since they never complain?'

4) "Only the adjunct clause can be the focus of negation, as we can test with alternative negation":
   - 'He didn't like them because they are always, helpful but because they never complain'.
   - '*He didn't like them since they are always helpful but since they never complain'.

- "Contrast similarly:
  - 'He liked them, not because they are always helpful but because they never complain'.
  - '*He liked them, not since they are always helpful but since they never complain'.

5) "Only the adjunct clause can be focused by focusing subjuncts, such as *only*, *just*, *simply*, and *mainly*:
   - 'He likes them only because they are always helpful'.
   - '*He likes them, only since they are always helpful'.

- Contrast also:
  - 'Only because they are always helpful does he like them'.
  - '*Only since they are always helpful does he like them'.

6) "Only the adjunct clause can be the response to a wh-question formed from the matrix clause":
   - 'Why does he like them? Because they are always helpful'.
   - '*Why does he like them? Since they are always helpful'.

2.4.2.1 The Syntactic Characteristics of Adverbials in English

Most adverbs, like most adjectives, are gradable: they can be modified by other (degree) adverbs, including comparative forms, to form adverb phrases which are very similar in their structural characteristics to adjective phrases (Carter and McCarthy 2006 p.453), e.g. She sings really beautifully. Compare: She has a really beautiful voice.

Adverb phrases typically modify verb phrases, adjectives and other adverbs. Some adverbs modify whole clauses or sentences (Carter and McCarthy 2006 pp.453-

456). In respect of their scope of modification, adverbs can be divided into the following categories:

1) Adverb which modifies a verb phrase, e.g. '*They walked <u>carefully</u> along the edge of the canal*'.

2) Adverb which modifies a verb, e.g. '*Talk <u>properly</u>*'.

3) Adverb which modifies an adjective, e.g. 'An *<u>extremely</u> tall* man came round the corner'.

4) Adverb which modifies another adverb, e.g. 'The business in Holland went *<u>remarkably</u> smoothly*'.

5) Adverb which modifies a noun phrase, e.g. '*<u>Only</u> someone very stupid* would say that'.

6) Adverb which modifies a whole clause, e.g. '*We've got our silver wedding <u>soon</u>*, so we're planning a few days away'.

7) Adverb which modifies the whole sentence, e.g. '*<u>Frankly</u>, when he smiles, it terrifies me*'.

8) Adverb which modifies an adjective phrase, e.g. 'It was *<u>perfectly</u> acceptable*'.

9) Adverb which modifies a prepositional phrase, e.g. 'It's really *<u>right</u> out in the country*' (Carter and McCarthy 2006 pp.453-456).

Degree adverbs, such as *absolutely*, *fairly*, *slightly*, *enough*, *quite*, *very*, etc., and focusing adverbs, such as *especially*, *largely*, *simply*, *generally*, *only*, *just*, etc., are the most common type of adverb modifiers of phrases (Carter and McCarthy 2006 p.457).

Adverbs function alone as the head of adverb phrases or with dependents of various kinds. The following are examples of simple adverb phrases (head only) and complex adverb phrases (head + dependents) (Carter and McCarthy 2006 p.455). (Note: head is underlined).

- You *<u>rarely</u>* get a full break. (head only)
- The six weeks went by *very <u>quickly</u>*. (premodifier + head)
- But *<u>luckily</u> enough*, neighbours did see them and called the police. (head + postmodifier)
- He plays *really <u>well</u> for a beginner*. (premodifier + head + postmodifier)
- *<u>Unfortunately</u>* for *me*, I started to get ill. (head + complement)
- Its body seems to move *almost <u>independently</u> of the head*. (premodifier + head + complement) (see Carter and McCarthy 2006 p.455).

"The structure of the adverbial phrases may be more complex. It may also be discontinuous, i.e. it may consist of a structure which commences before the adverb and is completed after it", as in following examples (Carter and McCarthy 2006 p.455).

- I think he put it *more succinctly that that*.
- Nuclear power stations produce electricity *much more cheaply than other types of power station.*

Not having a fixed position in sentences is one of the most prominent characteristics of English adverbials. Context plays a major role in studying adverbial positions. Adverbials may appear in different positions such as:

- Before the subject, e.g. '*Often* the wind blows less strongly at night'.
- Between the subject and the verb phrase, e.g. 'I *often* visit my grandmother'.
- Between two auxiliaries, between an auxiliary and the main verb, e.g. 'He has *never* been to Europe; John doesn't *usually* smoke'.
- Between the verb phrase and a following argument, e.g. 'Trains depart *quite* regularly'.
- At the end of the clause, e.g. 'John speaks *seldom*'.

In addition, verbs, finite or non-finite, are required to give a reasonable contextual meaning to adverbs and to make the word order meaningful. In addition, circumstantial expressions are not considered to function as adverbials if they are not attached to a clause structure via a verb, as in "Well *if she sold the house they've got at the moment*" (Hasselgard 2010 p.40).

Hasselgard identifies three main adverbial positions, depending on the position of the adverbial in relation to the verb. These positions are initial (before the subject/finite verb), medial (after the subject but before any object/predicative) and end (Hasselgard 2010 p.41).

2.4.2.2 Problems with Differentiating Initial and Medial Position

Adverbials may occur as optional elements in initial position before the obligatory elements of the sentence. They may thus appear before the subject, or before the verb in cases of subject-verb inversion or subject ellipsis as in, "*Back in the Sixties*, people talked about building a multiracial society and it was almost chic to adopt a black child", or "*Given technological change*, will managers have more or less flexible roles?" (Hasselgard 2010 p.42). Hasselgard (2010 p.67) also states that "*initial position* is the

second most common position for adjuncts". She states that time, contingency, and space adjuncts are the mostly occur in initial position.

Finite and non-finite clauses are very important for adverbial position. Initial adverbials are common in finite clauses where the subject is ellipted, e.g. "The post-office appears to have sat on the precious tome for several months, and *then* sent me a letter telling me so. Where finite clauses occur with a subject, it is more common to have a medial adverbial, e.g. "The post-office appears to have sat on the precious tome for several months, and they *then* sent me a letter telling me so. With non-finite clauses, such as – *ing* form, adverbials are assigned to initial position, e.g. "'What do you mean?' she asked, sniffing, *then* dabbing her nose with the tissue". Medial position is always an alternative to end position in clauses where the relative pronoun represents the subject, e.g. "Nonetheless, it constitutes a sanctuary that occasionally helps more than 1,000 refugees". By contrast, where the adverbial follows the relative pronoun the adverbial often appears in initial position, e.g. "You find me preparing for a concert organized by friends *at which* for half an hour I will be reading one of my poems to an audience 1000% the size of the normal audience for poetry" (Hasselgard 2010 pp.44-45).

2.4.2.3 Uses of Adverbials in English

The most important functions of adverbials are the following:

1) Manner. This refers to how something happens, e.g. 'Those flowers grow *quickly*, don't they?'
2) Place. This refers to where something happens, e.g. 'Sign *here* please'.
3) Time. This refers to when something happens, e.g. 'Her father died *recently*'.
4) Duration. This refers to length of time over which something happens, e.g. 'I am not staying there *permanently*'.
5) Frequency. This refers to how often something happens, e.g. 'I *often* go and see them'.
6) Degree. This refers to how much, to what degree something happens, e.g. 'I was *greatly* relieved when we were finally rid of her'.
7) Focusing or specifying an entity, e.g. 'Waiter: what about you, sir? Customer: *just* coffee please'.
8) Modal. This expresses degree of truth, possibility, necessity, etc. e.g. 'She most *probably* thinks I am joking'.

9) Evaluative. This judges or comments on the event. It also gives the speaker's opinion, e.g. 'I *stupidly* forgot to mention the meeting to him'.

10) Viewpoint. This expresses the perspective or standpoint from which the speaker sees things, e.g. 'I *personally* do not think you would hate it, John'.

11) Linking. This links and relates clauses and sentences together, e.g. 'She wanted to study but there was not any provision. *However*, her younger sisters are now studying' (Carter and McCarthy 2006 p.456).

12) Adverb phrases may function as adjuncts in the clause structure, e.g. 'I ate my dinner very *slowly*' (Carter and McCarthy 2006 p.453).

13) Adverb phrases may occur as complements required by the verb *put*, e.g. 'Could you put it just *there* please?' (Carter and McCarthy 2006 p.453).

14) Adverb phrases may occur as complements of *verb be*, e.g. 'Your sister's here' (Carter and McCarthy 2006 p.453).

2.4.2.4 Fronted Adverbials in English

There are several factors that affect the position of adverbials in sentences. The most important one is the information structure of the sentence and the relation of adverbials to this information structure. The initial position of adverbials means the position immediately before the subject in simple sentences and the position following the conjunction in subordinate or coordinated clauses. Most types of adverbials can occur at front position especially ones that can readily constitute the ground, theme, or scene-setting for what follows such as, expressions of time but initial position is unlikely with degree adverbials (Quirk et al. 1985 p.491).

There are two scales that define the position of the clause elements (subject, verb, adverbials, and complement): first the scale of centrality vs. peripherality, and second, the scale of position, obligatoriness vs. optionality, mobility, and the potentiality of determining what other elements must occur in the clause. Adverbials as a group are situated at the peripheral end of the spectrum. They are usually optional, and frequently appear at the end of their clause. English adverbials are relatively mobile and do not determine what other clause elements must occur (Virtanen 1992 pp.7-8).

Initial position is important for several reasons. Firstly, textually speaking, it is a crucial position in a clause which connects a clause or a sentence with what has preceded. It is also vital in term of textual and discoursal phenomena such as cohesion, information structure, and salience. Adverbials come initially if they follow a conjunction or other

adverbial. Fronted adverbials are liable to function in the service of the text, for instance, as markers of text type or text strategy as well as text segmentation (Virtanen 1992 pp.15-16).

2.4.2.5 Functions of Fronted Adverbials in English

Virtanen (1992 pp.15-16) mentions that fronted adverbials are used by writers for the following reasons:

1) To make their sentences seem more appealing to a reader.

2) For dramatic effect, although this is not common in everyday speech.

3) To connect the clause or the sentence with what has preceded.

4) For purposes to do with text is and discourse, such as 'cohesion', 'information structure', and 'salience'.

5) To mark text type or text strategy as well as text segmentation.

Virtanen (2004) also works on initial adverbials of time and place that occur frequently in narrative and descriptive texts. She shows that fronted adverbials are "text-strategic markers" that fulfil two functions:

1) They signal text segmentation by highlighting the boundaries of textual units.

2) They also create coherence between these units by participating in a chain of adverbials.

Since they provide the temporal or spatial setting for the textual unit they introduce, their scope encompasses the whole unit. When these adverbials occur non-initially in a sentence, their scope is narrower and they do not act as transitional expressions between textual units.

Many scholars take the view that "sentence-initial temporal and spatial adverbials are often seen as 'grammatical signals' that highlight the beginning of a new discourse unit for which they provide the setting. These expressions are thus supposed to affect the cognitive process during the reading of a text" (Bestgen 2009 p.7).

Some scholars use the so-called 'situation model', in an attempt to describe the mental representation of the text and the situation it describes. This model is structured by several dimensions (for instance, clausal, temporal, and spatial, among others) in which it connects events and entities mentioned in the text" (Bestgen 2009 p.7).

Crompton (2006) stresses two functions of initial adverbials:

1) 'To give adverbials scope not just over a single clause but over larger discourse spans'.

2) 'To signal boundaries between spans of discourse'.

Many argue that initial adverbials have a significant impact on comprehension, marking the beginning of a discourse frame. Initial adverbials act as frame-introducing expressions and they function as segmentators to signal the beginning of a new textual unit. Therefore, these devices are used by writers to highlight the structure of their narratives. They have an impact on comprehension introducing situational breaks into narratives. Initial adverbials also serve to integrate sentences, by default, with preceding ones in which is called the principle of continuity. These initial adverbials benefit the reader by allowing them to bypass the search of continuity without a topic shift in a text while adverbials in final position have an impact of shifting the topic (Bestgen 2009 pp.7-9).

In an experiment which they conducted, Bestgen and Vonk (2000) concluded that readers took more time to read a topic-shift sentence than a continuous one when there was no adverbial or when the adverbial was in final position. This result is compatible with the hypothesis that readers try to relate new information by default to preceding information. Therefore, initial adverbials act as segmentation markers to serve the function of continuity.

Bestgen (2009 p.9) also indicates that there are interactions between initial adverbial position and congruency factors especially with locative subjects where readers encounter difficulties processing the target sentence. He confirms the importance of the sentence-initial position for the framing function of adverbials.

Bestgen (2009 p.11) argues that an initial adverbial impacts on comprehension in the following ways:

1) 'It signals the beginning of a discourse unit and determines the setting for such a unit'.

2) 'It benefits readers which enables them to initiate a set of procedures specific to a topic change'.

3) 'These devices induce readers to keep in active memory the setting expressed by the adverbial so that it can regulate the processes of knowledge mobilization required for the interpretation of the sentence that are under its scope'.

Surveying the literature on initial placement of adverbs, Crompton (2009 pp.19-20) summaries two fundamental discourse meanings of initial adverbials:

1) 'To indicate that the adverbial has scope over a larger discourse span than a single clause- a whole sentence, and in some cases over more than one sentence'.

2) 'To signal a boundary between spans of discourse, or units of discourse structure'.

He states that "initial placement of an adverbial does mark a unit boundary, but the unity of that unit is not dependent on all sentences within that unit sharing one common circumstance, expressed in that adverbial" (Crompton 2009 pp.21-22). He also states that sentence-initial adverbials have the potential for extended discourse scope and expound the discourse structure (ibid: 22).

Virtanen, too, (2004 pp.79-98) states that initial adverbials in written English manifest a great deal of potential for discourse organization. Initial adverbials indicating time, place, and manner are considered 'professionalized' discourse markers that serve particular discourse functions in a given context.

2.4.3 Adverbials in Arabic

There are arguably no adverbs in Arabic (Haywood and Nahmad 2005 pp.426-433). According to traditional Arabic grammar adverbials may be formed in the following ways (table 2.4) (ibid: 426-433):

Table 2.4: Different Ways of Translating English Adverbials in Arabic from Haywood and Nahmad (2005 pp.426-433)

No.	Arabic adverbials	Examples
1	A few particles such as قَبلُ *qablu* (before, previously), and بعدُ *baʿdu* (after, later). These particles end in an un-nunated nominative. They were originally nouns and the nearest true Arabic adverbs, e.g. قَبلُ *qablu* (after), بعدُ *baʿdu* (after, later).	لَمْ تَأتِ الأخبار السيئَه إلا بعدَ أسبوع. *lam taʾati al ʾakbār assayyiʾah illā baʿda ʾusbūʿ.* It was not *until a week later* that the bad news came.
2	Using particles that end in سُكُونْ *sukūn*, e.g. فَقَطْ *faqaṭ* (only).	حَضَرَ ثَلاثَةَ طُلابٍ فَقَطْ. *ḥaḍara ṯalāṯatu ṭ'ulābin faqaṭ. Only* three students came.
3	Accusative as an adverbial case, e.g. such as تقريبا *taqrīban* (sometimes), فَجأَه *fajaʾah* (suddenly), and تقريبا *taqrīban* (approximately).	يَزورُ جَدَّتَهُ كُلَ إسبوع تَقريباً *yazūru jaddatahu kulla ʿusbūʿin taqrīban.* Sometimes he visits his grandma *every week.*
4	Prepositional phrases	جاءَ بسُرعةٍ *jāʾa bisurʿatin.* He came *quickly.*
5	Some prepositions that end in the un-nunated accusative followed by the genitive such as, بعد (after), بعد يومين (after two days). Or using un-nunated particles such as, أين (where) and ثمَّ (then) without a genitive.	سأكتُبُ ألمَقالَ بَعدَ يومَين *saʾaktubu ʾalmaqāla baʿda yawmain.* I will write the article *after two days.*
6	Expressions such as, قليلا ما *qalīlān mā* (little), كثيرا ما *kaṯīrān mā* (often), and سرعان ما *sarʿān mā* (quickly).	سُرعانَ ما إنتِقلت لها. *surʿāna mā intaqaltu lahā.* (I moved quickly toward it).
7	Using Absolute Object	ضَرَبتُه ضربا شديداً. *ḍarabtuhu ḍarban šadīdan.* (I hit him hard).
8	Using حال 'ḥāl construction'	جاء مسرعاً. *jāʾa musriʿan.* (He came *quickly*).

In addition, some Arabic forms translate most idiomatically into English via adverbs, such as certain verbs as أحسنَ *ʾaḥsana* (well) and كادَ *kāda* (scarcely). Examples are:

- I scarcely saw him. ما كِدتُ أراهُ *mā kidtu ʾarāhu*
- He wrote well. أَحسَنَ كِتابَتَهُ *ʾaḥsana kitābatahu*

The second table lists various Arabic adverbials or quasi-adverbial usages (Haywood and Nahmad 2005 pp.426-433).

First are inseparable particles as follows:

Table 2.5: Inseparable Particles of Arabic Adverbials or Quasi Adverbials Usages

No.	Inseparable Particles of Arabic Adverbials or Quasi-Adverbial Usages	Example
1	Particles that indicate a question حُروفْ ألاسْتِفهام *ḥurūf ʾalistifhām* (interrogative particles) without interrogative pronouns in the sentence such as, هل *hal*, أ *ʾa*, and أ_أم *ʾa_ʾam*.	هل فعلت هذا؟ *hal faʿalta haḏa?* or أفعلت هذا؟ *ʾa faʿalta haḏa?* Have you done this?
2	The inseparate particle س *sin* that has a future meaning with an imperfect verb.	سأفعله. *sʾaafʿaluhu* I shall do it.
3	The particle لـ *lam* used for emphasis (certainly, truly).	لَفَعلْتُهُ. *lafaʿltuhu* Truly, I have done it.
4	The particle لـ *lam* used for emphasis (certainly, truly) especially with the Modus Energicus.	لأضْرِبَنَّكَ. *laʾaḍribannaka* I shall certainly strike you.
5	The particle لـ *lam* used for oaths.	لَعَمرِكَ. *laʿamrika* By your life.
6	The particle لـ *lam* used before the predicate of nominal sentences that begin with إنَّ *i'nna*.	إنَّ محمداً لكريمٍ. *ʾinna muḥammadan lakarīmun.* Mohamad is generous.
7	The particle لـ *lam* introducing the apodosis of a conditional sentence beginning with لَوْ *law*.	لَوْ ذَهَبتَ الى الجامعه لقابلتَ المُشّرفْ. *law ḏahabta ilā aljāmiʿati laqābalta almušrif.* If you had gone to the university, you would have met the supervisor.

Second are the independent adverbial and quasi-adverbial particles as in the following table (Haywood and Nahmad 2005 pp.426-433):

Table 2.6: Separate Arabic Adverbial Particles

Particles	Transcription	Meaning	Example
إذن/إذا	*iḏā, iḏan*	In case of/then	نَروحُ إذاً. *narūḥu ʾiḏan* . Let us go *then*.
أَلا	*ʾalā*	'Not' in an interrogative sentence	أَلا أفعَلَهُ *ʾalā ʾafʿaluhu*. Shall I not do it?
أَمْ	*ʾam*	'or' in a double question.	أَافعَلَهُ أَم لا *aʾafʿaluhu ʾam lā*. Shall I do it or not?
أَمَا	*ʾamā*	'not' in an interrogative sentence	أَمَا فعَلتَهُ *ʾamā faʿaltahu*. Have you not done it?
إِنَّ	*ʾinna*	Truly, certainly	إنَّ عَلَيَّ لعَاقِلٌ/إنَّ عَلِيَّ عَاقِل *ʾinna ʿaliyan āqil/ ʾinna ʿaliyan la āqilun*. Verily, Ali is intelligent.
إِنَّمَا	*ʾinnamā*	Only	إنَّمَا الصَّدَقَاتُ لِلفقَرَاءِ *ʾinnamā ʾalṣadaqātu lilfuqarāʾi*. The alms are for the poor *only*.
أى	*ʾāy*	'i.e., that is'	لمْ يَجِدْ المُزارِع أي عمل بالمَدينَه لِذَلِكَ عَادَ الى حَيثُ أتى أى إلى المكانِ الذي جَاءَ مِنهُ. *lam yajid almuzāriʿ ʾayy ʿamal bilmadīnati liḏālika ʾāda ilā ḥaytu ʾatā ʾāi ʾilā ʾalmakāni ʾallaḏī jāʾa minhu*. The farmer could not find any work in the city so he returned whence he came i.e., to the place from which he had come.
أَيْنَ	*ʾayna*	Where	أَيْنَ شُرَكَائيَ الذينَ كُنتُمْ تُشَاقونَ فِيهِمْ. *ʾayna šurakāʾiya allaḏīna kuntum tušāqqūna fīhim*. "Where are My 'partners' concerning whom ye used to dispute (with the godly)?" Those endued with knowledge will say: "This Day, indeed, are the Unbelievers covered with shame and misery (Yusuf Ali's Translation 2000) (Al-Naḥl 16:27)
مِنْ أَيْنَ	*min ʾayna*	Whence	لمْ يَجِدْ المُزارِع أي عمل بالمَدينَه لِذَلِكَ عَادَ إلى مِن أَيْنَ أتى. *lam yajid almuzāriʿ ʾayyi ʿamal bilmadīnah liḏālika ʾāda ʾilā min ʾayna ʾatā*. The farmer could not find any work in the city so he returned whence he came.
إلى أَيْنَ	*ilā ʾayna*	Whither	بعد ان تقدم عملك سنرى إلى أيْنَ وصلت بالنتائج. *baʿda ʿan tuqaddim ʿamalaka sanarā ʾilā ʾayna waṣalata bilnatāʾij*. After you submit your work, we will see your support analysis whither you reached the conclusion.
أَيْنَمَا	*ʾaynamā*	Wherever, Whithersoever	وَلِلّهِ المَشْرِقُ وَالمَغرِبُ فأَيْنَمَا تُوَلوا فثَمَّ وَجْهُ اللهِ. *wa-lillahi almašriqu wal-maġribu faʾaynamā tuwallū faṭamma wajhu Allah*. To Allah belong the east and the West: Whithersoever ye turn, there is the presence of Allah. For Allah is all-Pervading, all-Knowing (Yusuf Ali's Translation 2000) (Al-Baqra 2:115).
بَلْ	*bal*	But rather, no on the contrary, but, but indeed	وَذِكْرُ مَنْ قَبْلِي بَلْ أَكثَرُهُمْ لا يَعْلمُونَ الحَقَّ فهُمْ مُعْرِضُونَ. *wa-ḏikru man qablī bal ʾakṯaruhum lā yaʿlamūna alḥaqqa fahum muʿriḍūn*. Say, "Bring your convincing proof: this is the Message of those with me and the Message of those before me." But most of them know not the Truth, and so turn away (Yusuf Ali's Translation 2000) (Al-Anbiyāa 21:24).
بَلَى	*balā*	Yes certainly	بَلَى إنَّهُم متَفانُونَ بِالعَمَلِ. *balā ʾinnahum mutafānūna bilʿamal*. Yes! They certainly are hard workers.
ثَمَّ	*ṯamma*	There	ثَمَّ شَيءٌ في البيتِ. *ṯamma šay un fī albayti*. There is something at the house.
قَدْ	*qad*	May, sometimes	قَدْ أكون اول شخص يقوم بهذا العمل. *qad ʾakūna ʾawwal šaḵṣ yaqūm bihaḏā al ʿamal*. I may be the first person to do this job.
فقط	*faqaṭ*	Only	فقط انته من يقرر أهمية الموضوع بالنسبة لك. *faqaṭ anta man yuqarrir ʾahammiyyata almawḍūʿ bilnisbati lak*. Only you can decide how important is the subject for you.
قط	*qaṭ*	Never	مَا رَأَيْتُهُ قط. *mā raʾaytuhu qaṭ*. I have never seen him.

كَلَّا	kallā	Not at all	كلا لم ترد في النصف الأول للقرآن الكريم. *kallā lam tarid fī annisfi alʾawwali lilqurʾān al-karīm.* It was not mentioned in the first part of holy Qur'an, not at all.
لا	lā	Not, no	سَوَاءٌ عَلَيْهِمْ اأَنذَرْتَهُمْ أَمْ لَمْ تُنذِرْهُمْ لَا يُؤْمِنُونَ. *sawāʾun ʿalayhim ʾaʾandartahum ʾam lam tundirhum lā yuʾminūn.* As to those who reject Faith, it is the same to them whether thou warn them or do not warn them; they will not believe (Yusuf Ali's Translation 2000) (Al-Baqra 2:6).
لا (للنفي)	lā (lilnafy)	'As a particle of denial', before the imperfect	لَا أَفعَلُهُ *lā ʾafʿaluhu.* I shall not do it.
لا (للنهي)	lā (lilnahy)	'As a particle of prohibition', followed by the Jussive with the meaning of the imperative	لَا تَفعَلُهُ *lā tafʿaluhu.* Do it not/ or do not do it.
لا (لان) (لنفي الجنس)	lā (lan)	As a particle of complete denial	ذَلِكَ الكِتَابُ لَا رَيْبَ فِيهِ هُدًى لِلمُتَّقِين *dālika alkitābu lā rayba fīhi hudan lilmuttaqīn.* This is the Book; in it is guidance sure, without doubt, to those who fear Allah (Yusuf Ali's Translation 2000) (Al-Baqra 2:2).
لَمَّا	lammā	Not yet, followed by Jussive	بَلْ هُمْ فِي شَكٍّ مِنْ ذِكري بَلْ لَمَّا يَذُوقُوا عَذَاب *bal hum fī šakkin min dikrī bal lammā yadūqū ʿadābi.* "What! has the Message been sent to him - (Of all persons) among us?"...but they are in doubt concerning My (Own) Message! Nay, they have not yet tasted My Punishment! (Yusuf Ali's Translation 2000) (Ṣād 38:8).
لَنْ	lan	'Not', followed by the subjunctive, which then have the meaning of future	لَنْ أفعَلَهُ *lan ʾafʿalahu .* I shall not do it.
مَا	mā	'Not', followed by perfect or imperfect usually the former	وَمِنَ النَّاس مَنْ يَقُولُ آمَنَّا بِاللَّهِ وَبِاليَوْم الآخِر وَمَا هُمْ بِمُؤْمِنِينَ. *wamina annāsi man yaqūlu ʾāmannā billahi wabilyawmi al ʾākiri wamā hum bimuʾminīn.* Of the people there are some who say: "We believe in Allah and the Last Day;" but they do not (really) believe (Yusuf Ali's Translation 2000) (Al-Baqara 2:8).
إِنْ	i'n	As a particle of denial	لَوْ نَشَاءُ لَقُلنَا مِثلَ هَذَا إِنْ هَذَا إِلَّا أَسَاطِيرُ الأَوَّلِينَ *law našāʾu laqulnā mitla hādā ʾin hādā ʾillā ʾasātīru al'awwalīna.* When Our Signs are rehearsed to them, they say: "We have heard this (before): if we wished, we could say (words) like these: these are nothing but tales of the ancients" (Yusuf Ali's Translation 2000) (Al-Anfāl 8:31).
مَتَى	matā	When, used as conjunction	وَيَقُولُونَ مَتَى هَذَا الوَعْدُ إِنْ كُنتُمْ صَادِقِينَ. *wayaqūlūna matā hādā alwaʿdu ʾin kuntum sādiqīna.* They also say: "When will this promise (come to pass)? (Say) if ye are truthful." (Yusuf Ali's Translation 2000) (Al-Naml 27:71).
نَعَمْ	naʿam	Yes, derived from نِعْمَ niʿma (what you say is agreeable)	قَالَ نَعَمْ وَإِنكُمْ لَمِنَ المُقَرَّبِينَ. *qāla naʿam waʾinnakum lamina almuqarrabīn.* He said: "Yea, (and more),- for ye shall in that case be (raised to posts) nearest (to my person)." (Yusuf Ali's Translation 2000) (Al-Aʿrāf 7:114).
هَلَا/هَلْ	hal/ hallā	Particle of interrogation or 'whether'	هَلْ فَعَلتَهُ *hal faʿaltahu.* Have you done it? أَخبِرني هَل إِنتَظَرْتَني؟ *akbirnī hal ʾintadartanī?* Tell me *whether* you have waited for me?
هُنَالِكَ/هُنَاكَ	hunālika/ hunāka	There	هُنَالِكَ تَبْلُو كُلَّ نَفس مَا أَسْلَفَتْ. *hunālika tablū kullu nafsin mā ʾaslafat.* There will every soul prove (the fruits of) the deeds it sent before (Yusuf Ali's Translation 2000) (Yūnus 10:30).
هَا هُنَا/هُنَا	hā huna hunā	Here	وجدته ها هنا. *wajdtahu hā huna.* I found him here.

There are also some words, which can be regarded essentially as nouns used as adverbials in the un-nunated nominative, some of which are used as prepositions, as in the following table (Haywood and Nahmad 2005 pp.426-433):

Table 2.7: Nouns used as Adverbials in Un-nunated Nominative

Nouns	Transcription	Meaning
بَعْدُ/ مِنْ بَعْدُ	*baʿdu/ min baʿdu*	Afterwards
مَا ـ بَعْدُ	*mā _baʿdu*	Not yet
قَبْلُ/ مِنْ قَبْلُ	*qablu/ min qablu*	Before
فَوْقُ /مِنْ فَوْقُ	*fawqu /min fawqu*	Above
تَحْتُ/ مِنْ تَحْتُ	*taḥtu/ min taḥtu*	Below
حَيْثُ	*ḥayṯu*	Where
مِنْ حَيْثُ	*min ḥayṯu*	Whence
إلى حَيْثُ	*ʾilā ḥayṯu*	Whither
حَيْثُمَاَ	*ḥayṯumā*	Wherever
غَيْرُ/ مِنْ غَيْرُ	*ġayru/ min ġayru*	Nothing else/ not this

There are also some nouns used as adverbials but in the accusative as in the following table (Haywood and Nahmad 2005 pp.426-433):

Table 2.8: Nouns in the Accusative used as Adverbials

Nouns	Transcription	Meaning
قَلِيلٌ	*qalīlan*	Little
قَلِيلاً مَا	*qalīlan mā*	Seldom, followed by verb
كَثِيراً	*kaṯīran*	Much, very
كَثِيرَ مَا	*kaṯīran mā*	Often, followed by verb
جِدّاً	*jiddan*	Very
يَوماً	*yawman*	
يَوماً مَا	*yawman mā*	One day/once
ذَاتَ يَوْمٍ	*ḏāta yawmin*	
أَليوْمَ	*alyawma*	Today
غَدّاً	*ġaddan*	Tomorrow
دَائماً	*dāʾiman*	Always
لَيْلاً	*laylan*	By night
دَاخِلاً	*dāḵilan*	Inside
خَارِجاً	*ḵārijan*	Outside
مَعاً	*maʿan*	Together
جَمِيعاً	*jamīʿan*	Altogether
أَبَدّاً	*ʾabadan*	For ever (with negative never)
نَهَاراً	*nahāran*	By day
يَمِيناً	*yamīnan*	On the right hand
شِمَالاً	*šimālan*	On the left hand
سَوفَ	*sawfa*	Sign of future tense
كَيْفَ	*kayfa*	How
رُبَّمَا	*rubbamā*	Often/ later/ perhaps
لَا سِيَّمَا	*lā siyyamā*	There is nothing like/especially
حِينٌfrom the noun حِينَ	*ḥīna*	Then/at that time/
وَقْتَئِذٍ	*waqtaʾiḏin*	At that time
أَلبَتَّةً	*ʾalbatta*	Altogether/decidedly
تَارَةً وَتَارَةً	*tāratan watāratan*	
تَارَةً وَطَوراً	*tāratan waṭawran*	At one time/at another time
تَارَةً وَأَحْيَاناً	*tāratan wa ʾaḥyānan*	
وَحْدَ used with suffixes such as,	*waḥda*	
وَحْدِي	*waḥdī*	I alone
وَحْدَهُ	*waḥdahu*	He alone
عَلَّ used with suffixes such as,	*ʿalla*	Perhaps
لَعَلَّهُ	*laʿallahu*	Perhaps he,
لَعَلِّي	*laʿallī*	Perhaps I
لَعَلَّنِي	*laʿallanī*	Rare l/Perhaps I
لَيْتَ used with suffixes such as,	*layta*	Would that
لَيْتَهُ	*laytahu*	Would that he,
لَيْتَنِي	*laytanī*	Would that I
لَيْتِى	*laytī*	Would that I (rare usage)

The different ways of translating English adverbials into Arabic found in the translations (TT1 and TT2) of Hemingway's *A Farewell to Arms* are tabulated in the Excel spreadsheet for fronted adverbials in Appendix A: Chart No. 4: Analytical

Summary of fronted adverbials in ST, TT1, and TT2, columns K and S. The different types of Arabic adverbial equivalents are provided in tables 2.4, 2.5, 2.6, 2.7, and 2.8: Arabic adverbials, quasi-adverbial usages, inseparable particles, separate Arabic adverbials particles, nouns used as adverbials, and nouns in the accusative case used as adverbials.

2.4.3.1 Functions of Fronted Adverbials in Arabic

Dickins and Watson (1999 pp.340-350) argue that fronted Arabic adverbials have the following different functions:

1) Stress
2) Contrast or parallelism
3) Linkage
4) Scene-setting and organisation of material
5) Long Adverbial
6) Other

These functions can be amplified as follows:

1) Stress: stress is a rather difficult notion to define, but can be illustrated by the following example (from Dickins and Watson 1999 pp.186-193).

ولا يظهر المحللون السياسيون في القاهرة إندهاشا إزاء خفوت صوت الثورة في إحتفالات ذكراها.
فقد إعتادت مصر على مدى عشرين عام على احتفال بسيط للذكرى يضم المثلث التقليدي: خطاب
الرئيس، والفيلم السينمائي، والعطلة.

{فمنذ سنوات} إختفت أغاني عبد الحليم حافظ المطرب الراحل الوطنيه...

*walā yuḏhir almuḥallilūn assiyayāsiyūn fī alqāhira ʾindihāšān ʾizāʾ ḵufūt
ṣawt aṯṯawra fī ʾiḥtifālāt ḏikrāhā. faqad ʾiʿtādat miṣr ʿalā madā ʿišrīna ʿām
ʿalā iʾḥtifāl basīṭ lilḏikrā yaḍumm almuṯallaṯ attaqlīdī: ḵiṭāb arraʾīs, walfilm
assiynamāʾī, walʿuṭla.*
*{famunḏu sanawāt} ʾiḵtafat ʾaġānī ʿabd alḥalīm ḥāfiḏ almuṭrib arrāḥil
alwaṭanīah ...*
'Analysts in Cairo are not surprised at the dying away of the revolutionary spirit {voice} in its anniversary celebrations…
{It is many years} since the disappearance of the patriotic songs of Abd Al-Haleem Hafez the late singer…'

In English, placing the adverbial phrase {It is many years since} at the beginning of the sentence gives the same kind of stress as its equivalent in Arabic (ST).

2) Contrast or parallelism. This can divided into three dimensions: contrast of time, contrast of place, and contrast of manner as the following examples show (Dickins and Watson 1999 p.440):

لعل أهم درس يمكن استخلاصه من عملية أغتيال الرئيس اللبناني رينيه معوض هو ان الموقف
السياسي الناتج عن اتفاق الطائف على درجة من الصلابة يصعب معها اختراقه إلا من الباب
الأمني. واختراق الباب الأمني من ثقب الاغتيال الغادر لا يعني سوى أن الحالة الامنية الناتجة عن
وقف أطلاق النار الاخير لا تقل صلابة عن الموقف السياسي.

وفي هذه الحالة ليس من المبالغة القول أن اغتيال الرئيس اللبناني ـ بمعنى استمرار الموقف السياسي أو تبديله – لا يختلف عن إغتيال اي رئيس او زعيم دولة مستقرة.

{بعد إغتيال كيندي الديموقراطي} خلفه نائبه جونسون واستمر الحزب الديموقراطي بقيادة البلاد.

{ولدى اغتيال انديرا غاندي} خلفها ابنها راجيف واستمر حزب المؤتمر بحكم البلاد.

{وبعد إغتيال رينيه معوض} يجب أن يخلفه "ابنه" السياسي او ابنه المفترض. أي ابنه او نائبه اللذان يمثلان نفس الموقف السياسي الذي حمل النواب اللبنانيين الى الطائف ثم قاعدة القليعات لبدء رحلة ترسيخ وثيقة الوفاق بسد الفراغات الدستورية.

بمعنى اخر اذا كانت النوايا مستمرة باستخدام الدعم الدولي لجهود اللجنة الثلاثية وإنجازاتها التي حققتها حتى الآن لا يشكل اغتيال الرئيس سوى فاجعة من النوع الذي يحدث في أي دولة وفي أي زمان.

laʿall ʾahamma dars yumkin istiḫlāṣuh min ʿamaliyyat ʾiġtiyāl ʿarraʾīs allubnānī ranīh mʿāwuaḍ huwa anna almawqif assiyāsī annātij ʿan ittifāq aṭṭāʾif ʿalā daraja min aṣṣalāba yaṣʿub maʿahā iḫtirāquh ʾillā min albāb alʾamnī. wa iʾḫtirāq albāb alʾamnī min ṯuqb ali'ġtiyāl alġādir lā yaʿnī siwā ʾanna alḥālah alamniyyah annātijah ʿan waqf iṭlāq annār alʾāḫīr lā taqil ṣalābatan ʿan almawqif assiyāsī.

wafī hāḏihi alḥāla laysa min almubālaġah alqawl ʾanna iġtiyāl arraʾīs allubnānī - bimʿanā istimrār almawqif assiyāsī ʾaw tabdīlah – lā yaḫtalif ʿan ʾiġtiyāl ayy raʾīs aw zaʿīm dawlah mustaqirrah.

{baʿda ʾiġtiyāl kaynidī addīmūqrāṭī} ḫalafahu nāʾibuhu jawnsūn wastamarra alḥizb addiymūqrāṭī biqyādat albilād.

{waladā iġtiyāl andīrā ġāndī} ḫalafahā ibnuhā rājīf wastamarra ḥizb almuʾtamar biḥukum albilād.

{wabaʿd ʾiġtiyāl riynīh muʿawwaḍ} yajib ʾan yaḫlifahu "ibnuh" assiyāsī aw ʾibnuh almuftaraḍ. ʾāyy ibnah aw nāʾibuh allaḏān yumaṯṯilān nafs almawqif assiyāsī allaḏī ḥamala annwwāb allubnāniyyīn iʾlā aṭṭāʾif ṯumma qeidat alqulayʿāt libidyʾ riḥlat tarsīḫ waṯīqat alwifāq bisadd alfarāġāt addustūriyya.

bimaʿnā āḫar iḏā kānt annawāyā mustamirra biʾstiḫdām ʾaddaʿm addawlī lijuhūd allajna aṭṭulāṭiyya waʾinjāzātihā allatī ḥaqaqathā ḥattā alʾān lā yušakkil iġtiyāl arraʾīs siwa fājiʿa min annawʿ allaḏī yaḥduṯ fī ʾayyi dawla wa fī ʾayyi zamān.

- The most common in texts and the easiest to clarify is the contrast of time. Consider the following extracts from the previous text. These extracts begin three paragraphs as the following. They establish a contrast and parallels between the assassination of president Kennedy, Indira Ghandi, and Mouawad.

{بَعْدَ إغِتِيال كيندي الديموقراطي} خلفه نائبه جونسون...

{baʿda ʾiġtiyāl Kinidī addiymuqrāṭī} ḫalafahu nāʾibuhu Jawnsūn... {After the assassination of Democrat Kennedy,} he was succeeded by his deputy Johnson….

{ولدى إغتيال انديرا غاندي} خلفها إبنها راجيف واستمر حزب المؤتمر بحكم البلاد.

wa {ladā ʾiġtiyāl Andīrā ġāndī} ḫalafahā ibnuhā Rājīf wa-stamarra ḥizb al-muʾtamar biḥukm al-bilād. ({When Indira Ghandi was assassinated,} she was succeeded by her son Rajiv and the Congress Party continued to rule the country.).

و {بعد إغتيال رينيه معوض} يجب أن يخلفه "إبنه" السياسي أو نائبه المفترض.

wa {baʿd ʾiġtyāl raynīh muʿawwaḍ} yajb ʾan yaḵlfh "ʾibnuh" assayāsī ʾaw nāʾibuh almaftaraḍ. {Following the assassination of Rene Mouawad}, he must be succeeded by his political 'son', or his designated deputy.

- The following curly brackets indicate extracts from the following the text which show a contrast of place between the village and the governate.

المدينة تتميز بالكثافة السكانية والخدمات كما تتميز بأنها ذات مساحة شاسعة و يعمل سكانها عادة في الصناعة و التجارة و الخدمات.
{أما القرية} فهي عكس المدينة من حيث حجم السكان و المساحة كما ان سكانها يعملون غالبا في الزراعة او الرعي او الحرف اليدوية وتربط بينهم روابط اجتماعية قوية.
{أما المحافظة} فهي مدينة يتبعها عدد من القرى.

almadīna tatamayyaz bilkaṯāfa assukkāniya walḵadamāt kamā tatamayyaz bi'annahā ḏāt masāḥa šāsiʿa wa yaʿmal sukkānuhā ʾādatan fī aṣṣināʿa wa attijāra wa alḵadamāt.
{ʾamma alqarya} fahiya ʿaks almadīna min ḥayṯ ḥajm assukkān wa almasāḥa kamā anna sukānnahā yaʿmalūn ġālibān fī azzirāʿa aw arraʿy aw alḥirraf alyadawiyya watarbuṭ baiynahum rawābiṭ ijtimāʿiyya qawiyya.
{ʾamma almuḥāfaḍa} fahiya madīna yatbaʿhā ʿadad min alqurā.

The city is characterised by its population density, services, and a vast area. The population of the city work in different sectors such as industry, trade and services.

By contrast, {the village} has a small population and area. Its population work in the field of agriculture, grazing or handicrafts. They also have close social relationships.

{The governorate} is a big city that involves a number of villages'.

3) Linkage. Adverbials are commonly used to link a sentence that begins *with an adverbial to previous one(s). This includes linking of time, place, manner, or a lo*gical connection.

The following examples explain the different kinds of linkage in Arabic. They are taken from Dickins and Watson (1999 p.340):

- Linkage of time, e.g.

فلما كان أولُ الليل عاد وقضى ساعةً في ضحك وعبث مع إخوته. و {في هذه الليلةِ} زعم لأهل البيت جميعاً أَنَّ في أكل الثُّوم وقايةً من الكوليرا...

falammā kāna ʾawwalu al-layl ʿāda wa-qaḍā sāʿatan fī ḍaḥik waʿabaṯa maʿa ʾiḵwatihi. wa {fī hāḏihi al-laylati} zaʿima li aʾhli al-bayt jamīʿan ʾanna fī ʾakli aṭṭawmi wiqāyatan min al-kulīrā...

{At the start of the night} he came back and spent an hour laughing and joking with his brothers. That night he told all the people of the house that eating garlic warded off cholera…

As seen, this example has two sentences. Each sentence starts with an adverbial of time. In the first sentence the adverbial is فلما كان أولُ الليل *falammā kāna ʾawalu al-layl* (At the start of the night) while in the second sentence, the adverbial is في هذه الليلة *fī haḏihi al-laylati* (that night). The second adverbial is linked to the first one, where both indicate the same period of time. The adverb in the seond sentence can only be identified or understood because it is linked backwards to the first adverb in the first sentence.

- Linkage of place, e.g. يُوجَدْ هَذا أَلنَوع مِنَ أَلنَبَاتَاتِ في الهند، ومن هناك أحضَرتَهُ. *yūjad haḏā ʾalnawʿ mina ʾalnabātāti fī alhindi, wamin hunāk ʾaḥḍartuhu.* (This kind of plants grows in India, and that is where I got it from).

  In this example, the adverbial of place ومن هناك *wamin hunāk* (from there) links backwards to the previous mention of place الهند *alhindi* (India).

- Linkage of manner, e.g. وَكانَت طَيِّبَةَ أَلقَلبِ، وَبِهِذِه أَلطِيبَةِ خَرَّبَت بَيتَ أَعَزَ أَصدِقَائي. *wakānat ṭayyibata ʾalqalbi, wabihāḏihi ʾalṭībati ḵarrabat bayta ʾaʿazzi ʾaṣdiqāʾī.* (She was good natured; and with her nature she destroyed the house of one of my closest friends).

  In this example, the adverbial of manner وَبِهِذه أَلطِيبَةِ *wabihāḏihi ʾalṭībati* (with this kindness) links back to the phrase طَيِّبَةَ أَلقَلبِ *ṭayyibata ʾalqalbi* (kind-hearted).

- Linkage of logical connection, e.g. بُعيد وفاة الرسول صلى الله عليه وسلم بدأ العرب فتوحهم التي وضعت تحت تصرفهم خلال قرن واحد جميع المنطقة الشاسعة الممتدة من أواسط آسيا وحوض السند شرقاً إلى شمال إسبانيا غرباً. و{بذلك} أقاموا دولة الخلافة {...}. *buʾaida wafāti arrasūl ṣallā Allāh ʿalayhi wasallam badaʾ alʿarab futūḥahum allatī waḍyʿat taḥta taṣarrufihim ḵilāla qarn wāḥid jamia almanṭiqati aššāsiʿati almumtaddati min ʾawāsiṭ ʾāsiyā waḥawḍi assind šarqan ʾilā šamāl ʾisbāniyā ġarban. wa{biḏalik} ʾaqāmū dawlata alḵilāfati {...}* (Shortly after the death of the Prophet Muhammad the Arabs began their conquests which within one century placed under their control all of the vast area stretching from central Asia and the Indus Basin in the east, to northern Spain in the west. They thus {i.e. by doing this} set up the Caliphal state {…}).

In this example, the adverbial بذلك *{biḏālik}* (thus) is linked logically with the previous actions of the Arabs shortly after the death of the Prophet Muhammad, i.e. 'their conquests'. Accordingly, the adverbial بذلك *{biḏālik}* 'thus' links backwards to the information which is provided in the first sentence.

4) Scene-setting and organisation of material. Some Arabic particles such as إنَّ *'inna* and أما ....ف *'amā ....fa* and other particles are used to establish a new topic and to indicate organization of material as the following examples show (Dickins 2012 pp.186-193):

- Establishing a new topic and organization of material, e.g. {في بور سعيد} قابلت كثيراً من الناس جائوا من الشمال والجنوب {...}. *{fī bawr saʿīd} qābaltu kaṯīran min annās jāʾuw min aššamāl waljanūb {...}.* (In Port Said I met many people who had come from both north and south).

  In this example, the adverbial {في بور سعيد}*{fī bawr saʿīd}* (in Port Said) is the start of a paragraph which goes on to talk about what the writer found in Port Said. The phrase {في بور سعيد}*{fī bawr saʿīd}* (in Port Said) establishes the topic of the paragraph.

5) Long adverbials. These are often placed at the start of the sentence. This draws the reader's attentions to this part rather than the less stressed part of the rest of the sentence, e.g. في أول اختبار جَدّي لمحافظها السابق الذي عين أخيراً وزيراً للداخلية، كانت مدينة أسيوط في جنوب مصر، الاثنين، مسرحاً لصدامات بين مسلمين أصوليين والشرطة..... *fī ʾawwal iktybār jiddī limuḥāfiḏihā assābiq allaḏī ʿuyyina ʾakīran wazīran lildākiliyya, kānat madīnat ʾassuyūṭ fī janūbi miṣr, aliṯnain, masraḥan liṣidāmāt baina muslimīn ʾuṣūliyīn waššurṭa.* 'In the first serious test for its former governer, who was recently appointed Minister of the Interior, the city of Asyut in the south of Egypt was the scene of disturbances on Monday, between fundamentalist Muslims and the police…..(Dickins 2012 p.191).

6) Other. There are some other reasons for using an adverbial at the beginning of a sentence, as follows (Dickins and Watson 1999 p.345):

1) Emphatic uses
2) Exclamatory uses, e.g. .. سرعان ما اصبحت مدينة فاس قبلة أنظار العلماء والأدباء
3) To produce a piece of Standard Arabic text that is similar to colloquial Arabic in a novel or a short story
4) The influence of other languages such as a translated text into Arabic from English

5) A tendency to use more preposed adverbials in Modern than Classical Arabic.

2.4.4 Theme and Rheme and Fronted Adverbials

In this section I will consider the notions of theme and rheme, and how these relate to fronted adverbials in both English and Arabic.

Givon (1979) argues that different word orders are used to convey different discoursal meanings. Bloomfield (1933 cited in Osman 1989 p.3) considered variant orders as different ways of arranging linguistic forms and Fillmore (1968 cited in Osman 1989 p.3) regarded them as means for converting deep structures into different surface representation of sentences. Mathesius, Firbas and Daneš (the Prague School linguists) focussed on the different meanings of different word orders and their approach came to be known as Functional Sentence Perspective (FSP). They argued that the most important function of word order, from a communicative point of view, is probably to convey thematic meaning, i.e. what is communicated through a message when organized in terms of 'newness' and emphasis.

Halliday asserts that word order is very significant in linguistic theory. He argues that there are two textual systems, the information structure which includes *given* and *new* and the thematic system, which includes *theme* and *rheme* (Halliday and Matthiessen 2004 p.93). Halliday and Matthiessen state that information structure (given and new) is *listener-oriented*, which means that the listener's predictions play a major role in understanding the structure (what is stated), while thematic structure is *speaker-oriented* (Halliday and Mattiessen 2004 p.93), meaning that it reflects the way the speaker wants to take the text forward. Halliday (1994) mentions two functions of 'theme'. Firstly, it acts as a point of orientation that connects discourse to previous stretches which maintain coherency. The second function is 'departing', which connects forward in a way to develop later stretches. Baker (1992 p.129) mentions that a particular element in a clause is selected to be the theme and that the thematic choice indicates meaning and is related to the writer or speaker. Both marked (usual) and unmarked (unusual) themes are patterns of *thematic choice* which indicate meaning. For Halliday a theme is produced by assigning one of the main elements in a clause (subject, predicator, object, complement, and adjunct) to the initial position (Halliday and Matthiessen 2004 p.93).

Halliday (1970 pp.160-161) stresses that the 'theme' occurs in initial position, for example, 'Last week I bought a new car'. The placing of an adverbial in initial position thus identifies that it is the theme, e.g. 'In China the book received a great deal of publicity'. Here, the adverbial *in China* is a marked theme. However, since it can be placed in different positions in the clause, the degree of its markedness is not high (Baker 1992 p.129).

Word order and markedness differ from one language to another. Osman (1989 p.128) states that unmarked basic word order in Arabic produces a 'neutral' communicative function. Most Arabic writers consider that the basic word order as the 'original' form, while other marked orders are desired from these basic ones. Osman studied four kinds of adverbials (time, place, reason and manner), their functions in relation to their positions (initial, medial, final) in Arabic and the reasons to take such a position. He claims that these adverbials may occur freely in verbal sentences except for adverbials of manner, which do not normally occur initially. He also states that adverbials of time, place, manner, and reason normally occur in final position in Standard Arabic.

2.4.4.1 Emphatic Themes in Arabic

In this section I will consider various particles in Arabic which give rise to emphatic themes. Emphatic adverbial themes in Arabic occur at the start of the clause.

2.4.4.1.1 Emphatic Theme with أما...ف.... *ʾamma… fa …*

أما can be used to introduce an emphatic theme, in which case it is normally followed by ف, which introduces the following rheme (cf. Section 2.4.4.1.2). The following examples show the structure and the uses of emphatic theme with أما...ف.... (examples adapted from Dickins and Watson 1999; 482-489).

> فلندع هؤلاء الشعراء ولنقف عند أمرىء القيس وأصحابه الذين يظهر أن الرواة عرفوا عنهم ورووا لهم الشيء الكثير.

> مَنْ إمرؤ القيس؟ {أما} الرواة فـ{لا} يختلفون في أنه رجل من كِنْدة. ولكن مَن كِنْدة؟ لا يختلف الرواة في أنها قبيلة من قحطان ؛ وهم يختلفون بعض الإختلاف في نسبها وفي تفسير اسمها وفي أخبار سادتها . ولكنهم على كل حال يتفقون على أنها قبيلة يمانية ، وعلى أن امرأ القيس منها .

فـ﴿أما﴾ اسم امرىء القيس واسم أبيه واسم أمه فأشياء ليس من اليسير الاتفاق عليها بين الرواة ؛ فقد كان إسمه امرأ القيس ، وقد كان اسمه حندجا ، وكان اسمه قيسا.

falnadaʿ hāʾulāʾ aššuʿsrāʾ walnaqif ʿinda imriʾu al-qays waʾaṣḥābihu allaḏīna yaḏharu ʾanna arruwāh ʿarifūhu ʿanhum warrawaw lahum aššaiʾ alkaṯīr.

man ʾimruʾ alqays? {ʾammā} arruwātu fa{lā} yaḵtalifūn fī ʾannahu rajulun min kinda. walakin man kindah? lā yaḵtalif arruwā fī ʾannahā qabīlah min qaḥṭān; wahum yaḵtalifūn baʿda alʾiḵtilāf fī nasabihā wafī tafsīr ismihā wafī ʾaḵbār sādatihā. walākinnahum ʿalā kulli ḥāl yattafiqūn ʿalā ʾannahā qabīlatun yamāniyyah, waʿalā ʾanna imruʾaʾ al-qays minhā.

fa{ʾammā} ism imriʾuʾ al-qays waʾisma ʾabīhi waʾisma ʾummihi faʾašyāʾ laysa min alyasīr alittifāq ʿallaihā bayn arruwā {...}.

….who was Imru' Al-Qays? The reciters are all agreed that he was a member [lit. man] of Kinda tribe. ……The name Imru' Al-Qays, and the names of his father and mother, however, are things for which agreement is not easily found among the reciters ….

The previous text provides two examples of *ʾammā:* ﴿لا﴾فـ الرواة ﴿أما﴾ and اسم ﴿أما﴾فـ. The first example of أما *ʾammā* introduces an emphatic (preposed) main theme, while فـ *fa* introduces the main rheme and is termed the rheme-introducer. The preposed element in this structure is typically a nominal. While the second example presents rheme-introducer فـ *fa* followed by a noun.

أما بعد، ﴿Ø﴾ إن القرآن الكريم هو معجزة الإسلام العظمى ﴿...﴾.

ʾammā baʿd, {Ø} ʾinna alqurʾān alkarīm huwa muʿjizat alʾislām alʿuḍmā {...}.
The Noble Qur'an is the supreme miracle of Islam.

Here, فـ...أما *ʾamma...fa* lacks the rheme-introducer فـ *fa*. This is normal following the stock phrase أما بعد *ʾammā baʿd*. This stock phrase serves merely to mark the end of an introductory remark after the initial greeting of letters, and some other contexts. It is not normally translated into English.

أما *ʾammā* without فـ *fa* in non-stock phrases rarely occurrs. The following is, however, one such example. Here {Ø} indicates the missing فـ *fa*.

أما في شهر رمضان ﴿Ø﴾ ينخفض العمل إلى ساعتين ونصف الساعة يوميا ﴿...﴾.

ʾammā fī šahr ramaḍān {Ø} yanḵafiḍ alʿamalu ʾilā sāʿatain waniṣf assāʿa yawmiyyan {...}. In Ramadan, the work goes down to two-and-a-half hours per day {…}.

{أما} من جانب إسرائيل {ف}إنها كانت تعرف أنها تجلس مع منظمة التحرير الفلسطينية عبر طاولة المفاوضات في مؤتمر مدريد {...}.

{ʾammā} min jānib ʾisrāʾīl (fa)i'innahā kānat taʿrif ʾannahā tajlis maʿ munaḏḏamat attaḥrīr alfalasṭīniyya ʿabr ṭāwilati almufāwaḍāt fī muʾtamari madrīd {...}.

As far as Israel was concerned, it knew that it was sitting down with PLO across the negotiating table at the Madrid conference.

The initial (main) theme in ف...أما *ʾammā... fa* structures can also be an adverbial as in the provided example.

{أما} إذا كان المقصود هو إشتراك شعب كامل في تقويض نظام كامل للحكم، ف{إنَّني} بالطبع أحد أبناء هذا الشعب.

{ʾammā} ʾiḏā kāna almaqṣūd huwa ʾištirāk šaʿb kāmil fī taqwīḍi niḏām kāmil lilḥukm, fa{ʾinnanī} bilṭabʿ ʾaḥad ʾabnāʾ hāḏā aššaʿbi.

However, if what is meant is the involvement of the entire people in bringing down an entire regime, then of course I am one of the people.

The part that follows أما *'amma* may be a subordinate clause, a subordinate clause being a kind of adverbial. It commonly occurs as the protasis (شرط) of a conditional clause as in the previous example.

و{أما} أبو علي الحسن بن هانئ المعروف بأبي نواس، {فإنه} ولِدَ بالأهواز {...}.

wa{ʿammā} ʾabū ʿalī alḥasan bin hāniʾ almaʿrūfi biʾaʾbī nuwās, {faʾinnahu} wulida bilʾahwāzi {...}.

Abu Ali al-Hasan ibn Hani', who is known as Abu Nuwas, was born in al-Ahwaz {…}.

The ف...أما *ʾammā ...fa* structure may be followed by a noun or adverbial but not a verb. ف *fa* is sometimes followed by إنَّ *'inna* as a double rheme-introducer as the following example shows.

{أما} مشكلة إزالة الغابات {ف}هي مشكلة متفاقمة {...}.

{ʾammā} muškilat ʾizālat alġābāt {fa}hiya muškilatun mutafāqimatun {...}.

The problem of deforestation is an increasingly serious problem {…}.

The predicate structure (خَبَرْ *ḳabar*) consists of a predicand-predicate مُبتَدأ و خَبر *mubtadaʾ wa ḳabar*. In the above example, ف *fa* is followed by a pronoun which is coreferential (in this case هي=مشكلة) with the nominal following أما *ʾammā*.

{أمَا} أهل الحارة عامة فـ{منهم} البائع الجوال {...}.

{ʾammā} ʾahlu alḥārati ʿāmmatan fa{minhum} albāʾiʿ aljawwāl {...}.

Among the people of the quarter generally were travelling sellers {…}.

There is another structure is used with أما..فـ *ʾammā…fa* when a preposed nominal comes after أما *amma* and a pronoun comes after فـ *fa* but the coreferential pronoun is not a predicand مبتدأ *mubtadaʾ*. In the above example منهم *minhum* is the preposed predicate خبر *ḳabar* while البائع الجوال *albāʾiʿ aljawwāl* is the predicand مبتدأ *mubtadaʾ*.

In addition, there are other uses of أما...فـ *ʾammā…fa*. The following examples show the sub-types of emphasis that can be relayed by the أما...فـ *ʾammā…fa* structure: 1. Stress; 2. Scene-setting; 3. Contrast and parallelism; 4. Linkage (examples taken from Dickins and Watson 1999; 482-489):

مَنْ إمرؤ القيس؟ {أما} الرواة فـ{لا} يختلفون في أنه رجل من كِنْدة.

man ʾimruʾ alqays? {ʾammā} arruwātu fa{lā} yaḳtalifūn fī ʾannahu rajulun min kinda.

Who was Imruʾ al-Qays? The reciters are all agreed that he was a member [lit. man] of the Kinda tribe.

فـ{أما} إسم إمرئ القيس واسم أبيه واسم أمِه {فـ}أشياء ليس من اليسير الإتفاق عليها بين الرواة {...}.

fa{ʾammā} ism imriʾuʾ al-qays waʾisma ʾabīhi waʾisma ʾummihi fa ʾašyāʾ laysa min alyasīr alittifāq ʿalaihā bayn arruwā {...}.

The name Imruʾ al-Qays, and the names of his father and mother, however, are things for which agreement is not easily found among the reciters {…}.

These two examples are taken from a paragraph previously considered in this section. The first example corresponds to the 'stress' use where the element occurs after أما is stressed, while the second example expresses some contrast with the previous paragraph which dealt with the identity of Imruʾ Al-Qays (rather than his name).

The following example introduces the current paragraph where the name of Imruʾ Al-Qays and that of his father establish a new topic. This topic covers only those elements which are included within the أما phrase and before the rheme-introducer فـ *fa*.

ويعتبر العرب أصحاب الكيمياء العملية، {أما} اليونان {فـ}هم أصحاب الكيمياء النظرية.

wayuʿtabaru alʿarab ʾaṣḥāb alkīmyāʾ alʿamaliyya, {ʾammā} alyūnān {fa}hum ʾaṣḥābu alkīmyāʾ annaḍariyyah.

The Arabs are considered the masters of practical chemistry, while the Greeks {on the other hand/ by contrast} are the masters of theoretical chemistry.

This example involves a strong contrast between the Arabs and Greek and what they are well-known for.

<div dir="rtl">ويبدأ الخطان من خط يقع أمام البيت الكبير...{أما} البيت الكبير فـ{قد} ترك خالياً {...}.</div>

wayabdaʾ alḳaṭṭān min ḳaṭṭ yaqaʿ ʾamāma albayti alkabīr... {ʾammā} albayt alkabīr fa{qad} turika ḳāliyan {...}.

The two lines began from a line in front of the big house. The big house (itself) has been left unsurrounded {…}.

This example involves linkage. أما *ammā* normally has some relationship to what has gone before the أما...فـ *ammā...fa* structure. This relation can be from a general topic specific one, or from one sub-topic to another.

2.4.4.1.2 Emphatic Theme-Rheme Structures with إِنَّ *ʾinna*

Dickins and Watson (1999; 482-489) note that إِنَّ *ʾinna*, as a theme-introducer, is also an emphatic particle. There are two types of cases involving إِنَّ *ʾinna* in Standard Arabic:

A) Cases where إِنَّ *ʾinna* relays emphasis and where the predicate of إِنَّ *ʾinna* is a noun phrase introduced by لـ *la-*. Here *la-* makes the utterance more emphatic than when إِنَّ *ʾinna* is used alone, e.g. وإِنَهُ لَنَبِيُ هِذِه الأُمَةِ *wa ʾinnahu lanabiyu hāḏihi ʾala ʾummati* 'he is indeed the prophet of this community'.

B) Cases where إِنَّ *ʾinna* is stylistically normal. An example of this where the إِنَّ *ʾinna* introduces a predicand-predicate مُبتَدأ و خَبر *mubtadaʾ- ḳabar* and is followed by the predicand, adverbial in long sentences, e.g. والمستشير وإن كان أفضل رأياً من المشير، فـ{إِنَّ}ـه يزداد برأيه رأياً كما تزداد النار بالسليط ضوءاً. *walmustašhīr waʾin kān ʾafḍal raʾyan min almušīr, fa'{ʾinna}hu yazdād biraʾyih raʾyan kamā tazdād annār bilsalīṭ ḍawʾan* 'The person who asks for advice, even if he has a better opinion than the person whose advice he asks, has his opinion strengthened by another opinion, just as the light of a fire is strengthened through oil'. The clause وإن كان أفضل رأياً من المشير contains secondary information and the pronoun هـ *huʾ* after إِنَّ *ʾinna* refers to the same entity as was referred to by the noun/pronoun preceding the parenthetical information. إِنَّ as theme-introducer may also introduce the apodosis of a conditional sentence in a main clause that doesn't have a main verb, e.g. {...} الأمر الؤكد أن سياسة تصدير الثورة {إِنَّ}ـفـ كانت النتيجة وايا *wa'ayyān kānat annatījatu fa{iʾinna} al ʾamra a ʾlmu ʾakkad ʾanna siyāsat taṣdīr*

aṯṯawra {...} 'Whatever the outcome, what is certain is that the policy of exporting the revolution'.

The following examples illustrate the emphatic uses of إنَّ *ʾinna*. These emphatic uses are as follows (examples taken from Dickins and Watson 1999; 482-489):

1. Stress, e.g, .{...} وإنَّهُ} لَنبيُ هذِه ألأُمَةِ} *waʾinnahu lanabiyyu hāḏihi ʾala ʾummati* 'He is indeed the prophet of this community'. إنَّ *ʾinna* is used to stress the noun phrase (predicand) that occurs immediately after إنَّ *ʾinna*. It may also stress the predicate in cases where what follows إنَّ *ʾinna* is a pronoun suffix such as إنَّه.

2. Contrast, e.g. في بور سعيد قابلت كثيراً من الناس جاءوا من الشمال والجنوب... كلهم ليروا ماذا فعل *fī buwr saʿīd* العدوان بهذه المدينة الآمنة.. {إنَّ} كل شيء هادىء فيها، الناس والحياة {...}. *qābalt kaṯīran min annās jāʾū min aššamāl waljanūb... kulluhum liyarū māḏā faʿal alu'dwān bihāḏihi almadīnati al'āminati.. {ʾinna} kull šaiʾ hādi fīhā, annās walḥayāh {...}* 'In Port Said I met many people who had come from both north and south, all of them to see what the attack had done to this secure city. Everything in it was calm'. This example provides a contrast with previous elements in the text. Such a contrast could be partially or totally non-temporal.

3. Scene-setting, e.g. {إنَّ} دول العالم الثالث قد قطعت منذ أوائل الخمسينات حتى الان شوطا في التصنيع {...}. *{ʾinna} duwal al'ālam aṯṯāliṯ qad qaṭaʿat munḏu ʾawāʾil alkamṣṣīnāt ḥattā al'ān šawṭan fī attaṣnīʿ {...}* 'Since the early fifties the countries of the third world have passed through a phase of industrialisation {...}'. In this example, إنَّ *ʾinna* introduces a topic-sentence or topic clause. This example thus involves scene-setting, with the entire following clause discussing the countries of the third world.

4. Linkage, e.g. وقاطع الزوج أصدقائه القدماء وصديقاته القديمات .. وهو اليوم متصوف لا يقرأ إلا الأحاديث النبوية .. ويعيش في أرضه التي يملكها بعيداً عن كل إنسان وكل زوجة وكل ميراندا {إنَّ} هذا الصديق كأنه مات {...}. *waqāṭaʿ azzawj aṣdiqāʾahu alqudāmā wasadīqātahu alqadīmāt .. wahuwa alyawm mutaṣawwifun lā yaqraʾ ʾillā al'aḥādīṯ annabawiyya .. wayaʿīš fī ʾarḍihi allatī yamlikuhā baʿīdan ʿan kull ʾinsān wakull zawjah wakull mayrāndā {ʾinna} hāḏā aṣṣadīq ka'annahu māt {...}* 'The husband cut himself off from his former male female friends. Today he is a Sufi, and reads only the Qur'an and the Prophetic Hadiths. He lives on the land which he owns far from all people, all wives, and all Mirandas'. This example illustrates the linkage use of إنَّ *ʾinna* where it is used to introduce a new topic and as a summary of a previous argument.

2.4.4.1.3 Arabic Rheme-Introducers

Having considered Arabic themes in the preceding sections, in this section, I will consider a number of particles which may be used in Arabic to introduce rhemes. Dickins (2012 pp.224-231) identifies four different rheme-introducers:

Table 2.9: Rheme-Introducers (Dickins 2012 pp.224-231)

No.	Rheme-Introducer	Transcription
1.	فـ	*fa*
2.	إلا أنَّ	*ʾilā ʾanna*
3.	لـ	*la-*
4.	و	*wa*

Dickins (2012 p.224) says that these four particles may be used as rheme-introducers. To these may be added the pronoun of separation, and also the emphatic particles إنَّ *ʾinna* and قد *gad*, where they occur in conjunction with rheme-introducer فـ *fa*. Dickins adds that "فـ *fa* is used as the rheme-introducer where casual relations are involved, و *wa*, as more general connector, is used with منذ *munḏu*, where a simple non-casual temporal relationship is involved" (Dickins (2012 p.230).

These four theme-introducers can be illustrated as follows. The examples are taken from Dickins (2012 pp.224-231):

1. *fa-* as a rheme-introducer occurs in the following cases:
    a. فـ *fa* followed by إنَّ *ʾinna*, e.g. وحسب إحصائيات اليونسكو {فإنَّ} واحدا من بين كل أربعة من البالغين في العالم أُميْ. *wa-ḥasab ʾiḥṣāʾiyyāt al-yuwnaskū fa-ʾinna wāḥidan min bayn kull ʾarbʿatin min al-bāliġīn fī-l-ʿālam ʾummī* 'According to UNESCO statistic, one out of every four adults in the world is illiterate'.
    b. فـ *fa* after a concessive phrase, e.g. one beginning with رغم *raġama* (despite), e.g. ورغم أن جماعة الأخوان المسلمين ذاتها ليست إلا تعبيراً سياسياً عن المحتوى الاقتصادي والاجتماعي للتطور {فـ}إنها لم تتوان في إعلان رفضها لكافة المؤسسات السياسية الأخرى {...}. *waraġma ʾanna jamāʿat al'iḵwān almuslimīn ḏātahā laysat ʾillā taʿbīran siyāsiyyan ʿan almuḥtawā aliqtiṣādī w-al'ijtimāʿī liltaṭṭawur {fa}'iinnahā lam tatawāna fī ʾiʿlān rafḍihā lakāffati almu'assasāt assiyāsiyya al'uḵrā {..}* 'Despite the fact that the Society of the Muslim Brothers itself is nothing but the political expression of the economic and social content of development, it lost no time in announcing its absolute rejection of all other political institutions {..}'.

c. فـ *fa* as a rheme-introducer followed by قَد *qad* (with the perfect verb), e.g. بدلاً من أن يؤدي هذا الضغط الأمني الذي تجاوز الحدود في بعض البلاد العربية إلى إختفاء هذه الجماعات أو تغييرها لأساليبها أو تنفير القواعد الجماهيرية والشعبية منها، {فقد} أدت الوسائل الأمنية إلى نمو تيار من العنف المتبادل {...}. *badalān min ʾan yuʾaddī hāḏā aḍḍaġt al ʾamnī allaḏī tajāwaz alḥudūd fī baʿḍ albilād al ʿarabiyya ʾilā ʾiktifāʾ hāḏihi aljamāʿāt ʾaw taġyīrihā liʾasālībihā ʾaw tanfīr alqawāʿid aljamāhīriyya wašša ʿbiyya minhā, {faqad} ʾaddat alwasāʾil al ʾamniyyah ʾilā numū tayyār min al ʿunf almutabādil {...}* 'Instead of this security pressure {...} leading {...}, the security measures have led to the growth of a current of mutual violence {...}'.

d. فـ *fa* may be used as a rheme-introducer on its own, e.g. واذاً {فـ}ليس من سبيل الى أن نقبل قول الكثرة من إمرئ القيس {...}. *wa-iḏan {fa}laisa min sabīl ilā ʾan naqbal qawla alkaṯrati min ʾimriʾ alqays {..}* 'Therefore, we should not accept what the majority says about Imru' al-Qays'.

e. فـ *fa* may be used as a rheme-introducer on its own after a protasis as in فـ..إما. *ʾamma ..fa* where *fa* begins the 'answer' to a condition, e.g. وإذا إتفقت الكثرة على شيء {فـ}يجب أن يكون صحيحاً. *wa ʾiḏā ʾittafaqat alkaṯratu ʿalā šaiʾ {fa}yajib ʾan yakūn ṣaḥīḥān* '{…}and if the majority are agreed about something then it must be true'.

2. The second rheme-introducer إلا *ʾillā* comes before أنَّ *ʾanna* and it introduces a rhematic main clause after a thematic concessive adverbial clause of the type رغم or مع أنَّ. It often preceded by فـ *fa*, e.g. ومع أنَّ هذه المقولة شائعة {فإلا أنَّها} ليست صحيحة. *wamaʿa ʾanna hāḏihi al-maqūla šāʾiʿa {fa ʾillā ʾannahā} laysat ṣaḥīḥa ʾillā al-ḥad allaḏī talqāh min al-baʿḍ* 'Despite the fact that this view is widely held, it is not as true as some people would have you believe'.

3. The third rheme-introducer is لـ *la-* is used in two cases (examples from Dickins 2012 pp.228-229):

a. لـ *la-* used as the خبر (a predicate) of an إنَّ *ʾinna* clause that begins with a noun. In this example the prophet is the predicate of *ʾinna*. The لـ *la-* here gives a greater emphasis to the predicate المبتدأ, e.g وإنَّه لنبي هذه الأمة... . *...wa ʾinnahu lanabī hāḏihi al ʾummah {...}* 'He is indeed the prophet of this community {…}'.

b. لـ *la-* used as a rheme-introducer in clauses involving the conditional particle لو *law*, e.g. لو كان لنا دعوة مجابة {لـ}دعونا بها السلطان {...}. *law kān lanā daʿwatun*

mujābatun {la}daʿawnā bihā assulṭān {...} 'If we had a prayer which was answered, we would use it to pray for the leader {…}'.

4. The fourth rheme-introducer و *wa-* occurs with the word مُنذُ *munḏu* or with its variant مُذْ *muḏ*. It emphasises the simultaneity of the action of what follows it while منذ *munḏu* describes the time period of the phrase that follows it. In the next example و wa- is a general connector used with منذ *munḏu* where a non-casual temporal relationship is involved, e.g. وأضاف انه زمن ليس ببعيد {و}نظام الحكم بما في ذلك جبهة التحرير يستعمل جبهة الانقاذ الاسلامية كوسيلة لمقاومة الديموقراطية في البلاد. *wa-ʾaḍāfa annahu munḏu zaman laisa bibaʿīd {wa-}niḏām al-ḥukm bimā fī ḏālika jabhat ʿattaḥrīr yastaʿmil jabhat al'inqāḏ al-ʿislāmiyyah ka-wasīla limuqāwamat addīmūqrāṭiyyah fī al-bilād* 'He added that recently [lit: since a period which is not far past] the ruling regime including the Liberation Front had been using the Islamic Salvation Front as a means of combating democracy in the country'.

2.4.5 A Comparison between English and Arabic Fronted Adverbials in Translation

Fronted adverbials differ in Arabic and English in terms of uses, structures, and functions (meaning). These differences mean that a fronted adverbial in the one language cannot always be translated by a fronted adverbial in the other.

2.5 Conclusion

This chapter has presented the theoretical frameworks of the formal (syntactic/structural) and functional (semantic) properties of the four features of the study (coordinator *and*, existential *there*, dummy *it*, and fronted adverbials) in English and its correspondents in Arabic.

CHAPTER III: Data Analysis of *and*

3.1 Introduction

This chapter provides a quantitative analysis, using functional (semantic) categories which I have developed in this thesis, of the coordinator *and* in *A Farewell to Arms* and its correspondents in TT1 and TT2. It provides a detailed statistical analysis of the formal (structural/syntactic) and functional (semantic) differences between *and* in the novel (ST) and its translations (TT1 and TT2), thereby quantifying differences between the author style and the translators' styles.

For a general discussion of coordination across different languages, I made use of Crystal (2008), which is the standard lexicographical reference work for linguistics. For the formal (syntactic/structural) and functional (semantic) properties of coordination in English, focusing on 'and', I used, and further synthesized, analyses in the following works: Quirk et al. (1985), and Carter and McCarthy (2006), which are standard reference grammars of English; Kennedy (2003), which is a more pedagogically oriented account of English; Zhang (2010), which provides a linguistic account of coordination in English; and Oshima and Houge (1991), which focuses on English style.

For Arabic, where fewer works on coordination are available than for English, I looked at all the major existing studies, as follows: Waltisberg (2006) and Kammensjö (2006), which are general linguistic studies; and Abdul-Raof (2006), which is a study of Arabic rhetoric containing some discussion of coordination.

For issues specific to the translation of coordination between Arabic and English, I looked at Illayyan (1990), Hamdan and Fareh (1999), Dickins et al. (2002), Othman (2004), Saeed and Fareh (2006), Dendenne (2010), and Dickins (2010).

3.2 Introduction to the use of *and* in *A Farewell to Arms*

Hemingway uses coordinating conjunctions in *A Farewell to Arms* frequently. His simple language and structure are a clear indication that he is a modern author who takes his readers into account. Everybody can enjoyably read and understand his flowing narrative. He tries to address his works to all readers without complications. Hemingway's use of the coordinator *and* is evidence that he wanted to address his works to his reader using simple language. He used *and* to link all kinds of words, phrases, and clauses.

Sentence reduction is an adaptable use of spoken and written English and coordination is a way that Hemingway uses to produce such reduced language. The manipulation of the characteristics and functions of *and* is a key feature of Hemingway's style and popularity. Readers will notice that he uses the simple strategy of employing *and* to indicate addition, sequence of times, contrast, result, similarity and other meanings of *and* throughout the novel *A Farewell to Arms*. He also uses *and* to suggest that the related thoughts which he is expressing are more or less equal and carry the same weight in terms of foregrounding.

The following examples illustrate syntactically different kinds of coordination with *and* used in the novel.

A) **As clausal connector**

- "There was fighting in the mountains *and* at night we could see the flashes from artillery" (Hemingway 1929 p.3).
- "In the dark it was like summer lightening but the nights were cool *and* there was not the feeling of a storm coming" (Hemingway 1929 p.3)
- "There were seven girls *and* they had on their hats" (Hemingway 1929 p.200).
- "Get me a monkey suit *and* I'll help you with the oil" (Hemingway 1929 p.202).
- "She went in *and* I walked home" (Hemingway 1929 p.27).
- "We walked to the door *and* I saw her go in and down the hall" (Hemingway 1929 p.33).
- "It was a hot night *and* there was a good deal going on up in the mountains" (Hemingway 1929 p.33).
- "I had been driving *and* I sat in the car *and* the driver took the papers in" (Hemingway 1929 p.35).
- "A regiment went by in the road *and* I watched them pass" (Hemingway 1929 p.35).
- "You see I'm not mad *and* I'm not gone off" (Hemingway 1929 pp.32-33).
- "I had a very fine little show *and* I'm all right now" (Hemingway 1929 p.32).
- "We kissed *and* she broke away suddenly" (Hemingway 1929 p.33).

B) As verb-phrase connector

- "She sat on the bed *and* kept very still" (Hemingway 1929 p.121).

- "You go *and* pack your things" (Hemingway 1929 p.202).

- "I saluted *and* went out" (Hemingway 1929 p.22).

- "I came back the next afternoon from our first mountain post *and* stopped the car at the smistimento where" (Hemingway 1929 p.35).

- "I sat in the high seat of the Fiat *and* thought about nothing" (Hemingway 1929 p.35).

- "She stood up *and* put out her hand" (Hemingway 1929 p.33).

C) As connector between other elements

- "We lived in a house in a village that looked across the river *and* the plain to the mountains" (NP) (Hemingway 1929 p.3).

- "In the bed of the river there were pebbles *and* boulders" (NP) (Hemingway 1929 p.3).

- "I only write about what a beautiful place we live in *and* how brave the Italians are" (NP) (Hemingway 1929 p.25).

- "I wondered who had done them *and* how much he got" (IP- conjoined objects) (Hemingway 1929 p.29).

- "There were hospitals *and* cafés" (N) (Hemingway 1929 p.5).

- "We went over toward Rinaldi *and* Miss Ferguson" (N) (Hemingway 1929 p.21).

- "I saw her go in *and* down the hall" (PP with gapping) (Hemingway 1929 p.33).

- "The stretcher went rapidly down the hall *and* into the elevator" (PP) (Hemingway 1929 p.345).

- "While I rubbed myself with a towel I looked around the room *and* out the window and at Rinaldi" (PP) (Hemingway 1929 p.12).

- "The vineyards were thin *and* bare-branched too" (A) (Hemingway 1929 p.4).

- "The troops were muddy *and* wet in their capes" (A) (Hemingway 1929 p.4).

- "You are my great *and* good friend and financial protector" (A) (Hemingway 1929 p.13).

- "Since you are gone we have nothing but frostbites, chilblains, jaundice, gonorrhea, self-inflicted wounds, pneumonia and hard *and* soft chancres" (A) (Hemingway 1929 p.12).

- "I identified them by their red *and* white striped collar mark" (A) (Hemingway 1929 p.35).

- "The men were hot *and* sweating" (adjectival connector with gapping) (Hemingway 1929 p.35).

The following paragraph (which also forms part of the statistical analysis in section 3.3.2 onwards) provides an example of Hemingway's dense use of coordination from Hemingway (1929 p.3):

> In the late summer of that year we lived in a house in a village that looked across the river *and* the plain to the mountains. In the bed of the river there were pebbles *and* boulders, dry *and* white in the sun, *and* the water was clear *and* swiftly moving *and* blue in the channels. Troops went by the house *and* down the road *and* the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty *and* the leaves fell early that year *and* we saw the troops marching along the road *and* the dust rising *and* leaves, stirred by the breeze, falling *and* the soldiers marching *and* afterward the road bare *and* white except for the leaves.

The following passage from *A Farewell to Arms* more specifically illustrates Hemingway's use of clausal coordination (Hemingway 1929 p.40):

> Maybe she would pretend that I was her boy that was killed *and* we would go in the front door *and* the porter would take off his cap *and* I would stop at the concierge's desk *and* ask for the key *and* she would stand by the elevator *and* it would go up very slowly clicking at all the floors *and* then our floor *and* the boy would open the door *and* stand there *and* she would step out *and* we would walk down the hall *and* I would put the key in the door *and* open it *and* go in *and* then take down the telephone *and* ask them to send a bottle of capri bianca in a silver bucket full of ice *and* you would hear the ice against the pail coming down the corridor *and* the boy would knock *and* I would say leave it outside the door please.

3.3 Methodology used in the Coordinator *and*

The following sections (3.3.1, 3.3.2, and 3.3.3) present the analytical method, evaluation, procedures, and instruments for analysing the ST coordinator *and* and its correspondents in the TTs.

3.3.1 Procedure

This chapter investigates how the coordinator *and* was translated in two translations of *A Farewell to Arms* (TT1 and TT2) by ʾAsmar and Baalabki. In chapter 2, I have discussed the formal (syntactic/structural) and functional (semantic) features of the

coordinator *and*, including how this element is constructed in English and Arabic syntactically, giving detailed information on the grammatical and semantic properties of this element in English and Arabic.

In the following sections, I will provide a formal and functional comparison between the use of the coordinator *and* in Hemingway's *A Farewell to Arms* its equivalents in Arabic TT1 and TT2. In addition, I used various databases to investigate whether *and* is a distinctive feature of Hemingway's style as shown in the following section (3.3.2).

3.3.2 Instruments

Using the Flesch-Kincaid Grade Level Tool and Wordsmith tools (Scotts 2011), I calculated the number of occurrences of *and* in the first nine chapters of the novel. Then, I calculated the overall number of occurrences of *and* in *A Farewell to Arm* and the occurrences of *and* as proportion of total words in the novel (see section 3.4.1).

Using the Flesch-Kincaid Grade Level tool, I calculated the level of reading difficulty of *A Farewell to Arms*, including the readability scores of the novel as table 3.2 shows. In addition, two databases (corpora) were used to find out whether *and* really is a distinctive feature of Hemingway's style as many authors state (cf. Section 1.18). The first database is the Corpus of English Novels (CEN) and the second is the Corpus of Contemporary American English (COCA). These two databases are used to gather 305 novels for analytical purposes. These novels are divided in two groups: i. novels written between 1881 and 1922, i.e. novels written before *A Farewell to Arms* (1929 being the date of publication of *A Farewell to Arms*), and ii. novels written between 1930 and 2011, i.e. novels written after *A Farewell to Arms*. The 305 novels were chosen randomly. This sample took around 4 months to collect. The Flesch-Kincaid Grade Level tool was used to provide information about the occurrences of *and* throughout these novels (for more details see section 3.4.1).

The corpus of data used in this thesis is drawn from the following databases (corpora):

- Corpus of English Novels (https://perswww.kuleuven.be/~u0044428/cen.htm). CEN compiled by Hendrik De Smet and designed to allow tracking of short-term language change, comparing usage across individual authors. This corpus covers 25 novelists from the same generation. The novelists are from United Kingdom, Ireland, and North American and were born between 1848 and 1963. Their novels are mainly written between 1881 and 1922.

- Corpus of Contemporary American English (http://corpus.byu.edu/coca/). COCA is the largest freely-available corpus of English. It was created by Mark Davies of Brigham Young University. The corpus contains more than 450 million words of text covering spoken, fiction, popular magazines, newspapers, and academic texts. It includes 20 million words each year from 1990-2012. In addition, the corpus is updated regularly. It is designed to suit current research on ongoing changes in the English language. It is easy to access and flexible to search through. It gives good insight into the meaning and use of words, and frequencies of words, allowing for comparison of the frequencies of words, phrases, and grammatical constructions by genre or over time.

The corpus consists entirely of text files (word and pdf. documents) and no post-editing has been done on the texts. The material is thus basic but completely flexible. It is not exactly contemporary to Hemingway, but it is a fairly close match.

My supervisor contacted one of his colleagues who in his turn recommended these databases. Dr. Hendrik De Smet, who compiled the Corpus of English Novels, is a Research Professor at the University of Leuven. The corpus produced by the two databases comprises novels and short stories largely by internationally known authors.

The corpus was chosen because it is large enough to provide fairly objective data regarding the use of *and* in novels and short stories from the periods both before and after Hemingway's *A Farewell to Arms* to compare with Hemingway's use of *and* in that novel and in his work more generally. The Flesch-Kincaid Grade Level tool and Wordsmith tools (Scotts 2011) were used to count the number of *ands* in these novels.

After conducting a sample study of 5 examples each of the coordinator *and* using Wordsmith tools (Scotts 2011), the instances of *and* were counted in the first nine chapters and in *A Farewell to Arms* overall. Then, I chose five paragraphs randomly from the first nine chapters of the ST. I found 100 instances of *and* in these 5 paragraphs in the ST and its correspondents in TT1, and TT2. These instances were sufficient to provide valid and credible results for the study. These paragraphs were compared to those corresponding translated paragraphs in TT1 and TT2, considering semantic and syntactic differences between the ST and the translations (TT1 and TT2). Then, a careful analysis was carried out of these designated examples of the coordination *and* in the ST and its correspondents in TT1 and TT2. I used an Excel spreadsheet to analyse the formal (syntactic/structural) and functional (semantic) features of *and* in the novel and its correspondents in TT1 and TT2. The organisation of

the Excel spread sheet is described in the following section (3.3.3), including the categories used to describe *and* in the source text (ST) and its Arabic translation equivalents in TT1 and TT2. The Excel spreadsheet for *and* is given in Appendix A: Chart No. 1: Analytical Summary of Coordination *and* in ST, TT1, and TT2.

3.3.3 Analytical Evaluation

In order to evaluate *and*, I identified the structural (syntactic) and functional (semantic) differences between 100 instances of *and* in the first 9 chapters of *A Farewell to Arms*. Then, I compared these instances with their correspondents in TT1 and TT2. I developed a set of features, subdivided into different categories, for analyzing ST, TT1, and TT2. In addition, a set of tables were produced to compare the percentage of each of the formal (syntactic/structural) and functional (semantic) features of *and* in the ST and its correspondents in TT1, and TT2.

These categories which I used for my analysis were based on the analyses in Kennedy (2003 pp.259-270), Dickins (2010 pp.1078-1080; 1082-1083; 1095-1099), Dickins et al. (2002 p.87; 52-76; 131-136), Saeed and Fareh (2006), Dendenne (2010 p.1; 6) and other scholars such as Carter and McCarthy (2006 pp.6-7; 181-182; 247; 265-268; 315-316; 557-558; 898; 902), Crystal (2008 p.115; 166; 462), Quirk et al. (1985 pp.918-920; 930-932; 932-935; 987; 1040-1041), Zhang (2010 p.9), Kammensjö (2006 pp.470-472), Waltisberg (2006 pp.466-469), Oshima and Houge (1991 p.165) (Othman 2004), Abdul-Raof (2006 pp.176-180), Hamdan and Fareh (1999), Saeed and Fareh 2006 p.21), and Illayyan (1990). Their categories were combined, reorganised, and amended to produce the following list of formal and functional categories for *and* in the Excel spreadsheets.

The following categories are used to describe the coordination *and* in the source text (ST) and the Arabic translation equivalents (TT1 and TT2).

1. General Organisation of Excel Chart – Coordination *and*

- Column A: Example no.
- Column B: ST page no.
- Column C: ST Extract Beginning
- Column D: ST Coordinator
- Column E: ST Context (extracted from ST)
- Column F: ST General Analysis
- Column G: ST Key Terms Analysis- Coordinator Function
- Column H: TT1 Page Number
- Column I: TT1 Coordinator (Equivalent)
- Column J: TT1 Context (TT1 equivalents of ST context)
- Column K: TT1 General Analysis

- Column L: TT1 Key Terms Analysis- Coordinator function
- Column M: TT2 Page Number
- Column N: TT2 Coordinator (Equivalent)
- Column O: TT2 Context (TT2 equivalents of ST context)
- Column P: TT2 General Analysis
- Column Q: TT2 Key Terms Analysis- Coordinator Function

A. ST Coordinator

1. And
2. Ø   – *corresponding to a coordinator in TT1 and/or TT2*

B. ST General Analysis

1. Adjective
2. Adjectival phrase
3. Adverb
4. Adverbial phrase (non-prepositional)
5. Article (the= al) noun
6. Clause
7. Noun
8. Noun phrase
9. Prepositional phrase
10. Relative clause
11. Sentence
12. Verb phrase
13. Deleted
14. None

C. ST Key Terms Analysis- Coordinator Function

1. Additive
2. Concessive
3. None
4. Resultative
5. Sequential

D. TT1 Coordinator (Equivalent) and TT2 Coordinator (Equivalent)

1. *wa*
2. *wa+lākin(na)*
3. *wa+negative*
4. *fa*
5. *ḥattā*
6. Deleted *(i.e. entire phase of which coordinator is a part deleted)*
7. Ø *(i.e. no coordinator used)*
8. *bal*
9. *ṭumma*
10. Adverbial phrase *(non-prepositional)*
11. Prepositional phrase
12. Other *(i.e. an equivalent not listed above)*

E. TT1 General Analysis and TT2 General Analysis

1. Adjective
2. Adjectival phrase
3. Adverb
4. Adverbial phrase *(non-prepositional)*
5. Article (the= al) noun
6. Clause *(excluding relative clause)*
7. Noun
8. Noun phrase

9. Prepositional phrase
10. Relative clause
11. Sentence
12. Verb phrase
13. Deleted
14. None

F. TT1 Key Terms Analysis- Coordinator function **and** *TT2 Key Terms Analysis- Coordinator function*

1. Additive
2. Concessive
3. None
4. Resultative
5. Sequential

Finally, an analysis of the percentages of the formal (syntactic/structural) and the functional (semantic) features of the coordination *and* in the ST, TT1 and TT2 is provided, in order to quantitatively identify stylistic differences between the ST and TTs (cf. Sections 3.4.1 – 3.4.2.3.3).

3.4 Data Analysis of the ST, TT1, and TT2 - Discussion of Coordinator *and* Results

The following sections provide a detailed analysis of the use of *and* in the original text of *A Farewell to Arms*. In order to define Hemingway's style in relation to *and*, the following section considers the overall frequency of *and* in the novel.

3.4.1 Overall Frequency of and in *A Farewell to Arms*

Using the Flesch-Kincaid Grade Level Tool, the researcher found that the total occurrences of *and* (as a word) in *A Farewell to Arms* was 3,171 and that *and* as a proportion of total words in the novel was 3.58% (i.e. 3,171 total occurrences of *and* ÷ 88,594 total words in the novel x 100). The following table (3.1) shows, for illustration, the number of occurrences of *and* in the first nine chapters of the novel.

Table 3.1: Total No. of Occurrences of *and* in the Novel

Chapters	Total No. of Occurrences
CH. 1	48
CH. 2	64
CH. 3	92
CH. 4	49
CH. 5	65
CH. 6	38
CH. 7	124
CH. 8	62
CH. 9	202
Total	**744 – Occurrences**

The Flesch-Kincaid Grade Level provides further information about the reading level of *A Farewell to Arms*, including the readability scores of the novel as the following table (table 3.2) shows:

Table 3.2: Readability Scores and Basic Statistics of *A Farewell to Arms*

Basic Statistics of *A Farewell to Arms* (from Word.docx copy of novel)	
Counts	
Words	88,594
Characters	374,165
Paragraphs	4,175
Sentences	10,285
Averages	
Sentences per paragraph	2.5
Words per sentence	8.5
Characters per word	3.9
Readability	
Passive sentences	1%
Flesch reading ease	90.9
Flesch-Kincaid grade level	2.6
Using Find (with whole word) for *and*	
Total occurrences of *and* (as a word) in novel *And* as proportion of total words in novel	3,171 $(3,171 \div 88,594 =) 3.58\%$ (0.0357924915908527)

Many scholars have claimed that Hemingway makes frequent use of "and" in his works (e.g. Sutherland 1972 pp.214-216). In order to test whether *and* really is a distinctive feature of Hemingway's style, I have counted the use of *and* in 305 novels to see whether this stylistic feature is equally prominent in other novelists both before and after Hemingway. I have divided the 305 novels into two groups: i. novels written between 1881 and 1922, i.e. novels written before *A Farewell to Arms* (1929 being the date of publication of *A Farewell to Arms*), and ii. novels written between 1930 and 2011, i.e. novels written after *A Farewell to Arms*. Using different databases, the sample was chosen randomly, taking around 4 months to collect. The Flesch-Kincaid Grade Level tool was used to provide information about the occurrences of *and* throughout

these novels. The results are laid out in the following tables - 3.3 and 3.4 (see Appendix B for Excel spreadsheets used to do the analyses: Chart No. 1, 2, 3, and 4).

Table 3.3: Number of Counted Novels

Novels between 1881 and 1922	*A Farewell to Arms* 1929	Hemingway's novels after 1930	Novels between 1932 and 2011, including Hemingway's Novels	Novels between 1932 and 2011, excluding Hemingway's novels	Total number of novels
256	1	6	42	36	305

Table 3.4: Occurrences of *and* as Percentage of all words in Hemingway and other Novels Counted during the Period 1881-2011

Novels between 1881 and 1922	*A Farewell to Arms* 1929	Hemingway's novels after 1930	Novels between 1932 and 2011, including Hemingway's novels	Novels between 1932 and 2011, excluding Hemingway's novels
2.39%	3.58%	3.76%	2.88%	2.77%

3.4.1.1 Results of the Overall Frequency of *and* in Hemingway Compared to other Authors

The results are as follows:

- As indicated above in this section, in *A Farewell to Arms* – *and* constitutes 3.58% of all words in the novel.

- The percentage use of *and* in *A Farewell to Arms* (3.58%) is distinctly higher than that in the novels published between 1881 and 1922, which is 2.39% and the novels published between 1932 and 2011 (2.77%).

- The novels published between 1932 and 2011 use *and* more frequently than the novels published between 1881 and 1922.

- Hemingway's novels which were published after 1929 use *and* slightly more frequently than *A Farewell to Arms* – 3.76% as compared to 3.58%.

3.4.2 Summary Analysis and Discussion of ST, TT1, and TT2

In this section, I will give a detailed analysis of the formal (structural, syntactic) and functional (semantic) differences in the novel (ST) and its translations (TT1 and TT2), using a number of randomly selected extracts. In order to do this, I chose five paragraphs randomly from the ST and compared these with the corresponding translated paragraphs in TT1 and TT2, considering semantic and syntactic differences between ST *and* and its correspondents in the translations (TT1 and TT2). The three texts will be compared in order to determine which of the translated texts is more stylistically like the ST, and more importantly to show the differences in the use of coordination in the ST, on the one hand, and TT1 and TT2 on the other. These differences will illustrate differences in the formal and functional features of *and* in the ST and its correspondences in TT1 and TT2. The analysis was made using an Excel spreadsheet (see Appendix A: Chart No. 1: Excel spreadsheet: Analysis Summary of Coordination (*and*) in ST, TT1 and TT2). The evaluation categories used in this analysis are provided in section 3.3.3.

3.4.2.1 Analysis of Formal Features of Coordinators

The following sections provide a detailed analysis of the relevant formal (structural, syntactic) features of the ST, TT1, and TT2.

3.4.2.1.1 Frequencies of Coordinators in ST, TT1, and TT2

The following table (3.5) shows the number of occurrences of the different ST inter-clausal and inter-sentential coordinators and their percentage as a proportion of total occurrences of ST coordinators.

Table 3.5: Number and Percentage of Occurrences of ST Coordinators

ST			
No.	ST coordinator	No. of occurrences	Percentage of total occurrences of coordinators
1	And	55	55%
2	Ø	45	45%
Total		100	100%

The figures for *and* are arrived at simply by counting actual occurrences of these in the ST.

The figures for Ø are made up of four categories: 1. Asyndetic ST intersentential coordination; 2. Asyndetic ST interclausal coordination; 3. Asyndetic ST interphrasal coordination; 4. 'Other' features, which do not involve coordination in the ST, but do involve coordination in TT1 and/or TT2. These are defined as follows:

1. Asyndetic intersentential coordination is defined for the purposes of this analysis as coordination between two ST sentences in which there is no ST coordinator, but there is a coordinator in either TT1 or TT2 or both. Asyndetic intersentential ST coordination is thus here defined comparatively. As I am focusing on translation shifts in coordination I have ignored all cases where there is asyndetic intersentential coordination in the ST which is relayed by asyndetic intersentential coordination in both TT1 and TT2. Asyndetic intersentential coordination is, of course, the norm in English across all written text types.

2. Asyndetic interclausal coordination is coordination between two clauses where there is no ST coordinator.

3. Asyndetic interphrasal coordination is coordination between two phrases which are not clauses. This category of 'not clauses' (non-clauses) includes verb phrases, as illustrated by the underlined elements in the following: 'He studies French and loves it'.

4. 'Other' coordination is where there is no coordination (whether intersentential or interclausal) in the ST, but there is coordination in either TT1 or TT2, or both.

The total of 45 occurrences of Ø ST coordinators identified in table 3.5 break down, according to the categories 1. Intersentential, 2. Interclausal, 3. Interphrasal, and 4. Other, as in Table 3.6:

Table 3.6: Number and Percentage of Occurrences of ST Ø Coordinators

		ST	
No.	ST coordinator	No. of occurrences	Percentage of total occurrences of all coordinators
1	Ø Intersentential	21	21%
2	Ø Interclausal	4	4%
3	Ø Interphrasal	3	3%
4	Ø Other	17	17%
Total		45 (out of 100 occurrences of coordinators in total)	45%

Tables 3.5 and 3.6 can be compared with Table 3.7, which shows the number of occurrences of the different coordinators in TT1 and TT2 and their percentage as a proportion of total occurrences of TT1 and TT2 coordinators.

Table 3.7: Number of Occurrences and Percentage of Different TT1 and TT2 Coordinators

No.	TT1 and TT2 coordinators	TT1		TT2	
		No. of occurrences	Percentage of occurrences	No. of occurrences	Percentage of occurrences
1	*wa*	56	56%	66	66%
2	*wa+lākin*	1	1%	0	0.00%
3	*wa+negative*	0	0.00%	1	1%
4	*fa*	7	7%	8	8%
5	*ḥattā*	2	2%	1	1%
6	Ø	28	28%	22	22%
7	*bal*	1	1%	0	0.00%
8	*ṯumma*	1	1%	2	2%
9	Adverbial phrase *(non-prepositional)*	1	1%	0	0.00%
10	Prepositional phrase	2	2%	0	0.00%
11	Other *(i.e. an equivalent not listed above)*	1	1%	0	0.00%
Total		100	100	100	100

The most striking thing to emerge from a comparison of tables 3.5 and 3.7 is that the number of occurrences of *wa* و in TT1 at 56 is only just higher than the number of occurrences of *and* in the ST at 55. Given that Arabic typically makes much more use of و than English (Dickins et al. 2002 p.87), this is suggestive of Hemingway's unusually dense use of *and*. The number of occurrences of *wa* و in TT2 at 66 is, of course, higher than the 55 occurrences of *and* in the ST, but still not hugely greater than the number of ST occurrences. In TT1, there are 7 deleted sentences. This also partially explains the high percentage of Ø (28%) in TT1, and the somewhat lower percentage (22%) in TT2.

In the following paragraphs, I will consider cases where the English ST has *and* in relation to TT1 and TT2. I will then go on to consider cases in which the English ST has Ø in relation to TT1 and TT2.

TT1 and TT2 correspondences to ST *and*

Table 3.8: TT1 correspondences to ST *and*

No.	TT1 correspondences to ST *and* Correspondence	Number of Occurrences	Percentage of occurrences
1	*wa*	29	52.72%
2	*wa+lākin(na)*	1	1.82%
3	*wa+negative*	0	0.00%
4	*fa*	2	3.64%
5	*ḥattā*	1	1.82%
6	Deleted	9	16.36%
7	Ø *(i.e. no corresponding element)*	9	16.36%
8	*bal*	0	0.00%
9	*ṯumma*	0	0.00%
10	Adverbial phrase *(non-prepositional)*	1	1.82%
11	Prepositional phrase	2	3.64%
12	Other *(i.e. an equivalent not listed above)*	1	1.82%
Total		55	100%

Table 3.9: TT2 correspondences to ST *and*

No.	TT2 correspondences to ST *and*	Number of	Percentage of
1	*wa*	36	65.45%
2	*wa+lākin(na)*	0	0.00%
3	*wa+negative*	1	1.82%
4	*fa*	7	12.73%
5	*ḥattā*	1	1.82%
6	Deleted	0	0.00%
7	Ø *(i.e. no corresponding element)*	9	16.36%
8	*bal*	0	0.00%
9	*ṯumma*	1	1.82%
10	Adverbial phrase *(non-prepositional)*	0	0.00%
11	Prepositional phrase	0	0.00%
12	Other *(i.e. an equivalent not listed*	0	0.00%
Total		55	100%

As tables 3.8 and 3.9 above show, ST *and* is preponderantly translated by TT *wa*, in 29 cases (52.72% of total cases) in TT1 and 36 cases (65.45% of total cases) in TT2. TT1 and TT2 do, however, show interesting differences. In TT1, 9 out of 55 ST cases (16.36%) of *and* are deleted, reflecting a strong tendency in TT1 generally to edit out (delete) ST material (cf. Waltisberg 2006 pp.467-468; Abdul-Raof 2006 pp.176-177; Dickins et al. 2002 p.87). In a further 9 cases (16.36%) ST *and* has no corresponding

TT1 element. TT1 makes relatively little use of other Arabic coordinators apart from *wa*. There are 2 TT1 cases of *fa* (3.64%), but none of *bal*, or *ṯumma*.

TT2 does not delete (edit out) material from the ST in the same way as TT1: there are no cases of deletion of ST *and* in TT2. This partly accounts for the greater use of *wa* (36 cases; 65.45% of total cases) in TT2, than in TT1 (29 cases; 52.72%). The other Arabic coordinator, *fa* also scores higher in TT2 than TT1: 7 cases, 12.73% (compared to 2 cases, 3.64%, for TT1). As in TT1, *bal, wa+negative*, and *ṯumma* do not score highly in TT2, with one case in TT2 of *ṯumma* and *wa+negative* of (1.82%) and none of *bal* (0.00%).

Just as TT1 scores highly for Ø correspondence to ST *and* (with 9 cases, 16.36% of total cases), so does TT2, with 9 cases (16.36%). This emphasises the fact that while Arabic typically makes dense use of the coordinators *wa*, and also *fa*, these two Arabic coordinators do not simply encompass all uses of English *and*: the uses of English *and* is not simply a sub-set of the uses of Arabic *wa* and *fa*, as might be imagined. That is to say, Arabic *wa* and *fa* do not necessarily have the same functions as does *and* in English.

TT1 and TT2 correspondences to ST Ø

Table 3.10: *TT1 correspondences to ST Ø*

No.	*TT1 correspondences to ST Ø* Correspondence	Number of Occurrences	Percentage of occurrences
1	*wa*	27	60.00%
2	*wa+lākin(na)*	0	0.00%
3	*wa+negative*	0	0.00%
4	*fa*	5	11.11%
5	*ḥattā*	1	2.22%
6	Deleted	0	0.00%
7	Ø *(i.e. no corresponding element)*	10	22.22%
8	*bal*	1	2.22%
9	*ṯumma*	1	2.22%
10	Adverbial phrase *(non-prepositional)*	0	00.00%
11	Prepositional phrase	0	00.00%
12	Other *(i.e. an equivalent not listed above)*	0	00.00%
Total		45	100%

Table 3.11: *TT2 correspondences to ST Ø*

No.	*TT2 correspondences to ST Ø* Correspondence	Number of Occurrences	Percentage of occurrences
1	*wa*	30	66.67%
2	*wa+lākin(na)*	0	0.00%
3	*wa+negative*	0	0.00%
4	*fa*	1	2.22%
5	*ḥattā*	0	0.00%
6	Deleted	0	0.00%
7	*Ø (i.e. no corresponding element)*	13	28.89%
8	*bal*	0	0.00%
9	*ṯumma*	1	2.22%
10	Adverbial phrase *(non-prepositional)*	0	0.00%
11	Prepositional phrase	0	0.00%
12	Other *(i.e. an equivalent not listed above)*	0	0.00%
Total		45	100%

As tables 3.10 and 3.11 above show, both TT1 and TT2 make extensive use of *wa* where the ST does not have a coordinator. In TT1, 27 cases out of 45 (60.00%) involve *wa*, while 5 cases (11.11%) involve *fa*, with 1 case each of *bal* and *ṯumma* (2.22%). More insightful tables are, however, obtained by removing from the calculation (i) instances in which TT1 Ø corresponds to ST Ø, i.e. where there is no coordinator in either the ST or TT1, and (ii) instances in which a TT1 non-coordinator corresponds to ST Ø. This removes all instances in which there is no coordination either in the ST or in TT1 – i.e. all instances which are irrelevant for a consideration of correspondences between the ST and TT1 in terms of coordination. (These tables are only included in the original calculation because that calculation involves a comparison not only between ST and TT1, but between ST, TT1 and TT2. Where there is a Ø in TT1, there may be a non-zero in TT2, and vice versa.) Removing instances in which TT1 Ø corresponds to ST Ø (10 cases out of 45 overall cases) and instances in which TT1 non-coordinator corresponds to ST Ø (there is only one case of this in TT1, involving *ḥattā*), leaves 34 cases of TT1 coordinator for ST Ø or (other) non-coordinator. Of these 34 ST cases, 27 (i.e. 79.41%) are relayed by TT1 *wa*, 5 cases (i.e. 14.71%) are relayed by TT1 *fa*, 1 case (i.e. 2.94%) is relayed by TT1 *bal*, and 1 cases (i.e. 2.94%) is relayed by TT1 *ṯumma*.

In TT2, 30 cases out of 45 (66.67%) involve *wa*, while only 1 case (2.22%) involves *fa*. There are 13 cases of Ø (i.e. 28.89%) and 1 case of *ṯumma* (2.22%). More insightful figures are, however, obtained by removing from the calculation (i) instances in which

TT2 Ø corresponds to ST Ø, i.e. where there is no coordinator in either the ST or TT2 (but where TT1 has coordination), and (ii) instances in which a TT2 non-coordinator corresponds to ST Ø (but where TT1 has a coordinator). This removes all instances in which there is no coordination either in the ST or in TT2 – i.e. all instances which are irrelevant for a consideration of correspondences between the ST and TT2 in terms of coordination. The following table, 3.12, shows the results after removing instances in which TT2 Ø corresponds to ST Ø (13 cases out of 45 overall cases) and instances in which TT2 non-coordinator corresponds to ST Ø (there are, in fact, none of these), leaves 32 cases of TT2 coordinator for ST Ø or (other) non-coordinator. Of these 32 ST cases, 30 (i.e. 93.75%) are relayed by TT2 *wa*, 1 case (i.e. 3.13%) is relayed by TT2 *ṯumma*, and 1 case (i.e. 3.13%) is relayed by TT2 *fa*. That is to say, where a coordinator is used in TT2 corresponding to no coordinator in ST, this TT2 coordinator is in almost all cases *wa*.

Table 3.12: TT2 without Ø Correspondences to ST Ø

No.	TT2 without Ø correspondences to ST Ø Correspondence	Number of Occurrences	Percentage of occurrences
1	*wa*	30	93.75%
2	*wa+lākin(na)*	0	0.00%
3	*fa*	1	3.13%
4	*ḥattā*	0	0.00%
5	Deleted	0	0.00%
6	*bal*	0	0.00%
7	*ṯumma*	1	3.13%
8	Adverbial phrase *(non-prepositional)*	0	0.00%
9	Prepositional phrase	0	0.00%
10	Other *(i.e. an equivalent not listed above)*	0	0.00%
Total		**32**	**100%**

3.4.2.1.2 Summary of the Formal (Syntactic/ Structural) Results in the ST, TT1, and TT2

The analyses given in this section can be summarized as follows.

1. ST, TT1 and TT2 all make dense use of coordinators (in the ST, of course, *and* is the only coordinator investigated).

2. As might be expected, given the preponderance of coordination in Arabic generally, most cases of ST *and* are translated in both TT1 and TT2 by a TT coordinator, especially the basic coordinator *wa*, and then *fa*.

3. However, as might not be expected, there are significant number of cases of ST *and* which are not translated by a coordinator in TT1 or TT2, or both.

4. A significant proportion of non-coordinators in the ST are translated by a coordinator (particularly *wa*) in TT1 or TT2, or both.

5. In TT1 and TT2, *wa* is the predominant coordinator throughout, following the general pattern for Arabic (Dickins et al. 2002 p.87). *fa* is most significant as a correspondent of *and* in TT2 and a correspondent of Ø in TT1. There is no obvious reason for these facts.

3.4.2.2 Grammatical Classes Connected by Coordinators in ST, TT1, and TT2

In this section, I will consider the grammatical classes which are connected by the coordinators in the ST, TT1 and TT2. This will provide insights into the ways in which the TTs differ from the ST in their deployment of coordination.

Table 3.13 below considers the different structures which are connected by coordinators in the ST, TT1 or TT2, or any two or all three of these. The results thus include not only cases of coordination in the ST, but also cases where a ST non-coordinator (Ø coordinator) is translated by a coordinator in either TT1 or TT2, or both.

Table 3.13: Number of Occurrences and Percentages of Different Structures Connected by Coordinators in ST, TT1, and TT2

No.	Different Structures - Coordinators Connect	ST	ST-Percentage	TT1	TT1 – Percentage	TT2	TT2 – Percentage
1	Adjective–Adjectival phrase	1	1%	0	0.00%	0	0.00%
2	Adjective–Adjectival–Adjective	2	2%	0	0.00%	0	0.00%
3	Adjective–Adjective	2	2%	1	1%	2	2%
4	Clause–Clause	19	19%	52	52%	60	60%
5	Clause–Clause–Verb Phrase–Verb Phrase–Verb Phrase–Verb Phrase	1	1%	0	0.00%	0	0.00%
6	Clause–Clause–Clause–Clause	3	3%	3	3%	0	0.00%
7	Clause–Clause–Clause	5	5%	0	0.00%	3	3%
8	Clause–Prepositional phrase	1	1%	3	3%	1	1%
9	Clause–Verb phrase–Verb phrase	6	6%	0	0.00%	0	0.00%
10	Noun Phrase–Noun	1	1%	0	0.00%	0	0.00%
11	Noun phrase–Noun phrase	4	4%	2	2%	3	3%
12	Noun phrase–Noun phrase–Noun phrase	2	2%	0	0.00%	0	0.00%
13	Noun phrase–Noun phrase–Noun phrase–Noun phrase	4	4%	0	0.00%	0	0.00%
14	Noun–Noun	1	1%	0	0.00%	1	1%
15	Prepositional Phrase–Prepositional Phrase	1	1%	3	3%	1	1%
16	Verb phrase–Verb phrase	6	6%	0	0.00%	0	0.00%
17	Verb phrase–Verb	1	1%	0	0.00%	0	0.00%
18	Verb phrase–Verb phrase–Verb phrase–Verb phrase	2	2%	0	0.00%	0	0.00%
19	Verb–Verb phrase	1	1%	0	0.00%	0	0.00%
20	None	37	37%	22	22%	13	13%
21	Noun phrase–Prepositional phrase	0	0.00%	1	1%	0	0.00%
22	Other–Clause	0	0.00%	1	1%	0	0.00%
23	Sentence–Sentence	0	0.00%	11	11%	9	9%
24	Adjective–Clause	0	0.00%	0	0.00%	1	1%
25	Clause–Clause–Clause–Clause–Clause	0	0.00%	0	0.00%	3	3%
26	Noun phrase–Noun phrase–Clause	0	0.00%	0	0.00%	2	2%
27	Relative Clause–Relative clause	0	0.00%	0	0.00%	1	1%
28	Adjectival phrase–Adjectival phrase	0	0.00%	1	1%	0	0.00%
	Total	**100**	**100%**		**100%**	**100**	**100%**

3.4.2.2.1 Summary of Results for Grammatical Classes Connected by Coordinators in ST, TT1, and TT2

The most striking result in Table 3.13 relates to *and* 'clause–clause' connection. While this is relatively uncommon in the ST with 19 cases (19%), its correspondents – with *wa-* or *fa-* connecting two clauses are extremely common in TT1 with 52 cases (52%) and even more dominant in TT2 with 60 cases (60%). The ST shows a significant

number of other coordination types which are either rare or non-existent in TT1 and TT2. There are thus 6 occurrences (6%) of Verb Phrase–Verb Phrase coordination and none in TT1 and TT2. There are similarly 6 occurrences (6%) of Clause –Verb Phrase – Verb Phrase coordination in the ST.

Noun Phrase–Noun Phrase coordination is found in both the ST and TT1 and TT2 – with 4 cases (4%) in the ST, 2 cases (2%) in TT1, and 3 cases (3%) in TT2, as might be expected. Interestingly, however, more complex patterns involving Noun Phrases are much more common in the ST than in either TT1 or TT2: the ST has 4 occurrences (4%) of Noun phrase–Noun phrase–Noun phrase–Noun phrase coordination, while TT1 and TT2 have no occurrences.

More generally, the ST makes significantly greater use than either TT1 or TT2 of complex coordination involving 3 or more elements (with respect to clause, verb phrases, and noun phrases – as noted in the previous paragraphs, and with respect to other combinations). This is a surprising result, given the general tendency of Arabic to have longer and more complex listing structures than English (cf. Dickins 2010), and is suggestive of an unusual pattern (style) of coordination in Hemingway being relayed by a much more 'normalised' coordination pattern (style) in TT1 and TT2.

The only form of coordination which is significantly more common in TT1 and TT2 than in the ST is Sentence–Sentence coordination. There are no examples (0%) of this in the extracts from the original Hemingway text (i.e. no sentences in the ST begin with *And*), while there are 11 examples (11%) in TT1 and 9 examples (9%) in TT2. Sentence-initial *And* is a very marked feature in English, but common in Arabic. In this respect, both the ST and TT1 and TT2 are probably fairly stylistically normal.

3.4.2.3 Functions of Coordinators

In the previous section, I considered the relative frequencies of coordinators and non-coordinators in the ST, TT1 and TT2 – i.e. I considered formal (syntactic, structural) correspondences. In this section I will consider the functions of coordinators in the ST, TT1 and TT2. That is to say, I will look at functional (semantic) correspondences, identifying patterns of functional shift between the ST, and TT1 / TT2.

As noted in the previous section, the following functional categories have been established for coordinators in this thesis:

1. Additive
2. Concessive

3. Resultative
4. Sequential
5. None

3.4.2.3.1 Frequencies of Different Functional Categories in ST, TT1, and TT2

I will consider first the overall frequencies of the different functional categories in the ST, TT1, and TT2. This will establish, in basic terms at least, the overall 'orientation' of each text, in terms of the categories, additive, concessive, none, resultative, and sequential.

The following table shows these frequencies:

Table 3.14: Overall frequencies of the functional categories *additive, concessive, none, resultative,* **and** *sequential* **in ST, TT1 and TT2**

Overall frequencies of the functional categories *additive, concessive, none, resultative,* and *sequential* in ST, TT1 and TT2			
Functional Category	**ST**	**TT1**	**TT2**
Additive	47 (47.00%)	55 (55.00%)	67 (67.00%)
Concessive	0 (00.00%)	0 (00.00%)	1 (1.00%)
None	30 (30.00%)	24 (24.00%)	13 (13.00%)
Resultative	0 (00.00%)	3 (3.00%)	3 (3.00%)
Sequential	23 (23.00%)	18 (18.00%)	16 (16.00%)
Total	100 (100%)	100 (100%)	100 (100%)

These results show a greater tendency for ST elements to show no connection ('none') than both TT1 and TT2 elements, suggesting a tendency to provide relationships between entities, events, etc. in TT1 and TT2, where none exist in the ST. By contrast, both TT1 and TT2 tend to be more additive than the ST, suggesting that the primary connection made in both TT1 and TT2 is simply one of 'association' ('additiveness'). The ST also more commonly signals sequentiality than does either TT1 or TT2, suggesting that temporal succession is more highlighted in the ST than in either TT1 or TT2. By contrast, there are no examples of resultativeness in the ST, but 3 examples (3% of total examples) in both TT1 and TT2. Resultativeness is stronger than sequentiality: both involve temporal succession, but resultativeness also involves causation. While the ST tends to present events as sequential, there is a tendency in TT1 and TT2 to present them either as not sequential at all, or if they are sequential as resultative. There are very few concessive elements (only 1 example, in TT2).

These results, of course, only present information in relation to coordinators and their immediate correspondents. Other factors, such as the compensatory use of verbs to denote sequentiality or resultativeness in the ST or the TTs have not been considered, either here or in subsequent discussion in this chapter, due to restrictions of time and focus.

The following table shows the functions of *and* in the ST and their correspondences in TT1 and TT2.

Table 3.15: Frequencies in relation to ST *and* of the functional categories *additive, concessive, none, resultative,* and *sequential* in ST, TT1 and TT2

Frequencies in relation to ST *and* of the functional categories *additive, concessive, none, resultative,* and *sequential* in ST, TT1 and TT2			
Functional Category	**ST**	**TT1**	**TT2**
Additive	39 (70.91%)	32 (58.81%)	39 (70.91%)
Concessive	0 (00.00%)	0 (00.00%)	1 (1.82%)
None	0 (00.00%)	15 (27.27%)	3 (5.45%)
Resultative	0 (00.00%)	1 (1.82%)	3 (5.45%)
Sequential	16 (29.09%)	7 (12.73%)	9 (16.36%)
Total	55 (100%)	55 (100%)	55 (100%)

As the above table shows, ST *and* is only used for two purposes: additive and sequential. Additive is predominant in the ST, with 39 cases out of 55 (70.91% of total occurrences), while sequential occurs in 16 ST cases (29.09%). Additive is as common in TT2 as it is in ST (39 cases; 70.91%), and somewhat less common in TT1, with 32 cases (58.81%). While the ST has no cases of none, both TT1 and TT2 have some cases of none– 15 in TT1 (27.27%) and a much smaller number, 3 (5.45%) in TT2. There is thus a small general tendency in TT1 and TT2 to weaken relations expressed by ST *and* from additive towards none. There is also a general tendency in TT1 and TST2 to alter sequential ST relations: while there are 16 ST cases of sequential in ST (29.09%), there are only 7 (12.73%) in TT1 and 9 in TT2 (16.36%). This alteration of ST sequential relations seems to mainly involving weakening in the direction of additive or none in TT1 and TT2. There is, however, a minor converse tendency, to strengthen ST relations in the TTs, giving more resultatives in both TT1 and TT2 than in the ST; while the ST has no resultatives, TT1 has 1 (1.82%) and TT2 has 3 (5.45%).

3.4.2.3.2 Functions of Correspondences Involving a Coordinator in TT1 or TT2, or both, Corresponding to a Non-coordinator in ST

The following table shows the functions of correspondences involving a coordinator in TT1 or TT2, or both, corresponding to a non-coordinator in the ST.

Table 3.16: Frequencies in relation to ST Ø (and TT coordinator) of the functional categories *additive, concessive, none, resultative,* **and** *sequential* **in ST, TT1 and TT2**

Frequencies in relation to ST Ø (and TT coordinator) of the functional categories *additive, concessive, none, resultative,* and *sequential* in ST, TT1 and TT2			
Functional Category	**ST**	**TT1**	**TT2**
Additive	8 (17.78%)	23 (51.11%)	28 (62.22%)
Concessive	0 (00.00%)	0 (00.00%)	0 (00.00%)
None	30 (66.67%)	9 (20.00%)	10 (22.22%)
Resultative	0 (00.00%)	2 (4.44%)	0 (00.00%)
Sequential	7 (15.56%)	11 (24.44%)	7 (15.56%)
Total	45 (100%)	45 (100%)	45 (100%)

Here, 'none' is the most common category in the ST with 30 cases out of 55 (66.67% of the total), as might be expected, given that there is no coordinator in the ST. The second commonest category in the ST is additive, with 8 cases (17.78% of total). It is striking that in both TT1 and TT2, the additive category becomes predominant, with 23 cases (51.11%) in TT1 and 28 cases (62.22%) in TT2. The 'none' category is drastically reduced in both TT1 and TT2. Compared to the 30 cases of 'none' (66.67%) in the ST, there are only 9 cases (20.00%) in TT1 and 10 cases (22.22%) in TT2. In general therefore, in this area of investigation, both TTs are dominantly additive, while the ST is dominantly 'none'. The ST and TT2 are equally sequential – 7 cases (15.56%) for both – and equally resultative – no cases for either. TT2, however, is more sequential – 11 cases (24.44%) – and more resultative – 2 cases (4.44%) – than either the ST or TT1.

3.4.2.3.3 Summary of Functional Results for ST, TT1, and TT2

This section has analysed the frequencies of different functional categories in the ST, TT1 and TT2. These can be summarized as follows:

1. Overall, additive is dominant in TT1 and TT2 (Table 3.14), while 'none' (no connection) is much commoner in the ST than in the TTs – giving a general pattern of non-specific connectedness in the TTs, and a greater sense of disconnectedness in the ST.

2. *And* (Table 3.15), however, provides a strong sense of either additiveness or sequentiality in the ST, while its TT correspondents show a wider variety of functions, including a large degree of 'none' (non-connection) in TT1.

3. Finally, where there is no coordinator in the ST, 'none' (no connection) predominates (Table 3.16), while in the TT correspondents additiveness predominates, with a significant secondary presence of sequentiality in TT2.

3.5 Summary of ST Coordinator *and* and its TT Correspondents

This section provides a summary of the previous discussion of the coordinator *and* regarding the style of the ST, as follows:

- **Readability scores and basic statistics.** The total number of occurrences of *and* (as a word) in the novel is 3,171 and *and* as a proportion of total words in the novel is 3.58%.

- **Overall frequency of *and* in *A Farewell to Arms* and the CEN and COCA corpora comprising 305 novels dated between 1881-1922 and 1930-2011.** Hemingway's use of *and* in *A Farewell to Arms* (3.58%) is higher both than the novels published between 1881 and 1922 (2.39%), and than the novels published between 1932 and 2011 (2.77%). Hemingway uses *and* in his novels after 1929 (3.76%) slightly more than in *A Farewell to Arms.*

- **Analysis of formal features of coordinators in ST and TTs.** TT1 and TT2 respectively (56% and 66%) use *wa* و more than in the ST (55%). TT1 and TT2 deleted *and* in 28% and 22% of cases respectively.

- **TT1 and TT2 correspondences to ST *and*.** ST *and* is preponderantly translated by TT *wa* at 52.72% in TT1 and 65.45% in TT2. In TT1, *and* has no corresponding element in 16.36% of cases and is translated by *fa* in 3.64%. In TT2 *and* has no corresponding element in 0% of cases and is translated by *fa-* in 12.73% of.

- **TT1 and TT2 correspondences to ST Ø.** TT1 and TT2 make extensive use of *wa* where the ST does not have a coordinator. In TT1, 45 (60.00%) of cases involve *wa*, 5 cases (11.11%) involve *fa*, and 1 case each involve *bal* and *ṯumma* (2.22%). In TT2 30 cases out of 45 (66.67%) involve *wa*, while only 1 case (2.22%) involves *fa*, and 1 case *ṯumma* (2.22%).

- **Grammatical classes connected by coordinators in ST, TT1, and TT2.** Clause-clause connection is relatively uncommon in the ST with 19 cases (19%),

extremely common in TT1 with 52 cases (52%) and even more dominant in TT2 with 60 cases (60%). 'Verb Phrase–Verb Phrase coordination' and 'Clause – Verb Phrase –Verb Phrase coordination' score (6%) each in the ST and none in TT1 and TT2. Noun phrase–Noun phrase–Noun phrase–Noun phrase coordination score 4% in the ST, but none in TT1 and TT2. Complex coordination involving 3 or more elements is significantly greater used in the ST than in TT1 and TT2. Noun Phrase–Noun Phrase coordination is found in the ST, TT1, and TT2 – with a percentage of 4% in the ST, 2% in TT1, and 3% in TT2. Sentence–Sentence coordination scores 11% in TT1, 9% in TT2, and none in the ST.

- **Functions of coordinators.** Additiveness is dominant in TT1 and TT2. The 'none' feature (no connection) is much commoner in the ST than in the TTs. The additiveness or sequentiality function is more common in the ST than in TTs. In relation to ST Ø, additiveness predominates in TT1, with a significant secondary presence of sequentiality in TT2.

3.6 The Coordinator *and:* General Conclusions

This chapter has investigated the frequency, the formal (syntactic/structural) and functional (semantic – denotative and connotative) features of *and* in *A Farwell to Arms*. It has found (cf. section 3.4.1) that Hemingway uses *and* more frequently (at 3.58% of all words in *A Farewell to Arms*) than a sub-corpus of novels published between 1881 and 1922 (where *and* constitutes 2.39% of all words) and a sub-corpus of novels published between 1932 and 2011 (where *and* constitutes 2.77% of all words). Given that Hemingway's style – including his use of *and* – is typically said to have influenced the overall style of modern novels, it is not surprising that Hemingway uses *and* more frequently in *A Farewell to Arms* than do novelists who wrote before him (the 1881–1922 sub-corpus of novels). It is also not surprising that the post-*Farewell-to-Arms* sub-corpus (the 1932–2011 novels) makes more frequent use of *and* at 2.77% of all words, than the pre-*Farewell-to-Arms* sub-corpus (the 1932-2011 novels) at 2.39% of all words. What is more striking is that Hemingway makes more frequent use of *and* in *A Farewell to Arms* than do either the pre-*Farewell-to-Arms* sub-corpus (the 1881-1922 novels), or the post-*Farewell-to-Arms* sub-corpus (the 1932-2011 novels). Hemingway's use of *and* in *A Farewell to Arms* is thus more frequent than is the case in

general contemporary novel-writing – corroborating the view that the frequent use of *and* is a particular feature of Hemingway's style.

Regarding the formal (syntactic/structural) aspects of Hemingway's use of *and*, and the use of coordinators in TT1 and TT2 (cf. section 3.4.2.1.2), this chapter has found that: 1. ST, TT1 and TT2 all make dense use of coordinators (in the ST *and* being the only coordinator investigated); 2. As might be expected, given the preponderance of coordination in Arabic generally, most cases of ST *and* are translated in both TT1 and TT2 by a TT coordinator, especially the basic coordinators *wa*, and then *fa*; 3. However, as might not be expected, there are a significant number of cases of ST *and* which are not translated by a coordinator in TT1 or TT2, or both; 4. A significant proportion of non-coordinators (Ø) in the ST are translated by a coordinator (particularly *wa*) in TT1 or TT2, or both; 5. In TT1 and TT2, *wa* is the predominant coordinator throughout, following the general pattern for Arabic (Dickins et al. 2002 p.87). *fa* is most significant as a correspondent of *and* in TT2 and a correspondent of Ø in TT1.

Regarding the functional (semantic – both denotative and connotative) aspects of Hemingway's use of *and*, and the use of coordinators in TT1 and TT2 (cf. section 3.4.2.3.3), this chapter has found that: 1. The additive function is dominant in TT1 and TT2, while 'none' (no connection) is much commoner in the ST than in the TTs – giving a general pattern of non-specific connectedness in the TTs, and a greater sense of disconnectedness in the ST; 2. *And* provides a strong sense of either additiveness or sequentiality in the ST, while its TTs correspondents show a wider variety of functions, including a large degree of 'none' (non-connection) in TT1; 3. Where there is no coordinator in the ST, 'none' feature (no connection) predominates, while in the TT correspondents additiveness predominates, with a significant secondary presence of sequentiality in TT2.

The extensive use of *and* by Hemingway in *A Farewell to Arms* thus seems to bring to the fore senses of general connection (additiveness) and sequentiality (point 1 – Section 3.4.2.3.3). This is somewhat dissipated, particularly through an increase in 'none' (non-connection), in the TTs (point 2 – Section 3.4.2.3.3), although there is a degree of compensation for it in the TTs via the use of coordinators (and other devices) to translate ST non-coordination (point 3 – Section 3.4.2.3.3).

CHAPTER IV: Data Analysis of Existential *there* and Dummy *it*

4.1 Introduction

This chapter provides a quantitative analysis, using functional (semantic) categories which I have developed in this thesis of existential *there* and dummy *it* in *A Farewell to Arms* and its correspondents in TT1 and TT2. It provides a detailed statistical analysis of the formal (structural/syntactic) and functional (semantic) differences between existential *there* and dummy *it* in the novel (ST) and its translations (TT1 and TT2), thereby quantifying differences between the author style and the translators' styles.

For a general discussion of dummy elements across different languages, I made use of Crystal (2008), which is the standard lexicographical reference work for linguistics. For the formal (syntactic/structural) and functional (semantic) properties of existential *there* and dummy *it*, I used, and further synthesized, analyses in Quirk et al. (1985), and Carter and McCarthy (2006), which are standard reference grammars of English. I also made use of the insightful articles of Mcdavid and O'Cain (1977), Olofsson (2011), and Jenset (2013). For the formal (syntactic/structural) and functional (semantic) properties of dummy elements in Arabic, I made use of the following authoritative linguistic reference works: Al-Hamad and Al-Zo'ubi (1993), Al-Afghani (2003), Muftī (2013), and El Kassas (2014). For the translation of dummy elements between English and Arabic, I made use of Aziz (1995).

4.2 Introduction to the Use of Existential *there* and Dummy *it* in *A Farewell to Arms*

Hemingway uses existential *there* and dummy *it* in *A Farewell to Arms* frequently, as simple English structures reflecting his overall his simple style. Dummy *it* and existential *there* in Hemingway's novel are clearly sometimes used to focus on the information that follows these terms rather than on the subject itself. The use of these structures, together with other stylistic devices such as the avoidance of the passive voice, helps Hemingway minimize verbosity.

4.3 Data Analysis of the Source Text (ST) – Introduction to Dummy *it* and Existential *there*

As mentioned, Hemingway uses existential *there* and dummy *it* frequently. The following are different sentences involving existential *there* and dummy *it* extracted from the novel.

Examples of Dummy *it*

1) In the dark *it* was like summer lightning, but the nights were cool and there was not the feeling of a storm coming (Hemingway 1929 p.3).

   - TT1 and TT2: This sentence was deleted completely from the translation.

2) and if the car went especially fast *it* was probably the King (Hemingway 1929 p.4).

   - TT1 وكنا نعرف حين تتميز احداها بسرعه فائقه، انها تقل الملك..

   - TT2 وكنا نعرف حين تمر احداها بسرعه فائقه، انها تقل الملك..

3) …… suddenly we were in it and *it* was snow (Hemingway 1929 p.6).

   - TT1 وفجأه انتشر الضباب وعزلني عن كل شيء، فلم اشعر الا والثلج يتساقط عليَ

   - TT2 وفجأه انتشر الضباب وعزلني عن كل شيء، فلم اشعر الا بالثلج يتساقط عليَ

4) Did you ever read the Black Pig'? asked the lieutenant. "I will get you a copy. *It* was that which shook my faith (Hemingway 1929 p.7).

   - TT1 لقد كان مضمونه اقوى ما هز ايماني بالدين وعقيدتي ب..

   - TT2 لقد كان مضمونه اقوى ما هز ايماني بالدين وعقيدتي ب..

5) You would like the people and though *it* is cold *it* is clear and dry (Hemingway 1929 p.9).

   - TT1 وبالرغم من انها منطقه بارده، الا أن السماء هناك صافيه دائما

   - TT2 وبالرغم من انها منطقه بارده، فالسماء هناك صافيه دائما

Examples of Existential *there*

1) In the bed of the river ***there*** were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels (Hemingway 1929 p.3).

   - TT1 وفي قاع النهر من ناحية الضفه، كان الحصى براقا لامعا..

   - TT2 وفي قاع النهر من ناحية الضفه، كان الحصى براقا لامعا..

2) The plain was rich with crops; ***there*** were many orchards of fruits trees beyond the plain the mountains were brown and bare (Hemingway 1929 p.3).

   - TT1 فهناك العديد من بساتين الفاكهة وحدائق الازهار الموسمية

- TT2 فهناك العديد من بساتين الفاكهة وحدائق الازهار الموسمية

3) *There* was fighting in the mountains and at night we could see the flashes from the artillery. In the dark it was like summer lightning, but the nights were cool and (Hemingway 1929 p.3).

- TT1 وعلى سفوحه الصخريه القاتمة كانت تدور معارك ضارية، ويحتدم القتال ليل نهار
- TT2 وعلى سفوحه الصخريه القاتمة كانت معارك ضارية تدور رحاها، ويحتدم القتال ليل نهار

4) *There* was not the feeling of a storm coming. Sometimes in the dark we heard the troops marching under the window and guns going past pulled by motor-tractors (Hemingway 1929 p.3).

- TT1 this sentence was completely omitted in TT1
- TT2 this sentence was omitted in TT2

5) *There* was much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and gray motor trucks that carried men, and other trucks with loads covered with canvas that moved slower in the traffic (Hemingway 1929 p.3).

- TT1 كانت الحركة دائما أثناء الليل.
- TT2 كانت الحركة دائماً في أثناء الليل.

6) *There* were big guns too that passed in the day drawn by tractors, the long barrels of the guns covered with green branches and green leafy branches and vines laid over the tractors (Hemingway 1929 p.3).

- TT1 this sentence was omitted in TT1
- TT2 This sentence was omitted in TT2

7) *There* was fighting for that mountain too, but it was not successful (Hemingway 1929 p.4).

- TT1 the sentence was omitted in TT1
- TT2 the sentence was omitted in TT2

8) *There* were mists over the river and clouds on the mountain (Hemingway 1929 p.4).

- TT1 الضباب منتشر فوق صفحة النهر، وفي أعالي الجبال تتزاحم قطع الغيوم متزاحمة متلاحمة.
- TT2 الضباب منتشر فوق صفحة النهر، وفي أعالي الجبال قطع الغيوم متزاحمة متلاحمة.

9) *There* were small gray motor cars that passed going very fast (Hemingway 1929 p.4).

- TT1 بينما سيارة "جيب" رمادية اللون، تنهب الأرض في الفترة بعد الفترة،
- TT2 بينما سيارة "جيب" رمادية اللون، تنهب الأرض فترة بعد فترة.

10) usually there was an officer on the seat with the driver and more officers in the back seat (Hemingway 1929 p.4).

- TT1 وقد جلس في داخلها الى جوار السائق أحد كبار الضباط، وفي الخلف ضباطه المرافقون.
- TT2 وقد جلس في داخلها على جوار السائق أحد كبار الضباط، وخلفه ضباطه المرافقون.

4.4 Methodology of Existential *there* and Dummy *it*.

The following sections (3.7.1, 3.7.2, and 3.7.3) present the analytical method, evaluation, procedures, and instruments for analysing existential *there* and dummy *it*.

4.4.1 Procedure

This chapter investigates how existential *there* and dummy *it* were translated in two translations of *A Farewell to Arms* (TT1 and TT2) by Baalabki and ʾAsmar. In chapter 2, I have discussed the formal (syntactic/structural) and functional (semantic) features of existential *there* and dummy *it*, including how existential *there* and dummy *it* are constructed in English and Arabic syntactically and what the features of these elements are in formal and informal written and spoken language. Detailed information on the grammatical and semantic properties of these elements in English and Arabic language was also provided.

Then, I will provide a formal and functional comparison between English and Arabic translations of existential *there* and dummy *it*. I will also identify the uses of these features in Hemingway's *A Farewell to Arms* and their equivalents in Arabic.

4.4.2 Instruments

Using Wordsmith tools (Scotts 2011), the instances of *there* and *it* were counted in the first nine chapters of *A Farewell to Arms*. Then, I identified all instances of existential *there* from the counted examples in the first nine chapters of the novel. The number occurrences of existential *there* in the first nine chapters of the novel was 112 in total. I also identified 18 examples of dummy *it* from the huge counted number. Tables 4.1, 4.2, and 4.3 present these figures more clearly. Their equivalents were identified in TT1 and TT2 too.

Following a sample study of 5 examples each of existential *there* and dummy *it*, I decided to study all instances (112) of existential *there* plus 18 examples of dummy *it*.

These are sufficient to provide valid and credible results for the study. These examples of dummy *it* were randomly chosen. Then, a careful analysis was carried out of these designated examples of dummy *it* and all examples of existential *there* on the one hand and their correspondents in TT1 and TT2.

I used an Excel spreadsheet to analyse the formal (syntactic/structural) and functional (semantic) features of existential *there* and dummy *it* in the novel and its correspondents in TT1 and TT2. The organisation of the Excel spread sheet of existential *there* is described in the following section (3.7.3), including the categories used to describe existential *there* in the source text (ST) and its Arabic translation equivalents (TT1 and TT2). Section 3.7.3 also gives the Excel categories used to describe instances of dummy *it* in the ST, TT1, and TT2. The Excel spreadsheet for existential *there* is given in Appendix A: Chart No. 2: Analytical Summary of Existential *there* in ST, TT1, and TT2. The Excel spreadsheet for dummy *it* is given in Appendix A: Chart No. 3: Analytical Summary of dummy *it* in ST, TT1, and TT2.

4.4.3 Analytical Evaluation

I identified the structural (syntactic) and functional (semantic) differences of all examples of existential *there* and 18 random instances of dummy *it* in the first 9 chapters of the *A Farewell to Arms* (ST, TT1, and TT2). Then, I compared these instances with their correspondents in TT1 and TT2. As mentioned in chapter 2, I provide an overview of the categories used to describe existential *there* and dummy *it* in the source text (ST) and the Arabic translation equivalents (TT1 and TT2). I produced a set of features, subdivided into different categories, for analyzing ST, TT1, and TT2. In addition, a set of tables was produced to compare the percentage of each formal (syntactic/structural) and functional (semantic) features of existential *there* and dummy *it* in the ST, TT1, and TT2.

The qualitative evaluation of existential *there* and dummy *it* in the ST, TT1, and TT2 was based on the formal (syntactic/structural) and functional (semantic) properties of these elements. These properties are found based on the analyses in Aziz (1995 pp.47-53) and other scholars such as Crystal (2008 p.27; 168; 179; 382; 520), Quirk et. al (1985 p.1406), Carter and McCarthy (2006 p.286; 287; 393; 186; 789; 573; 575; 392; 799; 902; 903), Olofsson (2011), Jenset (2013), Mcdavid and O'Cain (1977 pp.29-41), Al-Afghani (2003), El Kassas (2014 p.195), Al-Hamad and Al-Zo'ubi (1993 p.346), and (Muftī 2013). Their work was combined, reorganised, and amended to produce the

following list of formal and functional categories for existential *there* and dummy *it* in the Excel spreadsheets.

The following categories are used to describe existential *there* in the source text (ST) and the Arabic translation equivalents (TT1 and TT2).

1. **General Organisation of Excel Chart – Existential *there***
- Column A: Example no.
- Column B: ST page no.
- Column C: ST existential *there*
- Column D: ST context (extracted from ST)
- Column E: ST key terms analysis
- Column F: TT1 page no.
- Column G: TT1 context (TT1 equivalents of ST context)
- Column H: TT1 key terms analysis
- Column I: TT1 existential equivalent
- Column J: TT1 additional features of note
- Column K: TT2 page no.
- Column L: TT2 context (TT2 equivalents of ST context)
- Column M: TT2 key terms analysis
- Column N: TT2 existential equivalent
- Column O: TT2 additional features of note

2. **Categories used for ST and TT Analyses**

2.1 Column E: **ST Key Terms Analysis- Existence Degree: Existential *there*- structure (Bare/Locative/ Existentials with verbs other than be /Existentials with definite expressions/ or Non-Existential)**
1. Bare existential - *'there' without an accompanying be-complement locative*
2. Locative existential - *'there' with an accompanying be-complement locative*

2.2 Column H: **TTs Key Terms Analysis- Existence Degree: Existential *there*- structure (Bare/Locative/ Existentials with verbs other than be/Existentials with definite expressions/ Non-Existential)**
1. Bare existential (dummy), e.g. ثمة ،هنالك ،هناك *without an accompanying complemental locative*.
2. Bare existential (noun) – وجود *without an accompanying complemental locative*.
3. Bare existential (verb), e.g. وُجِّد ،يوجد ،توجد *without an accompanying complemental locative*.
4. Bare existential without complement, e.g. كان *without complement,* لا ،لو *without complement*.
5. Locative existential (dummy), *e.g.* ثمة ،هنالك ،هناك *with an accompanying complemental locative*.
6. Locative existential (noun) - وجود *with an accompanying complemental locative*.
7. Locative existential (verb), *e.g.* وُجِّد ،يوجد ،توجد *with an accompanying complemental locative*.
8. Deleted - *nothing in TT corresponding to ST dummy 'there'*.
9. Non-existential (non-dummy) - *all non-existential structures (not involving a dummy element)*.

3. Column I: **TTs Existential Equivalent**
1. هناك *hunāka* (dummy) without كان-form.
2. هنالك *hunālika* (dummy) without كان-form.
3. ثمة *ṯammata* (dummy) without كان-form.
4. هناك *hunāka* (dummy) with كان-form.
5. ثمة *ṯammata* (dummy) with كان-form.
6. وجود *wujūd*.
7. يوجد *yūjad*-form - *i.e.* يوجد *yūjad*/ توجد *tūjad* /وُجِد *wujida* /وُجِدت *wujidat*.

8. كان – form, *e.g.* كان، كانت، يكون، تكون - *used purely existentially, without a complement.*

9. Predicand+predicate - (*other than forms in categories 1-9 above*), *i.e.* خبر – مبتدأ *structure.*

10. Verbal clause - (*other than forms in categories 1-9 above*), *i.e.* جمله فعلية.

11. Adverbial - (*other than forms in categories 1-9 above*), *e.g. adverb, or phrase (non-clause) beginning with a preposition.*

12. Nominal - (*other than forms in categories 1-9 above*), *e.g. noun, or phrase equivalent to a noun.*

13. Deleted - *i.e. no TT equivalent to ST existential 'there'.*

14. Other - *i.e. TT which whose form is not covered by any of the above categories.*

4. Column J: *TTs Additional features of note: Some examples contain more than one additional feature of note. In these cases, these are noted in the same column, and separated by a full-stop.*

A. Basic syntax-related features

1. Verbless clause - *in the case of predicand+predicate structure (predicand-predicate structure lacking a verb).*

2. كان-copular - *i.e. where a* كان *– form is followed by a simple nominal/adjectival/adverbial complement (and optionally also by a subject).*

3. كان+verb complement - i.e. كان-form followed by a complement which is has a verb head; e.g. كان الثلج يغمر كل شيء.

4. Presentative structure - *e.g.* ها هي الآن.

B. Additional particles (affecting syntax)

5. إنَّ - predicand – (i.e. predicand following إنَّ)

6. أنَّ - predicand – (i.e. predicand following أنَّ)

7. لكنَّ - predicand – (i.e. predicand following لكنَّ)

C. Word-order features

8. Predicate-predicand word order - i.e. تأخير المبتدأ / تقديم الخبر

9. Backed subject - i.e. تأخير الفاعل

10. Other non-standard word order - i.e. non-standard word order which is not predicate-predicand word order, or backed subject word order.

D. Semantic features

11. Non-agent verb predicand   *(i.e. in predicand+predicate structure, containing a verb)*

12. Non-agent subject   *(i.e. in verbal clause)*

13. Possessive preposition - *e.g.* لدى، عند

14. Impersonal subject/predicand - *e.g.* المرء

E. Other

15. None - *i.e. no additional features of note*

The following categories were used to analyse the formal and functional features of dummy *it* in the source text (ST) and the Arabic translation equivalents (TT1 and TT2).

1.   **General Organisation of Excel Chart – Dummy *it***

- Column A: Example no.
- Column B: ST page no.
- Column C: ST context
- Column D: ST analysis
- Column E: TT1 page no.
- Column F: TT1 context
- Column G: TT1 equivalent
- Column H: TT1 general analysis

- Column I: TT1 key terms analysis
- Column J: TT2 page no.
- Column K: TT2 context
- Column L: TT2 equivalent
- Column M: TT2 general analysis
- Column N: TT2 key terms analysis

2.   **Categories to be used for ST and TT Analyses**
2.1: Column D: **Categories to be used for ST Analysis**

1. Subject, general *it*
2. Subject, weather *it*
3. Subject, cleft-sentence *it*
4. Subject, anticipatory *it*
5. Object, general *it*
6. Object, weather *it*
7. Object, cleft-sentence *it*
8. Object, anticipatory *it*
9. None

2.2: Column H: **Categories used for TT1 key terms analysis (Column H) and TT2 key terms**
    Column N: **analysis (Column N)**
2.2.1:   **In cases where a single TT word corresponds to ST dummy *it***

1. Dummy, predicand, anaphoric pronoun
2. Dummy, predicate, anaphoric pronoun
3. Dummy, subject, anaphoric pronoun
4. Dummy, object, anaphoric pronoun
5. Dummy, annex, anaphoric pronoun

6. Quasi-dummy, predicand, anaphoric pronoun
7. Quasi-dummy, predicate, anaphoric pronoun
8. Quasi-dummy, subject, anaphoric pronoun
9. Quasi-dummy, object, anaphoric pronoun
10. Quasi-dummy, annex, anaphoric pronoun

11. Non-dummy, predicand, anaphoric pronoun
12. Non-dummy, predicate, anaphoric pronoun
13. Non-dummy, subject, anaphoric pronoun
14. Non-dummy, object, anaphoric pronoun
15. Non-dummy, annex, anaphoric pronoun

16. Dummy, predicand, cataphoric pronoun
17. Dummy, predicate, cataphoric pronoun
18. Dummy, subject, cataphoric pronoun
19. Dummy, object, cataphoric pronoun
20. Dummy, annex, cataphoric pronoun

21. Quasi-dummy, predicand, cataphoric pronoun
22. Quasi-dummy, predicate, cataphoric pronoun
23. Quasi-dummy, subject, cataphoric pronoun
24. Quasi-dummy, object, cataphoric pronoun
25. Quasi-dummy, annex, cataphoric pronoun

26. Non-dummy, predicand, cataphoric pronoun
27. Non-dummy, predicate, cataphoric pronoun
28. Non-dummy, subject, cataphoric pronoun
29. Non-dummy, object, cataphoric pronoun
30. Non-dummy, annex, cataphoric pronoun

31. Dummy, predicand, demonstrative

32. Dummy, predicate, demonstrative
33. Dummy, subject, demonstrative
34. Dummy, object, demonstrative
35. Dummy, annex, demonstrative

36. Quasi-dummy, predicand, demonstrative
37. Quasi-dummy, predicate, demonstrative
38. Quasi-dummy, subject, demonstrative
39. Quasi-dummy, object, demonstrative
40. Quasi-dummy, annex, demonstrative
41. Non-dummy, predicand, demonstrative
42. Non-dummy, predicate, demonstrative
43. Non-dummy, subject, demonstrative
44. Non-dummy, object, demonstrative
45. Non-dummy, annex, demonstrative

46. Dummy, predicand, noun
47. Dummy, predicate, noun
48. Dummy, subject, noun
49. Dummy, object, noun
50. Dummy, annex, noun

51. Quasi-dummy, predicand, noun
52. Quasi-dummy, predicate, noun
53. Quasi-dummy, subject, noun
54. Quasi-dummy, object, noun
55. Quasi-dummy, annex, noun
56. Non-dummy, predicand, noun
57. Non-dummy, predicate, noun
58. Non-dummy, subject, noun
59. Non-dummy, object, noun
60. Non-dummy, annex, noun

2.2.2: **In cases where a TT structure (rather than a single TT word) corresponds to ST dummy *it* or in cases where nothing in the TT corresponds to ST dummy *it* (None)**

61. Predicand-predicate (= مبتدأ+خبر)
62. Predicand
63. Predicate
64. Subject-verb phrase (= فاعل+فعل)
65. Other structure (i.e. neither predicand-predicate, nor subject-verb phrase structure).
66. None
67. Unidentified
68. Annex
69. Subject

3. Column D: **Basic categories used for producing composite categories of the ST analysis (Column D) of the Excel spreadsheet:**
3.1: **ST analysis: Basic categories**
3.1.1: *Category A: syntactic function of* it
1. Subject
2. Object
3.1.2: *Category B: Reference-type of* it
1. General (reference) *it*
2. Weather (reference) *it*
3. Cleft-sentence *it*
4. Anticipatory *it*

3.2: Column H: **TT1 and TT2 key terms analysis**

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Column N:	**Basic categories used for TT1 and TT2 analysis (Column H and N of the Excel spreadsheet)**
3.2.1:	*Category A: dummy vs. non-dummy*

1. Dummy
2. Quasi-dummy (e.g. use of a noun such as السماء (the sky) to give general weather sense, as in تمطر السماء *it* is raining)
3. Non-dummy
4. Subject-verb phrase
5. Predicand-predicate
6. Other structure
7. None
8. Unidentified

3.2.2:	*Category B: syntactic function*

1. Predicand
2. Predicate
3. Subject
4. Object
5. Annex
6. Predicand-predicate
7. Subject-verb phrase
8. Other structure
9. None
10. Unidentified

3.2.3:	*Category C: word class (plus reference 'direction' for pronouns)*

1. Anaphoric pronoun
2. Cataphoric pronoun
3. Noun
4. Demonstrative
5. Predicand-predicate
6. Subject-verb phrase
7. Other structure
8. None
9. Unidentified

4.	**4. ST, TT1, and TT2 key terms analysis**
4.1:	**Basic categories for Dummy *it***
4.1.1:	*Category A: dummy vs. non-dummy*

1. Dummy
2. Quasi-dummy (e.g. use of a noun such as السماء to give general weather sense, as in تمطر السماء).
3. Non-dummy
4. Predicand-predicate
5. Subject-verb phrase
6. Other structure
7. None
8. Unidentified

4.1.2	*Category B: syntactic function*

1) Predicand
2) Predicate
3) Subject
4) Object
5) Annex
6) Predicand-predicate
7) Subject-verb phrase
8) Other structure
9) None
10) Unidentified

Finally, an analysis of the percentages of the formal (syntactic/structural) and the functional (semantic) features of existential *there* and dummy *it* in the ST, TT1 and TT2 is provided, in order identify quantitatively stylistic differences between the ST and TT (cf. Sections 4.5–4.8).

4.5 Data Analysis of the ST, TT1, and TT2 - Discussion of Existential *there* Results

The following sections provide an overview of the use of existential *there* and dummy *it* in *A Farewell to Arms*. After that, selected examples of existential *there* and dummy *it* from the novel and its correspondents in TT1 and TT2 are given. Finally, I provide separate analyses for existential *there* and dummy *it*.

4.5.1 The use of Existential *there* and Dummy *it* in Hemingway

Hemingway uses existential *there* and dummy *it* prominently throughout the novel. The instances of *there* and *it* were counted in the first nine chapters and their equivalents identified in TT1 and TT2. Since there are a huge number of occurrences of *it*, the following tables (4.1 and 4.2) show only cases where *it* functions as either a subject or an object. Table 4.3 shows the number occurrences of existential *there* in the first nine chapters of the novel, numbering 112 in total, using Wordsmith tools (Scotts 2011). Also using Wordsmith, I identified 18 examples of dummy *it* from the first nine chapters, on a random basis. These examples were selected as representative of the novel in order to provide valid and credible results. I compared the examples of existential *there* and dummy *it*, with their translation correspondents in TT1 and TT2.

Table 4.1: Total No. of Occurrences of *there* in the Novel

Chapters	Total No. of Occurrences
CH. 1	10
CH. 2	12
CH. 3	11
CH. 4	7
CH. 5	11
CH. 6	10
CH. 7	14
CH. 8	9
CH. 9	45
Total	**129**

Table 4.2: Total No. of Occurrences of existential *there* in the first 9 chapters of the Novel

Chapters (1-9). Page Numbers (1-67)	Total No. of Occurrences
CHs. 1-9	112

Table 4.3: Total No. of Occurrences of *it* in the Novel

Chapters	Total No. of Occurrences
CH. 1	6
CH. 2	25
CH. 3	25
CH. 4	38
CH. 5	35
CH. 6	27
CH. 7	60
CH. 8	18
CH. 9	95
Total	**329**

4.5.2 Discussion of Existential *there* in ST, TT1 and TT2

In this section, I consider the use by Hemingway of existential *there*. As noted in section 4.5.1, I extracted all examples of existential *there* in the first 9 chapters of the *A Farewell to Arms* and using an Excel spreadsheet I identified the formal (syntactic/structural) and functional (semantic) differences in 112 random examples extracted from the ST. Then, I compared these examples with their equivalents in TT1 and TT2. In the following paragraphs the results are presented in tables and then discussed. The Excel spreadsheet is given in appendix A: Chart No. 2: Excel spreadsheet: Analytical Summary of Existential *there* in ST, TT1, and TT2. The formal (syntactic/structural) and functional (semantic) categories of existential *there* are provided in section 4.4.3.

4.5.2.1 Discussion of Existential *there* through the Existence Degree

The following categories of the analytical evaluation are used to describe existential *there* in the source text (ST) and the Arabic translation equivalents (TT1 and TT2). These categories present the existence degree of existential *there*. What is meant by 'degree of existence' here is whether the existence is absolute (bare existential), i.e. not qualified by a locative or other phrase, or whether it is relative, i.e. qualified by a locative or other phrase. The following table reproduces column E and column (H) of the Excel spreadsheet for existential *there* (Appendix A: Chart No.2).

Table 4.4 identifies 9 key 'existence degree' features of ST, TT1 and TT2 in order to investigate the use of existential *there* and its TT equivalents of the 112 examples. It also gives the percentage for each feature in ST, TT1 and TT2.

Table 4.4: Number of Occurrences and Percentages of Different Categories of Existential *there* in ST, TT1, and TT2

No.	Existence Degree Categories	ST	ST – Percentage	TT1	TT1 - Percentage	TT2	TT2 – Percentage
1	Bare existential (dummy)	76	67.8%	14	12.5%	53	47.32%
2	Locative existential (dummy)	36	32.2%	0	0%	6	5.4%
3	Bare existential (noun)	0	0%	2	1.8%	0	0%
4	Bare existential (verb)	0	0%	6	5.4%	3	2.6%
5	Bare existential without complement	0	0%	1	0.9%	1	0.9%
6	Locative existential (noun)	0	0%	0	0%	1	0.9%
7	Locative existential (verb)	0	0%	0	0%	0	0%
8	Deleted	0	0%	24	21.4%	4	3.6%
9	Non-existential (non-dummy)	0	0%	65	58%	44	39.3%
	Total	112	100%	112	100%	112	100%

4.5.2.1.1 The Main Findings of Existential *there* through the Existence Degree

The findings are as follows:

Nine categories of 'existence degree' are identified for the ST, TT1, and TT2.

Examples of English existential *there* are overwhelmingly either *bare existential (dummy)* or *locative existential (dummy),* with 76 occurrences of *bare existential (dummy)* representing 67.8% of all cases of 'existence degree', and 36 occurrences of *locative existential (dummy)* representing 32.2% of overall cases. TT1 and TT2 score respectively 12.5% and 47.32% for *bare existential (dummy)* and 0.00% and 5.4% for *locative existential (dummy)* respectively.

The ST scores 0% for *Bare existential (noun)*, *Bare existential (verb)*, *Bare existential without complement*, *Locative existential (noun)*, *Locative existential (verb), Deleted*, and *Non-existential* – these being categories which are excluded from the ST analysis by virtue of the basic selection criteria. By contrast, TT1 scores 1.8%, 5.4%, 0.9%, 0.00%, 0.00%, 21.4%, and 58% respectively for these categories, while TT2 scores 0.00%, 2.6%, 0.9%, 0.9%, 0.00%, 3.6%, and 39.3% respectively for the same categories.

The highest percentages in TT1 are 58% and 21.4% respectively for the *non-existential (non-dummy)* and *deleted* categories.

The highest percentages in TT2 are 47.32% for *Bare existential (dummy)*. The second highest percentage in TT2 is 39.3% for the *Non-existential* category.

4.5.2.2 Discussion of Existential Structure of *there* and its equivalents in the Arabic Translations

This section deals with existential *there* in the ST, and its equivalents in TT1 and TT2, as outlined in the following table (4.5). This table shows the different 'existential structures' which are used by ST, TT1 and TT2. These structures are classified into 15 different kinds. In addition, the table shows the percentage of each category of the different existential structures of *there*. The following are the categories of the different 'existential structures' in the ST, TT1, and TT2. The following table reproduces the data for ST-*there* in its existential usage and column I of the Excel spreadsheet for existential *there* (Appendix A: Chart No.2).

Table 4.5: Number of Occurrences and Percentage of Different Categories of Existential structure of ST, TT1, and TT2

No.	Existential Structure	ST	ST-Percentage	TT1	TT1 - Percentage	TT2	TT2 – Percentage
1	Existential *there*	112	100%	0	0%	0	0%
2	هناك*hunāka* (dummy) without كان-form	0	0%	7	6.25%	10	8.92%
3	هنالك*hunālika* (dummy) without كان-form	0	0%	2	1.79%	0	0%
4	ثمة *tammata* (dummy) without كان-form	0	0%	0	0%	12	10.71%
5	هناك*hunāka* (dummy) with كان-form	0	0%	5	4.46%	5	4.47%
6	ثمة *tammata* (dummy) with كان-form	0	0%	0	0%	32	28.58%
7	وجود*wujūd*	0	0%	2	1.79%	0	0%
8	توجد /يوجد*yūjad*-form- *i.e.* توجد *tūjad*/ وُجِد *wujida*/ وُجِدت *wujidat*	0	0%	6	5.35%	3	2.68%
9	كان-form, *e.g.* كان كانت يكون تكون- *used purely existentially, without a complement*	0	0%	1	0.89%	0	0%
10	Predicand+predicate (*other than forms in categories 1-9 above*) *i.e.* خبر مبتدأ structure	0	0%	23	20.53%	10	8.92%
11	Verbal clause (*other than forms in categories 1-9 above*) *i.e.* جمله فعلية	0	0%	36	32.14%	34	30.35%
12	Adverbial (*other than forms in categories 1-9 above*) e.g. adverb, or phrase (non-clause) beginning with a preposition	0	0%	2	1.79%	0	0%
13	Nominal (*other than forms in categories 1-9 above*) e.g. noun, or phrase equivalent to a noun	0	0%	1	0.89%	1	0.9%
14	Deleted, *i.e. no TT equivalent to ST existential 'there'*	0	0%	25	22.33%	4	3.57%
15	Other, *i.e. TT which whose form is not covered by any of the above categories*	0	0%	2	1.79%	1	0.9%
	Total	112	100%	112	100%	112	100%

4.5.2.2.1 The Main Findings of Existential *there* Structures of ST, TT1, and TT2

The findings are as follows:

The 112 examples in the ST all represent *there* in its existential usage. There are 15 different equivalents of ST existential *there* in TT1 and TT2.

The varied structures of TT1 and TT2 have different percentages for each category. Four of these categories were 0% in TT2 while they have different percentages in TT1 as follows: 1. هنالك *hunālika* (dummy) without كان-form at 1.79%; 2. وجود *wujūd* at 1.79%; 3. كان-form *e.g.*تكون، يكون, كانت، كان – *used purely existentially, without a complement* at 0.89%; 4. Adverbial (*other than forms in categories 1-9 above) e.g. adverb, or phrase (non-clause) beginning with a preposition* at 1.79%.

The highest percentages in TT2 are 30.35%, 28.58%, 10.71%, 8.92%, and 8.92% respectively for: 1. *Verbal clause (other than forms in categories 1-9 above) i.e.* جمله فعلية; 2. 'ثمة *tammata* (dummy) with كان-form; 3. 'ثمة *tammata* (dummy) without كان-form; 4. هنالك *hunālika* (dummy) without كان-form; and 5. *Predicand+predicate (other than forms in categories 1-9 above) i.e.* مبتدأ-خبر *structure.* By contrast, these categories score 32.14%, 0.00%, 0.00%, 6.25%, and 20.53% respectively in TT1.

The highest percentages in TT1 are 32.41%, 22.33%, and 20.53% respectively for 1. *Verbal clause (other than forms in categories 1-9 above) i.e.* جمله فعلية; 2. Deleted, i.e. no TT equivalent to ST existential *there*; and 3. *'Predicand+ predicate (other than forms in categories 1-9 above) i.e.* مبتدأ – خبر *structure.* By contrast, these score 30.35%, 8.92%, and 3.57% respectively in TT2.

The following categories score as follows: (i). هناك *hunāka (dummy) with* كان-*form*: 4.46% for TT1 and TT2; (ii) يوجد *yūjad*-form- *i.e.* يوجد *yūjad /* توجد *tūjad /* وُجد *wujida /* وُجدت *wujidat*: 5.35% for TT1 and 2.68% for TT2; (iii) *Nominal (other than forms in categories 1-9 above) e.g. noun, or phrase equivalent to a noun'*: 0.9% for TT1 and TT2; and (iv) *Other i.e. TT which whose form is not covered by any of the above categories*: 1.79% for TT1 and 0.9% for TT2.

4.5.2.3 Discussion of Existential *there* with some Additional Features in TT1 and TT2

This section considers some additional features of TT1 and TT2, as shown in table 4.6, which provides the occurrences and the percentage of each category. As can be seen, there are 5 different existential structures subcategorized into 15 types. The following are the categories of some additional features of 'existential structures' in the TT1 and TT2. The following table reproduces column J of the Excel spreadsheet for existential *there* (Appendix A: Chart No.2).

Table 4.6: No. of Occurrences and Percentage of Different Features of Note in TT1 and TT2

No.	Features of Note	TT1	TT1-Percentage	TT2	TT2 –Percentage
A.	**Basic Syntax-related Features**				
1.	Verbless clause - *in the case of predicand + predicate structure (predicand - predicate structure lacking a verb)*	10	8.92%	1	0.9%
2.	كان-copular - *i.e. where a كان-form is followed by a simple nominal/adjectival/adverbial complement (and optionally also by a subject).*	7	6.25%	8	7.14%
3.	كان+verb complement - i.e. كان-form followed by a complement which is has a verb head; e.g. كان الثلج يغمر كل شيء	1	0.9%	7	6.25%
4.	Presentative structure - *e.g.* ها هي الآن	1	0.9%	0	0%
B.	**Additional Particles (Affecting Syntax)**				
5.	إنَّ-predicand-*(i.e. predicand following إنَّ)*	2	1.78%	6	5.35%
6.	أنَّ-predicand-*(i.e. predicand following أنَّ)*	1	0.9%	4	3.58%
7.	لكنَّ-predicand-*(i.e. predicand following لكنَّ)*	1	0.9%	1	0.9%
C.	**Word-order Features**				
8.	Predicate-predicand word order - *i.e.* تقديم /تأخير المبتدأ الخبر	1	0.9%	2	1.78%
9.	Backed subject - *i.e.* تأخير الفاعل	2	1.78%	3	2.68%
10.	Other non-standard word order - *i.e. non-standard word order which is not predicate-predicand word order, or backed subject word order*	0	0%	0	0%
D.	**Semantic Features**				
11.	Non-agent verb predicand *(i.e. in predicand+predicate structure, containing a verb)*	7	6.25%	0	0%
12.	Non-agent subject *(i.e. in verbal clause)*	16	14.28%	5	4.46%
13.	Possessive preposition - *e.g.* لدى, عند	0	0%	1	0.9%
14.	Impersonal subject/predicand - *e.g.* المرء	1	0.9%	0	0%
E.	**Other**				
15.	None - *i.e. no additional features of note*	62	55.35%	74	66.07%

4.5.2.3.1 The Main Findings for Existential *there* in Relation to Additional Features

The main findings are as follows:

The first category is *Basic Syntax-related Features*, which is divided into 4 subcategories, as follows:

1. *Verbless clause - in the case of predicand + predicate structure (predicand - predicate structure lacking a verb)*: 8.92% for TT1 and 0.9% for TT2.
2. *كان copular - i.e. where a كان - form is followed by a simple nominal/adjectival/adverbial complement (and optionally also by a subject)*: 6.25% for TT1 and 7.14% for TT2.
3. *كان+verb complement - i.e. كان - form followed by a complement which has a verb head*: 0.9% for TT1 and 6.25% for TT2.
4. *Presentative structure*: 0.9% for TT1 and 0.00% for TT2.

The second category is *Additional Particles Affecting Syntax*, which subcategorises into 3 types as follows:

1. *إنَّ-predicand-(i.e. predicand following إنَّ)*: 1.78% for TT1 and 5.35% for TT2.
2. *أنَّ -predicand-(i.e. predicand following أنَّ)*: 0.9% for TT1 and 3.58% for TT2.
3. *لكنَّ-predicand-(i.e. predicand following لكنَّ)*: 0.9% for TT1 and TT2.

The third category is *Word-order features*. This subcategorises into 3 types as follows:

1. *Predicate - predicand word order - i.e.* تقديم الخبر / تأخير المبتدأ 0.9% for TT1and 1.78% for TT2.
2. *Backed subject - i.e.* تأخير الفاعل 1.78% for TT1 and 2.68% for TT2.
3. *Other non-standard word order*: 0.00% for TT1 and TT2.

The fourth category is *Semantic features*. This subcategorises into 4 types as follows:

1. *Non-agent verb predicand (i.e. in predicand+predicate structure, containing a verb):* 6.25% for TT1 and 0.00% for TT2.
2. *Non-agent subject (i.e. in verbal clause)*: 14.28% for TT1 and 4.46% for TT2.
3. *Possessive* preposition: 0.00% for TT1 and 0.9% for TT2.
4. *Impersonal subject/predicand*: 0.9% for TT1 and 0.00% for TT2.

The fifth category is *None - i.e. no additional features of note*: 55.35% for TT1 and 66.07% for TT2.

4.6 Summary of ST Existential *there* and its TT correspondents

This section summarizes the previous discussion of different aspects of existential *there* in the ST, TT1, and TT2 as follows:

- **Existence degree of existential *there*.** There are 9 categories of 'existence degree' identified in the ST, TT1, and TT2. Of these categories only 2 are found in the ST. The ST is either *bare existential (dummy)* or *locative existential*

(dummy) while TT1 and TT2 are mainly *non-existential (non-dummy).* Deletion is also a character of TT1 and TT2; TT1 deletes 24 cases overall while TT2 deletes 4 cases.

- **Structure of existential *there* and its equivalents in Arabic.** The 112 examples in the ST all represent *there* in its existential usage. TT1 and TT2 use 15 different equivalents to render ST existential *there* into Arabic. These different structures of TT1 and TT2 have percentages that are hugely different from the ST. These structures go from a simple word such as *hunālika* to a complex structure such as *Verbal clause* and *Predicand+predicate* in TT1 and TT2.

- **Other additional features of TT1 and TT2.** These features fall under 4 main categories that are subcategorised into 15 features in the target texts. The first category is *Basic Syntax-related Features*, which has 4 subcategories: *verbless clause,* كان*copular,* كان+*verb complement,* and *Presentative structure*. The second category is Additional *Particles Affecting Syntax*, which has 3 subcategories: إنَّ-*predicand,* أنَّ *predicand,* and لكنَّ-*predicand*. The third feature is *Word-order features*, which has 3 subcategories: *Predicate - predicand word order, Backed subject,* and *Other non-standard word order*. The fourth feature is *Semantic features*, which has 3 subcategories: *Non-agent verb predicand, Non-agent subject (i.e. in verbal clause), Possessive* preposition, and *Impersonal subject/predicand*. The fifth feature is *None*. These features in TT1 and TT2 score different percentages and are, generally speaking, more complicated than the simple existential *there* use of the ST.

4.7 Discussion of Dummy *it* in ST, TT1, and TT2

This section deals with dummy *it* as used by Hemingway and its correspondents in the target texts. I extracted 18 random examples of 'dummy *it*' from the first 9 chapters of *A Farewell to Arms*. There are a huge number of occurrences of *it* throughout the novel, table 4.7 showing only cases where *it* functions as a subject. Using Wordsmith tools (Scotts 2011), I identified 18 examples of dummy *it* from the first nine chapters of the novel on a random basis out of 204 overall examples of the first 9 chapters (18 examples being 8.82% of the 204 overall examples). These examples were selected as representative of the novel. Using an Excel spreadsheet I identified the formal (syntactic) and functional (semantic) differences in these examples in the ST its

equivalents in TT1 and TT2. Then I analysed and discussed the results. The Excel spreadsheet is given in appendix A: Chart No. 3: Excel spreadsheet: Analytical Summary of dummy *it* in ST, TT1, and TT2.

Table 4.7: Total No. of Occurrences of *it* in the Novel

Chapters	Total No. of Occurrences
CH. 1	4
CH. 2	13
CH. 3	10
CH. 4	24
CH. 5	23
CH. 6	17
CH. 7	46
CH. 8	4
CH. 9	63
Total	**204**

Firstly, I provide a general overview of the categories used to describe dummy *it* in the source text (ST) and the Arabic translation equivalents (TT1 and TT2). I produced a set of features to consider the differences within the Excel spreadsheet. Each feature is subdivided into different categories. Then, each feature is discussed and compared in the ST, TT1, and TT2. A set of tables is provided to show these differences between the ST and TT. The formal (syntactic/structural) and functional (semantic) categories of dummy *it* are provided in section 3.7.3.

4.7.1 Different Categories of Dummy *it* used in the ST Analysis

The following table (4.8) indicates the different ST categories that were found in ST examples. The table also shows the numbers of occurrences and the percentage of each category in the ST. Then, the main results of each category are provided. The following table presents the categories of dummy *it* in the ST (Column D – Point 2.1, Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2).

Table 4.8: No. of Occurrences and Percentage of Different Categories of Dummy *it* used in ST

ST analysis (Dummy *it*)	ST	Percentage
Subject, general it	2	11.1%
Subject, weather it	8	44.5%
Subject, cleft-sentence it	6	33.3%
Subject, anticipatory it	2	11.1%

4.7.1.1 The main Findings of the Different Categories of Dummy *it* used in the ST Analysis

There are four categories of examples of dummy *it* in the ST.

The chosen examples are all 'dummy subject'; none of them is an object.

The category that scores the highest percentage is *subject weather it* at 44.5%.

The second highest score is 33.3% for *subject, cleft-sentence it.*

Subject, general it and *subject, anticipatory it* score the same percentage at 11.1%.

4.7.2 Equivalents of dummy *it* used in TT1 and TT2, in cases where *a single TT word* or *nothing (none)* corresponds to ST dummy *it*

In cases where *a single TT word* or *nothing (none)* correspond to ST dummy *it*, a large set of categories was produced to consider the differences between TT1 and TT2. The following table (4.9) shows only the categories that actually occur in the 18 equivalent examples in TT1 and TT2. It also indicates the number of occurrences with the percentage in the key terms analysis in TT1 and TT2. I have given an almost complete list of the categories in section 3.7.3 for TT1 for key terms analysis (Column H and Column N – Points 2.2, 2.2.1, and 2.2.2: Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2). The remaining categories for dummy *it* and its correspondents in TT1 and TT2 are provided in the following table (4.9).

Table 4.9: No. of Occurrences and Percentage of different Categories of Dummy *it* equivalents used in TT1 and TT2; in cases where *a single TT word* or *nothing (none)* corresponds to ST dummy *it*

No.	In cases where a single TT word or nothing corresponds to ST dummy *it*	TT1	TT1 - Percentage	TT2	TT2 – Percentage
1	Non-dummy, predicand, anaphoric pronoun	2	11.11%	0	0%
2	Non-dummy, annex, anaphoric pronoun	1	5.55%	0	0%
3	Non-dummy, predicand, demonstrative	1	5.55%	1	5.55%
4	Non-dummy, subject, demonstrative	0	0%	1	5.55%
5	Quasi-dummy, predicand, noun	2	11.11%	0	0%
6	Non-dummy, predicand, noun	2	11.11%	3	16.67%
7	Non-dummy, predicate, noun	0	0%	1	5.55%
8	Non-dummy, subject, noun	0	0%	1	5.55%
9	Subject-verb phrase (= فاعل+فعل)	3	16.66%	2	11.11%
10	Other structure (i.e. neither predicand-predicate, nor subject-verb phrase structure)	1	5.56%	4	22.22%
11	None	4	22.22%	3	16.67%
12	Predicand-predicate	0	0%	2	11.11%
13	Unidentified	2	11.11%	0	0%

4.7.2.1 The Main Findings for Dummy *it* **– in TT1 and TT2, in Cases where** *a Single TT Word or Nothing (None)* **Corresponds to ST Dummy it**

4 categories are not found in TT2 while these have different percentages in TT1, as follows: 1. *Non-dummy, predicand, anaphoric* pronoun at 11.11%; 2. *Non-dummy, annex, anaphoric pronoun* at 5.55%; 3. *Quasi-dummy, predicand, noun* at 11.11%; 4. *Unidentified* at 11.11%.

4 categories are not found in TT1 while these have different percentages in TT2, as follows: 1. *Non-dummy, subject, demonstrative* at 5.55%; 2. *Non-dummy, predicate, noun* at 5.55%; 3. *Non-dummy, subject, noun* at 5.55%; 4. *Predicand-predicate* at 11.11%.

The highest percentage for TT1 is scored by *None* with 22.22%, while for TT2 *None* scores 16.67%.

The highest percentage for TT2 is scored by *Other structure (i.e. neither predicand-predicate, nor subject-verb phrase structure)* with 22.22% while for TT1 this is 5.55 %.

Non-dummy, predicand, demonstrative scores 5.55% for TT1 and TT2.

Non-dummy, predicand, noun scores respectively 11.11% for TT1 and 16.67% for TT2.

Subject-verb phrase (فعل+فاعل) scores 16.66% for TT1 and 11.11% for TT2.

4.7.3 Equivalents of Dummy *it* **used in Cases where a TT Structure (rather than a Single TT Word) or in Cases where Nothing in the TT Corresponds to ST Dummy** *it* **(None)**

The following table 4.10 indicates the number of occurrences with the percentage of the different categories of the TT1 and TT2 equivalents of dummy *it* in cases where a TT structure *rather than a single TT word* and *nothing (None)* corresponds to ST dummy *it*. The following table only includes the categories of point 2.2.2 of column H and column N (Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2),

Table 4.10: No. of Occurrences and Percentage of different Categories of Dummy
it **used in cases where a TT structure (rather than a single TT word) corresponds**
to ST dummy *it* **or in cases where nothing in the TT corresponds to ST dummy** *it*
(None)

No.	Cases where a TT structure (rather than a single TT word) corresponds to ST dummy *it* or cases where nothing in the TT corresponds to ST dummy *it* (None)	TT 1	TT 2	TT1-Percentage	TT2-Percentage
1	Predicand-predicate (= خبر+مبتدأ)	0	2	0%	11.1%
2	Predicand	7	4	38.89%	22.22%
3	Predicate	0	1	0%	5.55%
4	Subject-verb phrase (= فعل+فاعل)	3	2	16.67%	11.11%
5	Other structure (i.e. neither predicand-predicate, nor subject-verb phrase structure)	1	4	5.55%	22.22%
6	None	4	3	22.22%	16.67%
7	Unidentified	2	0	11.11%	0%
8	Annex	1	0	5.55%	0%
9	Subject	0	2	0%	11.11%

4.7.3.1 The Main Findings of TT1 and TT2 Equivalents of Dummy *it* **in cases**
where a TT Structure (rather than a Single TT Word) or in Cases where Nothing
in the TT Corresponds to ST Dummy *it* **(None)**

3 categories are not found in TT1 while these score different percentages in TT2 as
follows: 1. *Predicand-predicate (= خبر+مبتدأ)* at 5.55%; 2. *Predicate* at 5.55%; 3. *Subject*
at 11.11%.

2 categories are not found in TT2 while these score different percentages in TT1 as
follows: 1. *Unidentified* at 11.11%; 2. *Annex* at 5.55%.

The following categories score as follows: (i). *Predicand*: 38.89% for TT1 and 22.22%
for TT2; (ii). *Subject-verb phrase* (فاعل+فعل): 16.67% TT1 and 11.11% for TT2; (iii).
Other structure (i.e. neither predicand-predicate, nor subject-verb phrase structure):
5.55% for TT1 and 22.22% for TT2; and (iv). *None*: 22.22% TT1 and 16.67% for TT2.

4.7.4 The Syntactic Features and Functions of the ST- Dummy *it*

The following tables (4.11, 4.12, 4.13, and 4.14) show the basic categories of dummy *it*
in the ST – the *syntactic function* of *it* and *the reference-type* of it in the ST. They show
the number of occurrences and percentage of each category of the ST.

3. Basic categories used for producing composite categories of the ST analysis (Column D) of the Excel spreadsheet:

Table 4.11: The Basic Categories of Dummy *it* in ST

	Subject	Object
General (reference) *it*	subject, general *it*	object, general *it*
Weather (reference) *it*	subject, weather *it*	object, weather *it*
Cleft-sentence *it*	subject, cleft-sentence *it*	object, cleft-sentence *it*
Anticipatory *it*	subject, anticipatory *it*	object, anticipatory *it*

3.1 ST analysis: Basic categories

    3.1.1 *Category A: syntactic function of* **it**
1. Subject
2. Object

Table 4.12: Number of Occurrences and Percentage of Different Syntactic Function of *it* in ST

Basic Categories of ST: Category A: Syntactic Function of *it*	ST	ST-Percentage
Subject	18	100
Object	0	0

    3.1.2 *Category B: Reference-type of* **it**
1. General (reference) *it*
2. Weather (reference) *it*
3. Cleft-sentence *it*
4. Anticipatory *it*

Table 4.13: No. of Occurrences and Percentage of Different Reference-types of *it* in the ST

Basic Categories of ST: Category B: Reference-Type of *it*	ST	ST - Percentage
General (reference) *it*	2	11.1%
Weather (reference) *it*	8	44.5%
Cleft-sentence *it*	6	33.3%
Anticipatory *it*	2	11.1%

Table 4.14: Number of Occurrences and Percentage of Different Syntactic Functions and Reference-types of *it* in ST

The Syntactic Functions and the Reference-Types of *it* in ST	Subject	Subject-Percentage	Object	Object-Percentage
General (reference) *it*	2	11.1%	0	0%
Weather (reference) *it*	8	44.5%	0	0%
Cleft-sentence *it*	6	33.3%	0	0%
Anticipatory *it*	2	11.1%	0	0%

4.7.4.1 The Main Findings of the Syntactic Features and Functions of the ST-Dummy *it*

All cases of dummy *it* in the ST are *subject* (100%) and none are *object*. There are 4 *reference-types* as follows: 1. *General (reference) it* with a percentage of 11.1%; 2. *Weather (reference) it* with 44.5 %; 3. *Cleft-sentence it* at 33.3%; 4. *Anticipatory it* with 11.1%.

4.7.5 Syntactic Features of Dummy *it* Equivalents in TT1 and TT2

Table 4.15 shows the basic categories that are used for the analysis of TT1 and TT2 (Column H and N of the Excel spreadsheet). These categories demonstrate the syntactic features of dummy and non-dummy *it*. The following table presents only the categories of points 2.3 and 3.2.1 of column H and column N (Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2)**.**

Table 4.15: Number of Occurrences and Percentage of the Different Basic Categories of Dummy *it* equivalents in TT1 and TT2

No.	Basic categories of TT1 and TT2: Category A: dummy vs. non-dummy	TT1	TT2	TT1 – Percentage	TT2 - Percentage
1	Dummy	0	0	0%	0%
2	Quasi-dummy	2	0	11.11%	0%
3	Non-dummy	6	7	33.33%	38.89%
4	Subject-verb phrase	3	2	16.67%	11.11%
5	Predicand-predicate	0	2	0%	11.11%
6	Other structure	1	4	5.55%	22.22%
7	None	4	3	22.22%	16.67%
8	Unidentified	2	0	11.11%	0%

4.7.5.1 The Main Findings for the Syntactic Features of Dummy *it* equivalents in TT1 and TT2

As can be seen, there are no dummy subjects in TT1 or TT2. 11.11% of *it*-subjects in TT1 are *Quasi-dummy* but none (0%) in TT2.

The highest percentages are for the *Non-dummy* category with 33.33% for TT1 and 38.89% for TT2.

The other syntactic features score as follows: 1. *Subject-verb phrase*: 16.67% for TT1 and 11.11% for TT2; 2. *Predicand-predicate*: 0% for TT1 11.11%; 3. *Other structure*: 5.55% for TT1 and 22.22% for TT2; 4. *None*: 22.22% for TT1 and 16.67% for TT2. 5. *Unidentified*: 11.11% for TT1 and 0% for TT2.

4.7.6 The Syntactic Functions of Dummy *it* - Equivalents in TT1 and TT2

Table 4.16 presents the basic categories that are used to analyse the syntactic functions of dummy *it* in TT1 and TT2. This table presents the categories of point 3.2.2 of column H and column N (Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2).

Table 4.16: Number of Occurrences and Percentage of Different Syntactic Function of Dummy *it* in TT1 and TT2

No.	Basic categories of TT1 and TT2: Category B: Syntactic Function	TT1	TT2	TT1 – Categories	TT2 - Categories
1	Predicand	7	4	38.89%	22.22%
2	Predicate	0	1	0%	5.55%
3	Subject	0	2	0%	11.11%
4	Object	0	0	0%	0%
5	Annex	1	0	5.55%	0%
6	Predicand-predicate	0	2	0%	11.11%
7	Subject-verb phrase	3	2	16.67%	11.11%
8	Other structure	1	4	5.55%	22.22%
9	None	4	3	22.22%	16.67%
10	Unidentified	2	0	11.11%	0%

4.7.6.1 The Main Findings of the Syntactic Functions of Dummy *it* - Equivalents in TT1 and TT2

There are 10 categories of syntactic functions of dummy *it* equivalents. The highest percentage for TT1 and TT2 is for *Predicand* at 38.89% and 22.22 respectively.

4 categories score 0% in TT1 while they score different percentages in TT2 as follows: 1. *Predicate* at 5.55%; 2.*Subject* at 11.11%; 3. *Object* at 0.00% too; 4. *Predicand-predicate* at 11.11%.

2 categories score 0% in TT2 while they score different percentages in TT1 as follows: 1. *Annex* at 5.55%; 2. *Unidentified* at 11.11%.

The other 3 categories score as follows: 1. *Subject-verb phrase* at 16.67% for TT1 and 11.11% for TT2; 2. *Other structure* at 5.55% for TT1 and 22.22% for TT2; 3. *None* at 22.22% for TT1 and 16.67% for TTT2.

4.7.7 Other Syntactic Features (word class - plus reference 'direction' for pronouns) of Dummy *it* equivalents in TT1 and TT2

The following table (4.17) shows *word class (plus reference 'direction' for pronouns)* categories for dummy *it* used in TT1 and TT2. This table presents the categories of

point 3.2.3 of column H and column N (Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2).

Table 4.17: Number of Occurrences and Percentage of Different Categories of Word Class of dummy *it* (plus reference 'direction' for pronouns) in TT1 and TT2

No.	Basic categories of TT1 and TT2: Category C: *word class (plus reference 'direction' for pronouns)*	TT1	TT2	TT1 – Percentage	TT2 – Percentage
1	Anaphoric pronoun	3	0	16.67%	0%
2	Cataphoric pronoun	0	0	0%	0%
3	Noun	4	5	22.22%	27.78%
4	Demonstrative	1	2	5.55%	11.11%
5	Predicand-predicate	0	2	0%	11.11%
6	Subject-verb phrase	3	2	16.67%	11.11%
7	Other structure	1	4	5.55%	22.22%
8	None	4	3	22.22%	16.67%
9	Unidentified	2	0	11.11%	0%

4.7.7.1 Main Findings for other Syntactic Features of Dummy *it* Equivalents (Word class-plus Reference 'Direction' for Pronouns) in TT1 and TT2

None of these pronouns is *cataphoric*. The *Noun* category scores highest at 22.222% for TT1 and 27.78% for TT2.

2 categories are 0% in TT2 while they have different percentages in TT1 as follows: 1. *Anaphoric pronoun* at 16.66%; and 2. *Unidentified* category at 11.11%.

The other categories score different percentages as follows:

1) *Demonstrative* at 5.55% for TT1 and 11.11% for TT2.

2) *Predicand-predicate* at 0% for TT1 and 11.11% for TT2.

3) *Subject-verb phrase* at 16.67% for TT1 and 11.11% for TT2.

4) *Other structure* at 5.55% at TT1 and 22.22% for TT2.

5) *None* at 22.22% for TT1 and 16.67% for TT2.

4.7.8 Syntactic Features of Dummy *it* (Dummy vs. Non-dummy) in ST, TT1, and TT2

The following table (4.18) analyses the most important feature of the discussion, i.e. 'it' functioning as *dummy or non-dummy* in the ST, TT1, and TT2. The following are the syntactic features of the ST, TT1, and TT2. The following table presents the categories of point 4.1.1 of column H and column N (Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2).

Table 4.18: Number of Occurrences and Percentage of Different Basic Categories of Dummy *it* in ST, TT1, and TT2

No.	Basic categories for Dummy *it Category A: dummy vs. non-dummy*	ST	TT1	TT2	ST - Percentage	TT1 – Percentage	TT2 - Percentage
1	Dummy	18	0	0	100%	0%	0%
2	Quasi-dummy	0	2	0	0%	11.11%	0%
3	Non-dummy	0	6	7	0%	33.33%	38.89%
4	Predicand-predicate	0	0	2	0%	0%	11.11%
5	Subject-verb phrase	0	3	2	0%	16.67%	11.11%
6	Other structure	0	1	4	0%	5.55%	22.22%
7	None	0	4	3	0%	22.22%	16.67%
8	Unidentified	0	2	0	0%	11.11%	0%

4.7.8.1 Main Findings f the Syntactic Features of Dummy *it* (*Dummy vs. Non-dummy*) in ST, TT1, and TT2

TT1 and TT2 used 7 different categories to render the dummy *it*- structure of the ST.

As can be seen, all examples in the ST are *dummy* subject with 100% while for TT1 and TT2, both are 0%.

TT1 and TT2 score high percentages at 33.33% and 38.89% for the *Non-dummy* category. The second highest percentage is the *None* category with 22.22% for TT1 and 16.67% for TT2. This means that TT1 tends to delete these structures of the TT more than TT2 does.

TT1 uses the *Quasi-dummy* and *Unidentified* categories in 11.11% of cases whereas these are not used at all (0%) in TT2. TT2 uses *Predicand-predicate* in 11.11% of cases, whereas this is not used at all (0%) in TT2.

The following categories scored as follows: 1. *Subject-verb phrase* at 16.67% for TT1 and 11.11% for TT2; 2. *Other structure* at 5.55% for TT1 and 22.22% for TT2.

4.7.9 The Syntactic Functions of Dummy *it* in ST, TT1, and TT2

The following table (4.19) indicates how the *dummy subject* (dummy *it*) is rendered and it and its correspondents function in the ST and TT. This table presents the categories of point 4.1.2 of column H and column N (Appendix A: Chart No. 3, Analytical Summary of dummy *it* in ST, TT1, and TT2).

Table 4.19: Number of Occurrences and Percentage of the Syntactic Functions of Dummy-*it* in the ST, TT1, and TT2

No.	Syntactic Function	ST	TT1	TT2	ST-Percentage	TT1-Percentage	TT2-Percentage
1	Predicand	0	7	4	0%	38.89%	22.22%
2	Predicate	0	0	1	0%	0%	5.55%
3	Subject	18	0	2	100%	0%	11.11%
4	Object	0	0	0	0%	0%	0%
5	Annex	0	1	0	0%	5.55%	0%
6	Predicand-predicate	0	0	2	0%	0%	11.11%
7	Subject-verb phrase	0	3	2	0%	16.66%	11.11%
8	Other structure	0	1	4	0%	5.55%	22.22%
9	None	0	4	3	0%	22.22%	16.67%
10	Unidentified	0	2	0	0%	11.11%	0%

4.7.9.1 The Main Findings of the Syntactic Functions of Dummy *it* in ST, TT1, and TT2

As noted, all examples in the ST functioning as *subjects* while subject scores 0% in TT1 and 11.11% in TT2 of overall cases.

Object scores 0.00% in each of ST, TT1, and TT2. *Predicand* scores the highest percentage at 38.89% for TT1 and 22.22% for TT2.

3 categories occur only in TT2 with percentages of 5.55%, 11.11%, and 11.11% respectively: *Predicate*, *Subject,* and *Predicand-predicate.*

2 categories occurred only in TT1 with percentages of 5.55% for *Annex* and 11.11% for *unidentified*.

The other 3 categories were of different percentages as follows: 1. *Subject-verb phrase* at 16.67% for TT1 and 11.11% for TT2; 2. *Other structure* at 5.55% for TT1 and 22.22% for TT2; 3. *None* at 22.22% for TT1 and16.67% for TT2.

4.8 Summary of Dummy *it*: Style

This section provides a summary of the previous discussion of dummy *it* regarding the style of the ST. The discussion of dummy *it* analyzed different aspects of dummy *it* as follows:

- **Different categories of dummy *it* in the ST, TT1, and TT2.** All examples in the ST are 'dummy subject'. They are classified into 4 categories: *weather it,*

cleft-sentence it, general it and *anticipatory it.* ST examples are primarily of the types: *subject weather it* and *subject, cleft-sentence it.* TT1 and TT2 equivalents in cases where *a single TT word* corresponds to ST dummy *it* are classified into 13 different categories. There are also 9 other different equivalents of dummy *it* used in cases involving a TT structure (rather than a single TT word) or in cases where nothing in the TT corresponds to ST dummy *it* (None).

- **Syntactic features and functions of dummy *it*.** In the ST these all function as *subject*, while none of the equivalents of dummy *it* in TT1 and TT2 and none are dummy subjects. TT1 has some as *Quasi-dummy* equivalents at a small percentage of 11.11%, while other syntactic features score different percentages that have no relation with the ST.

- **Syntactic functions of dummy *it*-equivalents in TT1 and TT2.** There are 10 categories of syntactic functions of dummy *it* equivalents in TT1 and TT2. There are also other 9 syntactic features (word class - plus reference 'direction' for pronouns) of dummy *it* equivalents in TT1 and TT2. None of the pronouns are *cataphoric*. The *Noun* category scores the highest percentages in TT1 and TT2. The rest of these categories were of different percentages in TT1 and TT2.

- **Syntactic features (*dummy vs. non-dummy*) of dummy *it* in ST, TT1, and TT2**. There are 7 different categories in TT1 and TT2. The subjects denote physical entities of the real world. All examples in the ST are *dummy* subjects (by definition, since this is how they were chosen), while none of the TT1 and TT2 examples involve dummy subjects. The highest percentage for TT1 and TT2 was for the *Non-dummy* category.

- **Syntactic functions of dummy *it* in ST, TT1, and TT2.** These are extremely varied. All examples in the ST function as *subjects* (by definition, since this is how they were chosen). TT1 has no examples of subject, but TT2 does, at 11.11% of overall cases. The rest of these categories were of different percentages in TT1 and TT2 but zero percent (by definition) in the ST (cf. Section 5.8).

4.9 Existential *there* and Dummy *it*: General Conclusions

This chapter has investigated the formal (syntactic/structural) and functional (semantic – denotative and connotative) features of both existential *there* and dummy *it* in *A Farwell to Arms* and its TTs correspondents. As seen in section 4.6, Hemingway uses this existential *there* either as a *bare existential (dummy)* or *locative existential (dummy).*

Equivalents in TT1 and TT2, by contrast, are largely *non-existential (non-dummy).* TT1 and TT2 thus have a very different style in this respect from that of the original author. In addition, existential *there* is used simply in the ST whereas in TT1 and TT2 more complicated structures are used such as *verbal clause* and *predicand+predicate*.

As seen in section 4.8 there are differences in the use of dummy *it* and its TT equivalents in terms of structures and functions. These differences show a shift of the original author's perspective. Hemingway uses dummy *it* to achieve specific functions of communication within *A Farewell to Arms*, such as creating greater focus on the passive subject that comes later in a sentence (Carter and McCarthy 2006 p.799). The analysis in section 4.8 shows that there is a slight correlation between ST and TT2; TT2 is more closely attached to the original text rather than to norms of the target language. By contrast, TT1 is strictly attached to norms of the target language. The translator's style is very different from that of the original author. There are huge differences between the use of dummy *it* in the ST and its counterparts in TT1 and TT2.

CHAPTER V: Data Analysis of Fronted Adverbials

5.1 Introduction

This chapter provides a quantitative analysis, using functional (semantic) categories which I have developed in this thesis, of fronted adverbials in *A Farewell to Arms* and its correspondents in TT1 and TT2. It provides a detailed statistical analysis of the formal (structural/syntactic) and functional (semantic) differences between existential fronted adverbials in the novel (ST) and its translations (TT1 and TT2), thereby quantifying differences between the author style and the translators' styles.

For a general discussion of adverbials and fronted adverbials across different languages, I made use of Crystal (2008), which is the standard lexicographical reference work for linguistics. For the formal (syntactic/structural) and functional (semantic) properties of fronted adverbials in English, I used and further synthesized, analyses in the following works: Quirk et al. (1985), Kennedy (2003), and Carter and McCarthy (2006), which are standard reference grammars of English. For more specific grammatical analyses of adverbial types in English, I used Hasselgard (2010). For the positions of adverbials in English, I made use of Crompton (2006/2009). For more specific analyses on the functions of English adverbials, I used three general works, Halliday (1970), Givon (1979), and Halliday and Matthiessen (2004), as well as the following more focused studies: Virtanen (1992/2004), Bestgen and Vonk (2000), and Bestgen (2009).

For the analysis of fronted adverbials in Arabic, where there are very few works available, I made use the following pedagogical works: *A New Grammar of the Arabic Language* by Haywood and Nahmad (1965/2005) and *Standard Arabic: An Advanced Course* by Dickins and Watson (1999). I also made use of Osman (1989), which deals with the functions of different word orders in Arabic, and relevant material in Dickins (2012), which deals with Arabic stylistics. For the translation of adverbials (including fronted adverbials) between English and Arabic, I made use of two general books involving Arabic-English translation: Baker (1992) and Dickins (2012).

5.2 Introduction to the Use of Fronted Adverbials in *A Farewell to Arms*

Fronted adverbials are used frequently in *A Farewell to Arms*. Hemingway as a modern author took his readers into account. His use of fronted adverbials makes it easy for readers to track shifts in topic in the novel. Fronted adverbials also give a sense of continuity to the storyline. Fronted adverbials are used by Hemingway to indicate

addition, sequence of times, contrast, result, similarity and other meanings of adverbials throughout the novel *A Farewell to Arms*.

5.3 Data Analysis of the ST, TT1, and TT2 – Introduction to Fronted Adverbials

The following sections provide an overview of the use of fronted adverbials in *A Farewell to Arms*. After that, selected examples of fronted adverbials from the novel and its correspondents in TT1 and TT2 are given. Finally, I provide analyses for fronted adverbials with the results for the formal (syntactic/structural) and functional (semantic) features of ST, TT1, and TT2.

5.3.1 The Uses of Fronted Adverbials in *A Farewell to Arms*

Fronted adverbials appear frequently throughout *A Farewell to Arms*. The following extract from the novel shows the dense use of fronted adverbials in the first two pages of the novel. There are 14 instances of fronted adverbials. These are italicized and bolded.

CHAPTER I

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. ***In the bed of the river*** there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.

The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare. There was fighting in the mountains and ***at night*** we could see the flashes from the artillery. ***In the dark*** it was like summer lightning, but the nights were cool and there was not the feeling of a storm coming.

Sometimes in the dark we heard the troops marching under the window and guns going past pulled by motor-tractors. There was much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and gray motor-trucks that carried men, and other trucks with loads covered with canvas that moved slower in the traffic. There were big guns too that passed in the day drawn by tractors, the long barrels of the guns covered with green branches and green leafy branches and vines laid over the tractors. ***To the north*** we could look across a valley and see a forest of chestnut trees and behind it another mountain on this side of the river. There was fighting for that mountain too, but it was not successful, ***and in the fall when the rains came*** the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain. The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn. There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge-

boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child.

There were small gray motor cars that passed going very fast; usually there was an officer on the seat with the driver and more officers in the back seat. They splashed more mud than the camions even and *if one of the officers in the back was very small* and *sitting between two generals,* he himself so small that you could not see his face but only the top of his cap and his narrow back, and *if the car went especially fast* it was probably the King. He lived in Udine and came out in this way nearly every day to see how things were going, and things went very badly.

At the start of the winter came the permanent rain and *with the rain* came the cholera. But it was checked and *in the end* only seven thousand died of it in the army (Hemingway 1929 p.3-4).

The previous paragraphs from *A Farewell to Arms* are a good example of Hemingway dense use of fronted adverbials. Due to the fact that there are a huge number of occurrences of fronted adverbials, they are too many to count in the first nine chapters of the novel together with their equivalents in TT1 and TT2. On a random basis, I identified 93 sentences that begin with fronted adverbial throughout the first 9 chapters of *A Farewell to Arms*. These examples were selected as representative of the novel, being a large enough sample to provide valid and credible results. These examples of fronted adverbials in the ST were compared with their translation correspondents in TT1 and TT2, using the analytical categories given in section 5.4.3 to compare ST, TT1, and TT2.

5.4 Methodology used to Investigate Fronted Adverbials

The following sections (5.4.1, 5.4.2, and 5.4.3) present the analytical method, evaluation, procedures, and instruments for analysing fronted adverbials.

5.4.1 Procedure

The following sections investigate how fronted adverbials are translated in two translations of *A Farewell to Arms* (TT1 and TT2) by Baalabki and ʾAsmar. In chapter 2, I have discussed the formal (syntactic/structural) and functional (semantic) features of fronted adverbials, including how fronted adverbials are constructed in English and Arabic syntactically and what the formal features of these elements are. Detailed information on the grammatical and semantic properties of fronted adverbials in English and Arabic language was also provided.

In the following sections, I will provide a detailed analysis of the translation into Arabic of fronted adverbials in Hemingway's *A Farewell to Arms*.

5.4.2 Instruments

Hemingway makes dense of fronted adverbials in *A Farewell to Arms*. Section 5.3.1 provides an example of this. The instances of fronted adverbials were so frequent that they provided too much data to analyze in the first nine chapters of the novel and their correspondents in TT1 and TT2. Therefore, following a sample study of 5 examples of fronted adverbials, I randomly identified 93 sentences that begin with fronted adverbial in the first nine chapters of *A Farewell to Arms*. Their equivalents were also identified in TT1 and TT2.

The chosen examples are sufficient to provide valid and credible results for the study. A careful analysis was carried out of these designated examples of the ST fronted adverbials and their correspondents in TT1 and TT2. These examples involve a random selection of approximately 2-3 samples per page throughout the first nine chapter of the novel (pages 3-66). They reflect that the fact that there are a large number of fronted adverbials in the first nine chapters of the ST.

I used an Excel spreadsheet to analyse the formal (syntactic/structural) and functional (semantic) features of fronted adverbials in the novel and their correspondents in TT1 and TT2. The organisation of the Excel spreadsheet of fronted adverbials is described in the following section (5.3.3), including the categories used to describe fronted adverbials in the source text (ST) and their Arabic translation equivalents (TT1 and TT2). The Excel spreadsheet for fronted adverbials is given in Appendix A: Chart No. 4: Analytical Summary of fronted adverbials in ST, TT1, and TT2.

5.4.3 Analytical Evaluation

In this section, I provide a general overview of the categories used to describe fronted adverbials in the source text (ST) and the Arabic translation equivalents (TT1 and TT2). I produced a set of features, subdivided into different categories, for analyzing ST, TT1, and TT2. In addition, a set of tables were produced to compare the percentage of each formal (syntactic/structural) and functional (semantic) feature of fronted adverbials in the ST, TT1, and TT2.

The categories are based on the analyses of several scholars such as Kennedy (2003 pp.238-239; 243-245), Carter and McCarthy (2006 p.311; 313; 539; 458; 453-459; 491; 771), Virtanen (1992 pp.7-8; 16-17; 20-21; 34), Hasselgard (2010 p.42; 67; 40-45), Quirk et al. (1985 p.491; 1068-1072), Bestgen (2009 pp.7-9; 11), Crompton (2009 pp.19-22), Dickins (2012 pp.186-193; 194-198; 224-231; 202-210), Dickins and Watson (1999 pp.482-489), and Haywood and Nahmad (2005 pp.426-433). Their work was synthesized and amended to produce the following –categories (organised as Excel column-headings) including formal and categories for fronted adverbials.

General Organisation of Excel Chart – Fronted adverbials:

- Column A: Example no.
- Column B: ST page no.
- Column C: Text and context
- Column D: ST Analysis 1: Simplicity
- Column E: ST Analysis 2: Position
- Column F: ST Analysis 3: Overall (external) syntactic function of element
- Column G: ST Analysis 4: Internal word/phrase-class function of element
- Column H: ST Analysis 5: Semantic element
- Column I: TT1 Page no.
- Column Q: TT2 Page no.
- Column J: TT1 Text and context
- Column R: TT2 Text and context
- Column K: TT1Equivalent
- Column S: TT2 Equivalent
- Column L: TT1 Analysis 1: Simplicity
- Column T: TT2 Analysis 1: Simplicity
- Column M: TT1 Analysis 2: Position
- Column U: TT2 Analysis 2: Position
- Column N: TT1 Analysis 3: Overall (external) syntactic function of element
- Column V: TT2 Analysis 3: Overall (external) syntactic function of element
- Column O: TT1 Analysis 4: Internal word/phrase-class function of element
- Column W: TT2 Analysis 4: Internal word/phrase-class function of element
- Column P: TT1 Analysis 5: Semantic function
- Column X: TT2 Analysis 5: Semantic function

Column D: **ST Analysis 1: Simplicity**

1. Simple – *only one adverbial element*
2. Compound – *more than one adverbial element, connected 'serially' (either linked syndetically – i.e. by coordinator(s), or asyndetically)*
3. Other – i.e. deleted or not Simple or Compound

Column E: **ST Analysis 2: Position**

1. Fronted - *i.e. put at the front of the clause/sentence*
2. Middled - *i.e. put in the middle of the clause/sentence*
3. Backed - *i.e. put at the end of the clause/sentence*
4. Other - *i.e. in a position which cannot reasonably be described as fronted, middle or backed*
5. None (deleted)

Column F: **ST Analysis 3: Overall (external) syntactic function of element**

1. Adjunct
2. Disjunct
3. Conjunct

4. Subject
5. Other
6. Deleted (none)

Column G: **ST Analysis 4: Internal word/phrase-class function of element**

1. Adverb - *single word*
2. Noun - *single word*
3. Adjective - *single word*
4. Other word - *single word*
5. Prepositional adverbial - *i.e. prepositional phrase*
6. Clausal adverbial - *i.e. adverbial clause*
7. Other adverbial - *i.e. a phrase which is adverbial, but is not prepositional or clausal)*
8. Nominal *(phrase)*
9. Adjectival *(phrase)*
10. Deleted

Column H: **ST Analysis 5: Semantic function**

1. Time
2. Place
3. Cause/Result
4. Circumstance *(physical circumstance, e.g. 'in the dark')*
5. Condition
6. Other

Column L: **TT1 Analysis 1: Simplicity**

Column T: **TT2 Analysis 1: Simplicity**

1. Simple – *only one adverbial element*
2. Compound – *more than one adverbial element, connected 'serially' (either linked syndetically – i.e. by coordinator(s), or asyndetically)*
3. None (deleted)

Column M: **TT1 Analysis 2: Position**

Column U: **TT2 Analysis 2: Position**

1. Fronted - *i.e. put at the front of the clause/sentence*
2. Middled - *i.e. put in the middle of the clause/sentence*
3. Backed - *i.e. put at the end of the clause/sentence*
4. Other - *i.e. in a position which cannot reasonably be described as fronted, middle or backed*
5. None (deleted)

Column N: **TT1 Analysis 3: Overall (external) syntactic function of element**

Column V: **TT2 Analysis 3: Overall (external) syntactic function of element**

1. Adjunct
2. Disjunct
3. Conjunct
4. Conjunction - *wa, fa, ṯumma*, etc.
5. Predicand
6. Predicate
7. Subject
8. Other
9. Deleted (none)

Column O: **TT1 Analysis 4: Internal word/phrase-class function of element**

Column W: **TT2 Analysis 4: Internal word/phrase-class function of element**

1. Adverb - *single word*
2. Noun - *single word*
3. Adjective - *single word*
4. Other word - *single word*
5. Prepositional adverbial - *i.e. prepositional phrase*
6. Clausal adverbial - *i.e. adverbial clause*

7. Other adverbial - *i.e. a phrase which is adverbial, but is not prepositional or clausal)*
8. Nominal *(phrase)*
9. Adjectival *(phrase)*
10. None - *no TT equivalent of ST word/phrase*
11. Other phrase - *i.e. none of the above categories (also, not an adverbial phrase)*

Column P:	**TT1 Analysis 5: Semantic function**
Column X:	**TT2 Analysis 5: Semantic function**

1. Time
2. Place
3. Cause/Result
4. Circumstance - *(physical circumstance, e.g. 'in the dark')*
5. Condition
6. Concession
7. Other

Some of these categories are in non-sequential order, since these categories are found in both in TT1 and TT2 and it seemed more logical to present identical categories for each TT next to one another.

The semantic functions indicated in columns H, P, and X are defined as follows:

1. Time indicates an adverbial that denotes the time of an action, e.g. '*In the late summer of that year* we lived in a house in a village that looked across the river and the plain to the mountains'.

2. Place indicates an adverbial that denotes place or setting of an action, e.g. '*In the bed of the river* there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels'.

3. Cause/Result indicates an adverbial functioning as the cause or result of an action, e.g. '*Because the captain doctor knew* I had this rupture'.

4. Circumstance indicates physical circumstance, e.g. *'in the dark'* or '*with the rain* came the cholera'.

5. Condition indicates where an adverbial phrase starts with 'if' or another conditional particle, e.g. '*If I go back* they'll make me get operated on and then they'll put me in the line all the time'.

6. Concession indicates an adverbial of concession/contrast. It is introduced by a subordinating conjunction such as 'even though', 'however', 'while' etc. It also modifies the verb of the superordinate clause, e.g. *Although* he is rich, he has never made a donation'.

7. Other. This is used where an adverbial phrase indicates none of the previous functions, e.g. '*Thank God* I did not become involved with the British'.

Finally, a quantitative analysis of the formal (syntactic/structural) and the functional (semantic) features of fronted adverbials in the ST, TT1, and TT2 is provided, in order identify quantitatively stylistic differences between the ST and TT (cf. Sections 5.5 − 5.5.2.5.1).

5.5 Data Analysis of the ST, TT1, and TT2 - Discussion of Fronted Adverbials Results

The following sections provide an overview of the use of fronted adverbials in *A Farewell to Arms.* After that, selected examples of fronted adverbials from the novel and its correspondents in TT1 and TT2 are given and compared.

5.5.1 Analysis of Fronted Adverbials in Hemingway

As noted in sections 2.4.1, 2.4.2, 2.4.2.1, 2.4.2.2, 2.4.2.3, 2.4.2.4, 2.4.2.5, 2.4.3, and 2.4.3.1, fronted adverbials have specific syntactic and semantic properties in English and Arabic.

5.5.2 Discussion of Fronted Adverbials in ST, TT1, and TT2

The following paragraphs present the results of the analysis of fronted adverbials in *A Farewell to Arms* in tables. The Excel spreadsheet is given in appendix A: Chart No. 4: Excel spreadsheet: Analytical Summary of Fronted Adverbials in ST, TT1, and TT2. The formal (syntactic/structural) and functional (semantic) categories of fronted adverbials are provided in section 5.4.3.

5.5.2.1 Discussion of Fronted Adverbials in terms of the Degree of Complexity

This section deals with the degree of the complexity of fronted adverbials in ST, TT1, and TT2. Table 5.1 shows the number of occurrences and percentages of three different 'degree of complexity' features in ST, TT1 and TT2. The table reproduces the category of 'simplicity' of columns D, L, and T of Excel spreadsheet (Appendix A: Chart No. 4, Analytical Summary of fronted adverbials in ST, TT1, and TT2).

Table 5.1: Number of Occurrences and Percentage of the Degree of Complexity of Fronted Adverbials in ST, TT1, and TT2

Degree of complexity	ST	ST- Percentage	TT1	TT1 – Percentage	TT2	TT2 – Percentage
Simple – *only one adverbial element*	86	92.47%	55	59.13%	81	87.09%
Compound – *more than one adverbial element, connected 'serially' (either linked syndetically – i.e. by coordinator(s), or asyndetically)*	7	7.52%	9	9.67%	9	9.67%
None (deleted)	0	00.00%	29	31.18%	3	3.22%

5.5.2.1.1 The Main Findings of the Degree of Complexity in Fronted Adverbials

As seen in table 5.1, three categories of 'degree of complexity' are identified for the ST, TT1, and TT2. They are (i) Simple; (ii) Compound; and (iii) None (deleted). The ST has 93 instances of fronted adverbials while TT1 deletes fronted adverbials in 29 instances (31.18%). TT2 deletes 3 instances (3.22%).

The highest percentages are for the *simple* category with 92.47% for the ST, 59.13% for TT1, and 87.09% for TT2. The ST scores 7.52% for the *compound* category which is a little lower than TT1 and TT2, which score 9.67% each.

5.5.2.2 Discussion of the Position of Fronted Adverbials

The following tables (5.2 and 5.3) identify three main positions: fronted, middled, and backed. The table reproduces the category of 'position' of columns E, M, and U of Excel spreadsheet (Appendix A: Chart No. 4, Analytical Summary of fronted adverbials in ST, TT1, and TT2).

Table 5.2: Number of Occurrences and Percentage of Fronted Adverbials' Position (Front/Middle/Back/ Deleted/ Other) in ST, TT1, and TT2

No.	Adverbials Position	ST	ST – Percentage	TT1	TT1 – Percentage	TT2	TT2 – Percentage
1.	Fronted	87	93.54%	43	46.23%	69	74.19%
2.	1.Fronted; 2.Fronted	6	6.45%	8	8.60%	6	6.45%
3.	1. Fronted; 2. Fronted; 3. Fronted	0	0.00%	0	0.00%	1	1.07%
4.	1. Fronted; 2. Middled	0	0.00%	0	0.00%	1	1.07%
5.	Middled	0	0.00%	7	7.52%	2	2.15%
6.	1. Middled; 2. Middled	0	0.00%	0	0.00%	1	1.07%
7.	Backed	0	0.00%	5	5.37%	10	10.75%
8.	1. Backed; 2. Backed; 3. Backed	0	0.00%	1	1.07%	0	0.00%
9.	None (deleted)	0	0.00%	29	31.18%	3	3.22%

Table 5.3: Overall Percentage of the Main Adverbials' Position (Front/Middle/Back/None) in ST, TT1, and TT2

No.	Adverbials Position	ST – Percentage	TT1 – Percentage	TT2 – Percentage
1	Fronted	100%	54.83%	81.17%
5	Middled	0.00%	7.52%	3.75%
7	Backed	0.00%	6.44%	10.75%
9	None	0.00%	31.18%	3.22%

5.5.2.2.1 The Main Findings for Adverbial Position

As tables 5.2 and 5.3 show, while all (100%) ST adverbials are fronted, TT1 scores 81.17% for the fronted position and TT2 54.83%. TT1 and TT2 score 7.52% and 3.75% respectively for middle position. 6.44% and 10.75% respectively for back position. Finally, the *None (deleted)* category scores percentages of 31.18% for TT1 and 3.22% for TT2.

5.5.2.3 Discussion of the Overall (External) Syntactic Function of Fronted Adverbials

This section focuses on the overall (external) syntactic function of fronted adverbials in the ST, and its equivalents in TT1 and TT2, as outlined in the following table (5.4). This reproduces columns F, N, and V of the Excel spreadsheet (Appendix A: Chart No. 4, Analytical Summary of fronted adverbials in ST, TT1, and TT2). As seen from the table, a number of categories involve more than one element, e.g. '1. Adjunct; 2. Adjunct'. This means that two or three categories are strung together to form one category, i.e. in this case there are two fronted adverbials in a row within the same sentences, e.g. '**Sometimes in the dark** we heard the troops marching under the window and guns going past pulled by motor- tractors'.

Table 5.4: Number of Occurrences and Percentage of Overall (External) syntactic Function of Element of Fronted Adverbials in ST, TT1, and TT2

No.	Overall (External) syntactic function of element	ST	ST – Percentage	TT1	TT1 – Percentage	TT2	TT2-Percentage
1	1. Adjunct; 2. Adjunct	6	6.45%	7	7.52%	8	8.60%
2	Adjunct	81	87.09%	42	45.16%	60	64.51%
3	Disjunct	5	5.37%	2	2.15%	5	5.37%
4	Other	1	1.07%	5	5.37%	9	9.67%
5	1. Adjunct; 2. Adjunct; 3. Adjunct	0	0.00%	1	1.07%	1	1.07%
6	Conjunct	0	0.00%	1	1.07%	0	0.00%
7	Predicand	0	0.00%	2	2.15%	1	1.07%
8	Conjunction	0	0.00%	4	4.30%	6	6.45%
9	Deleted (none)	0	0.00%	29	31.18%	3	3.22%

5.5.2.3.1 The Main Findings for the External Syntactic Functions of Fronted Adverbials

As noticed in table 5.4, ST fronted adverbials have 4 syntactic functions. The highest percentage is for *Adjunct* with a percentage of 87.09%. This feature is far higher than in TT1 at 45.16% and TT2 at 64.51%.

The second external syntactic function of ST fronted adverbials is '1. Adjunct; 2. Adjunct' at 6.45%. This feature is a little higher in TT1 at 7.52% and in TT2 at 8.60% as than in the ST. The third function 'Disjunct' scores 5.37% for both the ST and TT2, a little higher than for TT1 at 2.15%. The final external syntactic function of ST fronted adverbials is 'other' at 1.07%. This feature is a little higher for TT1 at 5.37% and higher still for TT2 at 9.67%.

The other 5 cases of external syntactic function are not identified in the ST at all but these features score differently in TT1 and TT2. '1. Adjunct; 2. Adjunct; 3. Adjunct' scores 1.07% for each TT1 and TT2. 'Conjunct' scores 1.07% for TT1 while this feature is not found in TT2. 'Predicand' scores 2.15% for TT1, a little higher than in TT2 at1.07%. 'Conjunction' scores 4.30% for TT1, a little less than in TT2 at 6.45%. Finally, 'Deleted' scores a higher percentage in TT1 at 31.18% than it does in TT2 at 3.22%.

5.5.2.4 Discussion of the Internal Structure of Word/Phrase-class Function of Element

As discussed fronted adverbials maybe of different degrees of complexity: *simple*, *compound*, and *other*. This section tackles another aspect, the word/phrase-class function of fronted adverbials in the ST, TT1, and TT2. The following table reproduces columns G, O, and W of the Excel spreadsheet (Appendix A: Chart No. 4, Analytical Summary of fronted adverbials in ST, TT1, and TT2).

Table 5.5: Number of Occurrences and Percentage of the Internal Structure of Word/Phrase-class (Fronted Adverbials in ST, TT1, and TT2)

No.	Internal Structure of Element (Fronted Adverbials)	ST	ST – Percentage	TT1	TT1 – Percentage	TT2	TT2 – Percentage
1	1. Adverb; 2. Adverbial clause	1	1.07%	0	0.00%	0	0.00%
2	1. Adverb; 2. Prepositional Adverbial	3	3.22%	0	0.00%	0	0.00%
3	1. Clausal Adverbial; 2. Adverb	1	1.07%	0	0.00%	0	0.00%
4	1. Nominal phrase; 2. Prepositional phrase	1	1.07%	0	0.00%	0	0.00%
5	1. Prepositional adverbial; 2. Clausal adverbial	1	1.07%	1	1.07%	4	4.30%
6	Adverb	25	26.88%	5	5.37%	9	9.67%
7	Clausal Adverbial	25	26.88%	23	24.73%	22	23.65%
8	Nominal phrase	4	4.30%	2	2.15%	0	0.00%
9	Other phrase	1	1.07%	9	9.67%	15	16.12%
10	Prepositional adverbial	31	33.33%	15	16.12%	32	34.40%
11	1. Clausal adverbial; 2. Prepositional Adverbial	0	0.00%	1	1.07%	0	0.00%
12	1. Clausal adverbial; 2. Clausal adverbial;	0	0.00%	1	1.07%	0	0.00%
13	1. Other adverbial; 2. Prepositional Adverbial; 3. Prepositional adverbial	0	0.00%	1	1.07%	0	0.00%
14	1. Prepositional Adverbial; 2. Other adverbial	0	0.00%	1	1.07%	1	1.07%
15	1. Prepositional Adverbia1; 2. Prepositional Adverbial	0	0.00%	4	4.30%	3	3.22%
16	Nominal	0	0.00%	0	0.00%	1	1.07%
17	None	0	0.00%	29	31.18%	3	3.22%
18	Other adverbial	0	0.00%	1	1.07%	2	2.15%
19	1. Clausal adverbial; 2. Prepositional adverbial; 3. Prepositional adverbial	0	0.00%	0	0.00%	1	1.07%

As seen from the table, a number of categories involve more than one feature, e.g. '1. Adverb; 2. Adverbial clause' which means that these two features are strung together to form one category, as in the following example '**Then, as the road mounted along the ridge**, I saw a third range of mountains'.

5.5.2.4.1 The Main Findings for the Internal Structure of Word/Phrase-class

There are 10 different categories for the ST, while TT1 and TT2 have 13 and 11 different categories respectively. All together there are 19 different categories. ST, TT1, and TT2 all share only 5 out of the 19 categories. The first share feature is 'prepositional adverbial' at 33.33% for the ST, 16.12% for TT1 and 34.4% for TT2. The second feature is 'adverb' at 26.88% for the ST and 5.37% and 9.67% respectively for TT1 and TT2. The third feature is 'clausal adverbial' at 26.88% for the ST, 24.73% for TT1 and 23.65% for TT2. The fourth feature is 'prepositional adverbial; clausal adverbial' with percentages of 1.07%, 1.07%, and 4.3% respectively for the ST, TT1, and TT2. The fifth feature is 'other phrase' at 1.07%, 9.67%, and 16.12% respectively for the ST, TT1, and TT2.

4 out of the 10 features found in the ST are not found in TT1 and TT2. These are: (i) *Adverb; Adverbial clause* at 1.07%; (ii) *Adverb; Prepositional Adverbial* at 3.22%; (iii) *Clausal adverbial; Adverb* at 1.07%; and (iv) *Nominal phrase; Prepositional phrase* at 1.07%.

The final category for the ST is 'Nominal phrase' at 4.3%. This feature is not found in TT2 but scores 2.15% for TT1.

The remaining features are not found in the ST. 4 of these are found in both TT1 and TT2 as follows: (i) *Prepositional adverbial; Other adverbial* at 1.07% for each of TT1 and TT2; (ii) *Prepositional adverbial; Prepositional adverbial* at 4.3% for TT1 and 3.22% for TT2; (iii) *Other adverbial* at 1.07% for TT1 and 2.15% for TT2; and (iv) *None* at 31.18% for TT1 and 3.22% for TT2.

Another 3 features are not identified in TT2 but score 1.07% each in TT1. These are: (i) *Clausal adverbial; Prepositional adverbial*; (ii) *Clausal adverbial; Clausal adverbial*; and (iii) *Other adverbial; Prepositional adverbial; Prepositional adverbial*.

The other 2 categories, '*Nominal*' and '*Clausal adverbial; Prepositional adverbial; Prepositional adverbial*', are not found in TT1 but score a percentage of 1.07% each for TT2.

5.5.2.5 Discussion of the Semantic Functions of Fronted Adverbials

Table 5.6 shows the number of occurrences and percentages of the different semantic features of fronted adverbials in the ST, TT1, and TT2. This table reproduces columns H, P, and X of the Excel spreadsheet (Appendix A: Chart No. 4, Analytical Summary of fronted adverbials in ST, TT1, and TT2).

Table 5.6: No. of Occurrences and Percentages of Semantic Functions of Fronted Adverbials in ST, TT1, and TT2

No.	Semantic Functions	ST	ST – Percentage	TT1	TT1 – Percentage	TT2	TT2 – Percentage
1	1. Place; 2. Place	1	1.07%	2	2.15%	2	2.15%
2	1. Time; 2. Circumstance	2	2.15%	0	0.00%	1	1.07%
3	1.Time; 2.Place	2	2.15%	0	0.00%	0	0.00%
4	1.Time; 2.Time	2	2.15%	5	5.37%	4	4.3%
5	Cause	1	1.07%	1	1.07%	1	1.07%
6	Circumstance	4	4.3%	2	2.15%	5	5.37%
7	Condition	6	6.45%	4	4.3%	9	9.67%
8	Other	6	6.45%	7	7.52%	8	8.6%
9	Place	18	19.35%	3	3.22%	14	15.05%
10	Time	51	54.83%	39	41.93%	43	46.23%
11	1. Time; 2. Place; 3.Place	0	0.00%	1	1.07%	0	0.00%
12	None	0	0.00%	29	31.18%	3	3.22%
13	1. Cause; 2. Time	0	0.00%	0	0.00%	1	1.07%
14	1. Circumstance; 2. Time; 3. Place	0	0.00%	0	0.00%	1	1.07%
15	Concession	0	0.00%	0	0.00%	1	1.07%

5.5.2.5.1 The Main Findings of the Semantic Function of Fronted Adverbials

As table seen in table 5.6, there are 10 different categories of semantic functions for the ST, whereas TT1 and TT2 together have 15 different categories of semantic functions.

The commonest ST semantic function is 'time' with 51 out of 93 occurrences (54.83%). This feature scores lower in TT1 and TT2 at 41.93%, and 46.23% respectively. The second commonest function in the ST is 'place' (19.35%). This is higher than for TT1 at 3.22% and TT2 at 15.05%. This is followed by 'condition' and 'other' functions, which each score 6.45% for the ST, 4.3% and 7.52% respectively for TT1, and 9.67% and 8.6% respectively for TT2.

'Circumstance' scores in TT2 at 5.37%, 4.3% in the ST and 2.15% in TT1.

3 features each score 2.15% in the ST: 'Time; Place', 'Time; Circumstance', and 'Time; Time'. On the other hand 'Time; Place' is not found in TT1 and TT2. 'Time; Circumstance' is not found in TT1 but scores a percentages of 1.07% for TT2. Finally, 'Time; Time' scores 5.37%, and 4.3% respectively for TT1, and TT2.

'Cause' scores 1.07% for each of the ST, TT1, and TT2. 'Place; Place' scores 1.07% for the ST but 2.15% for each of the TT1 and TT2.

The remaining functions are not found in the ST. 3 features are also not found in TT1: 'Cause; Time', 'Circumstance; Time; Place', and 'Concession', each of which score 1.07% for TT2. 'Time; Place; Place' is not found in TT2 but scores 1.07% for TT1; and 'None' function scores 31.18% for TT1 and 3.22% for TT2.

5.6 Summary of the Analysis of Fronted Adverbials in ST, TT1, and TT2

This section provides a summary of the previous discussion of fronted adverbials.

First, the degree of complexity: *simple*, *compound*; and *none* (*deleted*). The 3 key features of complexity were very different in the ST, TT1, and TT2. ST fronted adverbials were mainly *simple* with a high percentage of 92.47% whereas TT1 had 59.13% of *simple* occurrences and TT2 87.09%. TT1 and TT2 had many fewer *simple* adverbials among the 93 examples of fronted adverbials. TT1 deleted 29 ST fronted adverbials, while TT2 by contrast deleted only 3.

Second, the position of adverbials. While all examples involved fronted adverbials. TT1 and TT2 have moved some of these into middle and back positions.

Third, the external syntactic functions of fronted adverbials. ST fronted adverbials have only 4, the main one being *Adjunct* at 87.09%. TT1 and TT2 show a much wider variety of external syntactic functions.

Fourth, the internal structure of the adverbial word/phrase. I found that ST examples belong to 10 categories whereas TT1 and TT2 belong to 19 different categories. ST, TT1, and TT2 share only 5 out of the 19 categories, these 5 features being of different percentages in ST, TT1, and TT2.

Fifth, the semantic functions of fronted adverbials. The ST displays 10 different semantic functions, whereas TT1 and TT2 present 15 different functions. *Time* function was the most common category in all of ST, TT1, and TT2 but the percentages are very different.

5.7 Fronted Adverbials: General Conclusions

As seen in the previous section, 5.6, there are huge differences between ST, TT1 and TT2 in terms of the following categories: (i) degree of complexity, (ii) position of the adverbials, (iii) internal structure of the adverbial word/phrase and (iv) semantic functions of fronted adverbials. All ST examples were in initial position (reflecting the basic criterion for choosing the ST data), whereas TT1 and TT2 moved some of these examples into middle and final position. TT1 and TT2 show a wider variety of external syntactic functions for these adverbials in many cases not having the same function as the ST adverbial (mainly *Adjunct*). TT1 and TT2 used 14 categories of internal structure of the adverbial word/phrase that were not found in the ST at all and shared 4 only out of 19 categories with the ST. Finally, TT1 and TT2 had 5 semantic functions that were not used in the ST.

Hemingway uses fronted adverbials to introduce situational breaks into narratives and to integrate the following sentence with preceding ones. Fronted adverbials help readers to easily comprehend topic shift and establish continuity. Adverbials in final position do not have these effects. TT1 and TT2 have moved number adverbials from initial position to middle and back positions. Accordingly, a different style has been created in TT1 and TT2. The functions of fronted adverbials are different from the ones which are in middle and back positions (cf. Sections 5.5.2.3.1, 5.5.2.5.1, and the Excel spreadsheet: Chart No. 4: Analytical Summary of Fronted Adverbials in ST, TT1, and TT2).

CHAPTER VI: Questionnaires

6.1 Introduction

This chapter considers two questionnaires designed to get reader responses to the four aspects of Hemingway's style in *A Farewell to Arms* and its Arabic translation (TT2) considered in this thesis: *and*, *dummy it*, *existential there*, and *adverbial foregrounding*. The chapter provides descriptive and explanatory information on the procedures for accessing the questionnaire participants and the process of data collection. It discusses the questionnaire responses with regards to *and*, *dummy it*, *existential there*, and *adverbial fronting* in *A Farewell to Arms* and the TT equivalents. The reader-response results provide inter-subjective quantitative data, complementing the objective quantitative data analysed in chapters 3, 4, and 5.

6.2 Background to the Use of Questionnaires

Questionnaires are a means of collecting data which an investigator uses to get responses from respondents (Brown 2001). They are a means of obtaining a large number of responses and can cover different types of material (Nunan 1989 p.62). Questionnaires are a good technique to get a general idea about a particular situation (McQueen and Knussen 2002 p.85).

Newby (2010 p.298) notes that closed questionnaires are easier and quicker to do than open questionnaires. They are also easier for researchers to process than open questionnaires. Altrichter et al. (2008 p.111) assert that questionnaires are an effective method of collecting data in an economical form. They are also easy to administrate and develop. In addition, they are ideal for exploring the perceptions and attitudes of respondents (Oppenheim 1992 p.47).

Questionnaires are most basically used for quantitative data where the questionnaires are closed and numerical and for qualitative data where the questionnaires are open (Rosier 1997 pp. 154-161). However, questionnaires involving open questions can also be used for quantitative analysis where the responses to open questions are grouped according to specific types, and the frequency of these specific types analysed. This is what has been done in this thesis. It would be possible to establish a set of answer-types before the questionnaire respondents fill in the questionnaires. This, however, provides a very inflexible structure for dealing with the unpredictable nature of questionnaire

responses. A much more flexible and normally effective approach is to inductively derive the set of answer-types from the questionnaire responses themselves, and do the statistical analysis on the basis of this inductively derived answer-type set. This is what is done in this thesis.

6.3 Analytical Approach of the Questionnaires: ST and TT

The following sections (6.3.1, 6.3.2, 6.3.3, 6.3.4, 6.3.5, and 6.3.6) deal with the methodology, evaluation, and the scoring instruments used for both the English and the Arabic questionnaires.

6.3.1 The Questionnaires and their Purposes

The researcher designed two questionnaires for the English and Arabic versions of *A Farewell to Arms*. These questionnaires will be used to provide information on Ernest Hemingway's style in the novel and the translators' style in the Arabic translations and how these styles are received by the questionnaire respondents.

The questionnaires seek to ascertain the stylistic effect of a number of extracts from *A Farewell to Arms* and its equivalents in Arabic (TT1 and TT2). 'Stylistic effect' is used in these questionnaires to cover the conveying of indirect information, either about the events of the story (e.g. whether the action is portrayed as moving slowly or quickly), or the atmosphere of the scenes described (e.g. whether the characters in the scene are presented as relaxed or tense), or about the narrators within the novel (e.g. whether they are presented as naive or sophisticated), or even about the original author or translators (e.g. whether they are adopting a 'straightforward' or ironic attitude towards the story which they are telling).

6.3.2 Designing the Questionnaires

The questionnaire design went through several stages. Initially, I produced questionnaires based on closed multiple-choice answers. Following discussion of this questionnaire format with a number of academics with experience in the field, and after running a pilot-study with this questionnaire format, I changed the questionnaire to an open-format questionnaire, on the basis that this would be more suitable and effective for my study (cf. Appendix C: (1) English Questionnaire and (2) Arabic questionnaire).

I obtained Ethical Approval for the questionnaire (cf. Appendix C: (3) Ethical Approval Form).

6.3.3 Time and Data Collection of the Questionnaires

The questionnaires were conducted during the period October, 2013 – April, 2014. Collecting the responses to the questionnaires took around 7 months. The questionnaires were sent to many people and in an attempt to achieve a high certain degree of validity and reliability, more than 200 questionnaires were distributed. My supervisor and I contacted many people (such as lecturers and fellow students) from different departments at the University of Leeds and Jordan University, particularly those in English departments, translation departments, and linguistics departments. Staff and students (particularly PhD students) in the Dept. of Arabic and Middle Eastern Studies and the Centre for Translation Studies at Leeds University and the corresponding departments at the University of Jordan were the main intended respondents of the Arabic questionnaire. My supervisor and I contacted many and asked the intended respondents to fill in the questionnaire at their convenience. I also contacted friends in these departments as members of the targeted population of the questionnaires. My supervisor and I used many means to contact these people, including e-mail, Facebook, Skype, and the Leeds University Arts Information Service. Although much effort was made, the response rate was significantly lower than expected. In an attempt to ensure a high level of validity and reliability, more than 200 questionnaires were distributed, in the expectation of getting 50-60 respondents. A number of the respondents mentioned the difficulty of answering an open questionnaire nature where they had to comments on the stylistic effects of the investigated features and time-consuming nature of the questionnaire (though it was not originally intended that the questionnaire should be either). The majority of the questionnaires were given out to participants either by email or by hand.

6.3.4 Questionnaire Population (Participants)

I obtained 43 questionnaire responses. The respondents either had a background in English and/or Arabic literature, or were habitual readers of English and/or Arabic novels or of works translated from English to Arabic. The respondents were mostly PhD holders, or graduate students of translation or a related field involving English and/or Arabic. Of the 43 respondents, 28 respondents were native Arabic speakers and 15 were English native speakers. The native English speakers were tasked to answer the English

questionnaire, dealing with the original text of *A Farewell to Arms*, whereas the Arabic speakers were tasked to answer the Arabic questionnaire, dealing with TT2.

The questionnaire respondents were of both genders, ages, experience, majors and qualifications. The ages ranged between 20 and 65 years old. They were of different nationalities – British, American, and Jordanian. 16 respondents were female and 27 were male. They had different degrees of experience of writing, studying, and criticizing prose fiction in original versions and translation, and in the study of stylistics. Their majors were mostly in English and Arabic linguistics, translation, literature and modern languages. The following table shows the educational qualifications and gender of the respondents.

Table 6.1: Educational Qualifications and Gender of the Questionnaires Respondents

		English Questionnaire		Arabic Questionnaire	
		Gender		Gender	
No.	Qualifications	Male	Female	Male	Female
1	PhD	1	2	4	1
2	MA	3	6	14	5
3	BA	2	1	3	1
Total	43	6	9	21	7

As seen from Table 6.1, 8 of the total respondents have a PhD or are in the process of getting a PhD. 28 respondents have an MA or are in the process of getting their MA. This group of participants is considered relatively mature and is believed to have the necessary experiences to provide detailed and insightful answers to the questions on style in an open questionnaires format. Although information on gender and age was also collected, this information was not further considered on this thesis, due to: (i) lack of space, and (ii) lack of time.

Ethnographic backgrounds, experience, majors, and qualifications were taken into account, so that questionnaire respondents were reasonably divided into Arabic and English native speakers and so that they had sufficient educational background to be reasonably expected to be able to answer the questionnaire questions.

6.3.5 Data Analysis of the Questionnaires - Discussion of Questionnaires Results

As mentioned earlier, the questionnaires were in open format, and involved a number of extracts from *A Farewell to Arms* and its equivalents in Arabic (TT2). The introductory section, on the first page of the questionnaire, provided a general overview of stylistic features in Ernest Hemingway's *A Farewell to Arms*, followed by background information about Ernest Hemingway and the novel itself. Finally, it provided an overview of the notion of stylistic effect. The only difference between the English and Arabic questionnaires was that the latter had an additional section, on the introductory first page, about the translation of *A Farewell to Arms* by Munir Baalbaki, which I used in the questionnaire, and a brief discussion of why I used this translation (see section 1.7.2).

The second page of the questionnaires asks the respondents to give their ethical consent to fill in the questionnaire. It then asks them some preliminary questions about their: 1. Educational level, 2. Major, 3. Age, 4. Sex, 5. Experience of writing or criticising prose fiction, and 6. Experience of studying stylistics.

The main part of the questionnaire deals with four extracts from *A Farewell to Arms*, for the English version, and their translation equivalents for the Arabic version. Each extract is followed by a number of questions that are related to the stylistics features found in that extract. The following is an example of a question from the English questionnaire:

> **Extract 1. Read the following extract from *A Farewell to Arms*:**
>
> In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.
>
> **Now answer the following questions:**
>
> **1A. What features of English of this extract do you find most prominent and interesting stylistically?**
>
> **1B. What effect(s) does Hemingway's use of *and* in this extract have in your opinion?**
>
> **1C. What other features of English, if any, enhance the effect(s) you identify in 1B above?**

1D. What other features of English, if any, reduce the effect(s) you identify in 1B above?

1E. Do you have any other comments on stylistic features in this English extract?

As can be seen from the above extract from the English questionnaire, the questions focus on stylistic issues relating to the coordinator *and*: in the first extract, this is the use of the coordinator *and* (cf. Question 1B). They test whether this is recognised by the respondent as being a prominent stylistic feature in the extract (Question 1A), before asking what its effect is (Question 1B). They then ask the respondent to consider other features which enhance or reduce this stylistic effect (Question 1C, Question 1D), before asking the respondent for any other comments on stylistic features in the extract (Question 1E).

The questions are intended at one and the same time to focus on the particular stylistic feature of interest to the researcher (in this case Hemingway's use of *and*), but also to allow the respondent to give a fairly open range of responses, such that they respond to what they perceive to be stylistically prominent in the extract, rather than what the researcher has previously identified as stylistically prominent. This approach is intended as far as is possible to remove bias and prejudice from the questionnaire.

The respondents' answers were analysed for each question. The responses to Q1 are considered in sections 6.4.1 - 6.4.4.2; Q2 in sections 6.4.1.3 - 6.4.4.4; Q3 in sections 6.4.1.5 - 6.4.4.6; Q4 in 6.4.1.7 - 6.4.4.8; and finally Q5 in sections 6.4.1.9 - 6.4.4.10.

6.3.6 Analytical Evaluation: Extracts 1, 2, 3, and 4 (English and Arabic)

The four given extracts in the questionnaires were chosen because they provide particularly clear examples of the stylistic features that are the focal interest of this thesis. Since the questionnaires are of open format, the immediate data which they yield is qualitative rather than quantitative – giving a rich account of respondents' views which is not dependent on categories pre-determined in the questionnaire itself. In order to allow this data to provide a precise characterisation of the overall views of the respondents, rather than simply reporting the comments of individual students, however, it is necessary to assign the respondents' responses to specific categories which 'emerge' from their statements. In both the English and Arabic questionnaire, the extracts and accompanying questions are intended to focus on the following stylistic features:

1. Dense use of *and*/ its equivalents in Arabic (questions 1A, 1B, 1C, 1D and 1E in both the Arabic and English questionnaires)

2. Dense use of 'there'/ its equivalents in Arabic (questions 2A, 2B, 2C, 2D and 2E in both the Arabic and English questionnaires)

3. Dense use of dummy *it*/ its equivalents in Arabic (questions 3A, 3B, 3C, 3D and 3E in both the Arabic and English questionnaires)

4. Dense use of fronted adverbials / their equivalents in Arabic (questions 4A, 4B, 4C, 4D and 4E in both the Arabic and English questionnaires)

The following tables (6.2 – 6.41) show the number of occurrences of each category as determined by the respondents' statements. The respondents' responses were assigned to categories emerging from their statements, thereby providing a basis for a quantitative analysis of both the English and Arabic questionnaires. I have considered only categories which were identified by two or more respondents in the English and the Arabic questionnaires and they were all included in cases where there is only response.

Tables 6.2, 6.4, 6.6, 6.8, 6.10, 6.12, 6.14, 6.16, 6.18, 6.20, 6.22, 6.24, 6.26, 6.28, 6.30, 6.32, 6.34, 6.36, 6.38, and 6.40 primarily analyse the responses to the English questionnaire with the responses to the Arabic questionnaire presented for comparison. Blank cells in the right-hand columns indicate that there were no responses for this category in the Arabic questionnaire.

Tables 6.3, 6.5, 6.7, 6.9, 6.11, 6.13, 6.15, 6.17, 6.19, 6.21, 6.23, 6.25, 6.27, 6.29, 6.31, 6.33, 6.35, 6.37, 6.39, and 6.41 primarily analyse the responses to the Arabic questionnaire with the responses to the English questionnaire presented for comparison. Blank cells in the right-hand columns indicate that there were no responses for this category in the English questionnaire.

6.4 Data Analysis, Discussions, Comparisons, and Results

The following sections (6.4.1- 6.4.4.10) present a detailed data analysis of the English and the Arabic questionnaires. They provide results and discussion of responses to each question in the English questionnaire as compared to the Arabic questionnaire responses and vice versa**.**

6.4.1 Analysis of Responses to Extract 1 in the English and Arabic Questionnaires

The following sections, 6.4.1.1, 6.4.1.3, 6.4.1.5, 6.4.1.7 and 6.4.1.9, consider the responses to Q1A, Q1B, Q1C, Q1D and Q1E respectively in the English and Arabic questionnaires. Sections 6.4.1.2, 6.4.1.4, 6.4.1.6, 6.4.1.8, and 6.4.1.10 present a comparison of the responses to Q1A, Q1B, Q1C, Q1D and Q1E respectively in the English and Arabic questionnaires. This extract investigates the use of the ST coordinator *and* and its equivalents in TT2. The 5 questions that target this specific feature in the ST and its equivalents in TT2 will be discussed in the following sections.

6.4.1.1 Analysis of Responses to Q1A in the English and Arabic Questionnaires

Against the background of the dense use of *and/ wa* in the first extract of the English and Arabic questionnaires (as discussed in the previous section), this section considers the responses to Q1A in the English questionnaire: "What features of English of this extract do you find most prominent and interesting stylistically?" and its equivalent in the Arabic questionnaire ما هي أهم وأبرز الخصائص الاسلوبية في اللغة العربية التي يمكن إيجادها في هذا النص؟. The following tables, 6.2 and 6.3, analyse the results for each questionnaire and show the differences between the two questionnaires. I have established the following categories for the analysis of Q1A that emerged from responses:

1. Description / descriptiveness
2. Vividness
3. Simplicity
4. Repetition of *and*/*wa*
5. Wordiness
6. Metaphorical language
7. Complexity of sentences
8. Sentence starts with prepositional phrase (rare in Arabic)
9. Repetition of *kāna* (and sisters of *kāna*)
10. Repetition of commas
11. Musical rhythm of sentences
12. Boring text to read/ poor Arabic style / lack of stylistic variety / text unclearly written / no clear ideas/ weak connection between sentences
13. Excessive use of nominal sentences / insufficient use of verbal sentences
14. Literal translation, with TT lacking in different stylistic features (boring and no variation in rhythm)

The first 4 categories are shared by respondents of both the English and the Arabic questionnaires. The rest of these categories from 5-14 are only found in the Arabic responses.

Table 6.2: Responses to English Extract 1, Question 1A - with responses to Arabic Extract 1A presented for comparison

English Extract 1 – Q1A	Responses	*Number*	*Percentage*	Arabic Extract 1 – Q1A	Responses	*Number*	*percentage*
1	Description/ descriptiveness	9	60%	3	Description/descriptiveness	15	53.57%
2	Vividness	6	40%	8	Vividness	5	17.85%
3	Simplicity	6	40%	9	Simplicity	5	17.85%
4	Repetition of *and*	5	33.33%	1	Repetition of *wa- and*	27	96.42%

As table 6.2 above shows, 60% of the English-questionnaire respondents consider that the English extract involves 'description/descriptiveness' while 40% consider it has 'vividness'. In addition, 40% identify 'simplicity', while 33.33% note the repetition of *and*. Holistically, these responses identify the text as simple, vivid, and easy to read. As noted in Section 2.7.3, several scholars have mentioned that Hemingway's style is characterized by simplicity in structure, semantic, and syntax. He chose simple language, basic words, repetition, with the frequent use of *and*, and short sentences. His writings in their smallest details were perfectly directed to the audience (Scafella 1991, Sutherland 1972 pp.214-216, and Waldhorn 1973 p.32).

On the other hand, the TT responses show that 27 out of 28 respondents (96.42%) identified repetition of *wa- and* as a prominent stylistic feature of the Arabic TT. 'Repetition of *kāna* (and sisters of *kāna*)' scores a percentage of 78.57%. 15 out of 28 respondents (53.57%) identified 'description/descriptiveness' as a prominent stylistic feature. 'Wordiness' scores fairly highly at 35.71%. Structural and semantic problems score 32.14%. Repetition of commas scores 25%. 'Sentence starts with prepositional phrase' (rare in Arabic) scores 21.42%. 'Vividness' and 'simplicity' each score 17.85%.

Finally, 'metaphorical expressions', 'complexity of sentences because of use of *wa-*', 'musical rhythm of sentences', 'excessive use of nominal sentences/insufficient use of

verbal sentences', and 'literal translation, with TT lacking in different stylistic features (boring and no variation in rhythm)' score 7.14% each.

Table 6.3: Responses to Arabic Extract 1, Question 1A – with responses to English Extract 1A presented for comparison

Arabic Extract 1 – Q1A	Responses	*Number*	*Percentage*	English Extract 1 – Q1A	Responses	*Number*	*Percentage*
1	Repetition of *wa- and*	27	96.42%	4	Repetition of *and*	5	33.33%
2	Repetition of *kāna* (and sisters of *kāna*)	22	78.57%				
3	Description/descriptiveness	15	53.57%	1	Description / descriptiveness	9	60%
4	Wordiness	10	35.71%				
5	Structural and semantic problems	9	32.14%				
6	Repetition of commas	7	25%				
7	Sentence starts with prepositional phrase (rare in Arabic)	6	21.42%				
8	Vividness	5	17.85%	2	Vividness	6	40%
9	Simplicity	5	17.85%	3	Simplicity	6	40%
10	Metaphorical expressions	2	7.14%				
11	Complexity of sentences because of the excessive use of *wa-*	2	7.14%				
12	Musical rhythm of sentences	2	7.14%				
13	Excessive use of nominal sentences / Insufficient use of verbal sentences	2	7.14%				
14	Literal translation, with TT lacking in different stylistic features (boring and no variation in rhythm)	2	7.14%				

6.4.1.2 Comparison of Responses to Q1A in the English and Arabic Questionnaires

As Table 6.2 shows, stylistically the most prominent and interesting feature of the ST for respondents to the English questionnaire is its description/descriptiveness, identified by 9 respondents (60%). This feature is almost as prominent for TT respondents, being identified by 15 TT respondents (53.57%). The second most prominent ST features are vividness and simplicity (each identified by 40% of ST respondents); and although these are also identified as prominent features by some TT respondents, the proportion is far lower (17.85% of respondents for each); the ST features of vividness and simplicity are less clearly perceived in the TT.

Repetition of *and* is the focus of enquiry of Question 1 in the English questionnaire (and is asked about explicitly in Q1B). Some English questionnaire respondents (33.33%) identify *and* as a stylistically prominent feature. However, this is much lower than respondents to the Arabic questionnaire, the vast majority of whom (96.42%) identify the repetition of *wa-* *and* as a stylistically prominent feature.

Focusing now on the results for the Arabic questionnaire, in comparison to those for the English questionnaire, as already mentioned, repetition of *wa-* *and* is identified by the vast majority of respondents (96.42%) as a stylistically prominent feature. The other features which are identified as prominent by the Arabic questionnaire respondents are repetition of *kāna* (and sisters of *kāna*) (78.57% of respondents), descriptiveness/description (53.57% of respondents; also identified by a similar proportion of English questionnaire respondents, as discussed above), wordiness (35.71%), structural and semantic problems (32.14%), sentence starts with prepositional phrase (rare in Arabic) (21.42%), vividness and simplicity (17.85% each, compared to 40% each for the English questionnaire, as already discussed).

Other features identified by respondents to the Arabic questionnaire are: repetition of commas (25%), metaphorical expressions (17.85%), complexity of sentences because of the excessive use of *wa-*, musical rhythm of sentences, excessive use of nominal sentences / insufficient use of verbal sentences, and literal translation, with TT lacking in different stylistic features (boring and no variation in rhythm) (7.14% each). These features are not identified by the English respondents.

6.4.1.3 Analysis of Responses to Q1B in the English and Arabic Questionnaires

Considering the effect(s) of the use of *and* in the first extract, this section presents the responses to Q1B in the English questionnaire: "What effect(s) does Hemingway's use of *and* in this extract have in your opinion?" and its equivalent in the Arabic questionnaire ‏ما هو تأثير استخدام المترجم لـ آداة الربط "الواو" في النص برأيك؟‏. The following tables, 6.4 and 6.5, are designed to analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the following categories for the analysis of Q1B for both the English and the Arabic questionnaires that emerged from responses:

1. Additive function
2. Expression of simple and clear images
3. Expression of continuity of feelings, thoughts and ideas
4. Simultaneity function
5. Structural, grammatical, and semantic problems
6. Sequential function
7. Common use of *wa* in Arabic
8. Translatedness of text (where the text is clearly a product of translation)
9. Incoherence (meaning the Arabic text is incoherent)

Table 6.4: Responses to English Extract 1, Question 1B - with responses to Arabic Extract 1B presented for comparison

English Extract 1 – Q1B	Responses	Number	Percentage	Arabic Extract 1 – Q1B	Responses	Number	Percentage
1	Additive function	5	33.33%	4	Additive function	6	21.42%
2	Expression of simple and clear images	5	33.33%				
3	Expression of continuity of feelings, thoughts and ideas	4	26.66%				

As seen in table 6.4, 5 out of the15 English respondents (33.33%) indicate that the use of *and* has an 'additive function' in the text. The same number of respondents states that

and expresses 'simple and clear images'. Finally, 4 out of the 15 respondents (26.66%) believe that *and* is used for 'expression of continuity of feelings, thoughts and ideas'.

Table 6.5: Responses to Arabic Extract 1, Question 1B – with responses to English Extract 1B presented for comparison

Arabic Extract 1 – Q1B	Responses	*Number*	*Percentage*	English Extract 1 – Q1B	Responses	*Number*	*Percentage*
1	Simultaneity function	16	57.14%				
2	Structural, grammatical, and semantic problems	11	39.28%				
3	Sequential function	7	25%				
4	Additive function	6	21.42%	1	Additive function	5	33.33%
5	Common use in Arabic	4	14.28%				
6	Translatedness of text	4	14.28%				
7	Incoherence	3	10.71%				

Most of the Arabic respondents (57.14%) indicate that *wa- and* has a 'simultaneity function'. Some respondents commented that *wa- and* could be deleted without having any negative effect on the extract. Moreover, 11 out of the 28 respondents (39.28%) mentioned that the excessive use of *wa - and* causes many 'structural, grammatical, and semantic problems'. A smaller proportion of respondents (25%) identify *wa- and* as having a 'sequential function'.

In contrast to the ST, 6 out of the 28 TT respondents (21.42%) identify the 'additive function' as a major function of *wa – and*, and 5 of them (17.85%) identify the 'sequential function'. 4 others (14.28%) simply identify the 'common use in Arabic' of *wa – and* is commonly used in Arabic.

Another 4 respondents (14.28%) – all with translation experience – indicate that the translatedness of the text is apparent, since readers can feel the simplicity of the connections between sentences and ideas. A smaller number, 3 respondents (10.71%), state that *wa – and* negatively affects the 'coherence' of the text.

6.4.1.4 Comparison of Responses to Q1B in the English and Arabic Questionnaires

As seen in table 6.4, respondents to Q1B identify 3 categories of effects of the use of *and* in the ST. The additive function is the most prominent and interesting feature of the ST for respondents to the English questionnaire (33.33%); and although this category is also identified as prominent features by some TT respondents, the proportion is lower (21.42%). The two other most prominent features of the ST are the *expression of simple and clear images*, and *expression of continuity of feelings, thoughts and ideas* (33.33% and 26.66% respectively). These features are not identified by the Arabic questionnaire respondents.

In contrast, the results of the Arabic questionnaire indicate that the simultaneity function is the most prominent stylistic feature (57.14%). The other features which are identified as prominent by the Arabic questionnaire respondents are 'structural, grammatical, and semantic problems' (39.28%) and the 'sequential function (25%), which each score higher than the 'additive function' in the TT.

Where the additive function (33.33%) is the stylistically most prominent feature of the ST it is ranked fourth by the Arabic questionnaire respondents (21.42%) – much lower than with ST respondents.

In addition, 4 Arabic questionnaire respondents identify the translatedness of the text and common use in Arabic (14.28% each) while another 3 identify incoherence (10.71%) – none of which are mentioned by the English questionnaire respondents.

6.4.1.5 Analysis of Responses to Q1C in the English and Arabic Questionnaires

Taking into consideration the other features that enhance the effect(s) use of *and* in the first extract of the English and Arabic questionnaires, this section considers the responses to Q1C in the English questionnaire: "1C. What other features of the English, if any, enhance the effect(s) you identify in 1B above?" and its equivalent in the Arabic questionnaire ما هي خصائص اللغة العربية الأخرى إن وجِدَت والتي تحفز التأثيرات التي حَدَّدتها في السؤال الثاني؟. The following tables, 6.6 and 6.7, are designed to analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the following categories, emerging from questionnaires responses, for the analysis of Q1C for both the English and the Arabic questionnaires:

1. No other features
2. Simple language and smooth flow of writing

3. Long sentences involving many clauses being simply attached by *and* to avoid complexity
4. Use of other conjunctions
5. Translator uses different stylistic features of Arabic (such as metaphors, ellipsis, and adverbial phrases)
6. Avoidance of repetition

Table 6.6: Responses to English Extract 1, Question 1C

English Extract 1 – Q1C	Responses	*Number*	*Percentage*
1	No other features	4	26.66%
2	Simple language and smooth flow of writing	3	20%
3	Long sentences involving many clauses being simply attached by *and* to avoid complexity	3	20%

Since there are no shared features between the English and the Arabic responses, responses to the Arabic questionnaire are not included in table 6.6.

26.66% of the English respondents to Q1C state that there are 'no other features' in the text that enhance the use of *and* in the ST. 20% of the English respondents state that 'the simple language and smooth flow of writing' of the author enhance the use of *and*, while another 20% identify that the text has 'long sentences involving many clauses being simply attached by *and* to avoid complexity' in the text.

Table 6.7: Responses to Arabic Extract 1, Question 1C

Arabic Extract 1 – Q1C	Responses	*Number*	*Percentage*
1	Use of other conjunctions	13	46.42%
2	Translator uses different stylistic features of Arabic (such as metaphors, ellipsis, and adverbial phrases)	12	42.85%
3	Avoidance of repetition	3	10.71%

While the previous sections (6.4.1.1 and 6.4.1.3 - Q1A and Q1B) show that Arabic respondents have a negative view of the excessive use of *wa – and* in the Arabic text, these responses show a positive view of the use of other conjunctions – supported by 13 out of the 28 respondents (46.42%). 12 Arabic respondents (42.85%) state that the translator uses different stylistic features of Arabic (such as metaphors, ellipsis, and adverbial phrases) as positive features in the text. 3 respondents (10.71%) identify as positive 'avoidance of repetition' of *wa – and* in the text.

6.4.1.6 Comparison of Responses to Q1C in the English and Arabic Questionnaires

As table 6.6 shows, the largest proportion of respondents (26.66%) to Q1C in the English questionnaire identify 'no other features' as enhancing the use of *and* in the ST. 'Simple language and the smooth flow of writing' are identified by 3 respondents (20%) to the English questionnaire as enhancing the use of *and*. The last prominent feature identified the English questionnaire respondents is 'the long sentences that have many clauses are simply attached by *and* to avoid complexity' (20%). These 3 categories of the ST are not identified by the Arabic questionnaire respondents.

In comparison, as table 6.7 shows, the Arabic questionnaire respondents take a negative view of the the excessive use of *wa − and* in Q1B. In Q1C TT respondents provide various views of features which enhance the TT. Zaied (2011 p.224) notes that for Arabic readers, aesthetic text features are often very important. However, the features which are identified as positive by respondents in Q1C serve to make the TT more complicated, counteracting the simplicity which is a hallmark of the ST style.

As noted, Arabic the questionnaire respondents tend to look for aesthetic features in the text. They accordingly criticise the excessive use of *wa* in the text on aesthetic grounds, mentioning it as a deficiency, and arguing that the translator has relied too much on translating the source text without taking into consideration the Arabic aesthetic features.

A significant proportion of Arabic respondents are positive about the 'use of other conjunctions' (46.42%), and the use by the 'translator/writer of different stylistic features in Arabic (such as metaphors, ellipsis, adverbial phrases)' (42.85%). A smaller number (10.71%) identify 'avoidance of repetition' of *wa − and* as a positive feature of the TT.

6.4.1.7 Analysis of Responses to Q1D in the English and Arabic Questionnaires

This section considers the responses to Q1D in the English questionnaire: "1D. What other features of the English, if any, reduce the effect(s) you identify in 1B above?" and its equivalent in the Arabic questionnaire ما هي خصائص اللغة العربية الأخرى إن وجدَت والتي تقلل التأثيرات التي حَدَّدتها في السؤال الثاني؟. The following tables, 6.8 and 6.9 analyse the results for each questionnaire and also show the differences between the two questionnaires. I have identified the following categories for the analysis of Q1D for both the English and the Arabic questionnaires. These categories emerged from readers' responses:

1. Use of other techniques (e.g. prepositions, rhyme, elegant style, and complex structure)
2. Use of commas.
3. No other features
4. Use of other conjunctions
5. Avoidance of repetition of the coordinator *wa - and*
6. Assertion
7. Ellipsis
8. Starting sentences with predicand rather than predicate
9. Punctuation marks

Table 6.8: Responses to English Extract 1, Question

English Extract 1 – Q1D	Responses	*Number*	*Percentage*
1	Use of other techniques (e.g. prepositions, rhyme, elegant style, and complex structure)	5	33.33%
2	Use of commas	5	33.33%
3	No other features	3	20%

5 ST respondents (33.33%) identify the 'use of other techniques (e.g. prepositions, rhyme, elegant style, and complex structure)', and the 'use of commas' as features which slow down readers, reduce the effect of *and*, and produce an elegant structure, reducing the effect of the use of *and*. A smaller proportion (20%) say that 'no other features' reduce the effects of the use of *and*.

Table 6.9: Responses to Arabic Extract 1, Question 1D

Arabic Extract 1 – Q1D	Responses	*Number*	*Percentage*
1	Use of other conjunctions	7	25%
2	Avoidance of repetition of the coordinator *wa – and*	7	25%
3	Assertion	6	21.42%
4	Ellipsis	4	14.28%
5	Starting sentences with predicand rather than predicate	4	14.28%
6	Punctuation marks	3	10.71%

The 'use of other conjunctions' and 'avoidance of the repetition of *wa – and*' score the highest percentage with 25% each among TT respondents. 6 out of 28 Arabic respondents (21.42%) say that the use of 'assertion' reduces the effects of repeating the coordinator *wa - and* in the text. 'Ellipsis' and 'starting sentences with predicand rather

than predicate' score 14.28% each. Finally, the 'use of punctuation marks' scores 10.71%.

6.4.1.8 Comparison of Responses to Q1D in the English and Arabic Questionnaires

Table 6.8 shows the most prominent features stylistically which reduce the effect of the use of *and* are the use of other techniques (e.g. prepositions, rhyme, elegant style, and complex structure) and the use of commas, identified by 5 respondents (33.33%) each. 3 respondents identified no other features (20%) as reducing the effects of *and*. In contrast, these features are not identified by the Arabic questionnaire respondents.

In contrast, for the Arabic questionnaire respondents the most stylistically prominent features reducing the effects of the use of *wa-* are the use of other conjunction and the avoidance repetition of *wa - and* (25% each). The other prominent features identified by Arabic respondents are the use of 'assertion' (21.42%), 'ellipsis' (14.28%), starting sentences with a predicand rather than predicate (14.28%), and punctuation marks (10.71%). No corresponding features are identified by the English questionnaire respondents.

6.4.1.9 Analysis of Responses to Q1E in the English and Arabic Questionnaires

The last question relating to the first extract asks respondents to provide any additional comments on the stylistic features of the first extract in the English and the Arabic questionnaires. This section accordingly considers the responses to Q1E in the English questionnaire: "Do you have any other comments on stylistic features in this English extract?", and its equivalent in the Arabic questionnaire هل لديك أي إضافات أُخرى عن الخصائص الأسلوبية في النص؟. The following tables, 6.10 and 6.11, analyse the results for each questionnaire and also show the differences between the two questionnaires. Due to the fact that there were only 4 responses to the English questionnaire for Q1E, all responses are included to fulfil the last part of the analysis. I have established the following categories, emerging from the questionnaire responses for the analysis of Q1E for both the English and the Arabic questionnaires:

1. No comments
2. Gain in power through sensory details
3. Simple descriptive technique
4. Coherence of structure
5. Wordiness
6. Structural, grammatical, and semantic problems

7. Poor translation
8. Lack of the stylistic features of Arabic
9. Repetitiveness and wordiness
10. Translator is ST-based
11. Simplicity
12. Boring text

Table 6.10: Responses to English Extract 1, Question 1D – with responses to Arabic Extract 1D presented for comparison

English Extract 1 – Q1E	Responses	*Number*	*Percentage*	Arabic Extract 1 – Q1E	Responses	*Number*	*Percentage*
1	No comments	11	73.33%	8	No comments	4	14.28%
2	Gain in power through sensory details	1	6.66%				
3	Simple descriptive technique	1	6.66%				
4	Coherence of structure	1	6.66%				
5	Wordiness	1	6.66%	4	Wordiness	5	17.85%

English respondents made few additional comments in response to Q1E. 73.33% had no comments. One respondent (6.66%) indicated the 'simple descriptive technique' used in the text as a prominent stylistic feature of the text, and another identified the 'coherent' structure of the text (6.66%). These features are both considered positive, although one participant mentioned 'wordiness' (6.66%), which is generally regarded a negative feature.

In contrast table 6.11 shows that the Arabic respondents are generally critical of the TT, 'structural, grammatical, and semantic problems', 'poor translation', and 'lack of stylistic features of Arabic' scoring a percentage of 21.42% each.

TT respondents also identified the following negative features in the TT at 17.85% each – 'repetitiveness and wordiness', and the 'translator is ST-based'. However, 5

respondents (17.85%) identified one TT feature which may be more positive – 'simplicity'. 4 respondents considered these features to give rise to a 'boring text' (14.28%). Finally, 4 respondents (14.28%) had no comments.

Table 6.11: Responses to Arabic Extract 1, Question 1E – with responses to English Extract 1E presented for comparison

Arabic Extract 1 – Q1E	Responses	*Number*	*Percentage*	English Extract 1 – Q1E	Responses	*Number*	*Percentage*
1	Structural, grammatical, and semantic problems	6	21.42%				
2	Poor translation	6	21.42%				
3	Lack of the stylistic features of Arabic	6	21.42%				
4	Repetitiveness and wordiness	5	17.85%	5	Wordiness	1	6.66%
5	Translator is ST-based	5	17.85%				
6	Simplicity	5	17.85%				
7	Boring text	4	14.28%				
8	No comments	4	14.28%	1	No comment	11	73.33%

6.4.1.10 Comparison of Responses to Q1E in the English and Arabic Questionnaires

As table 6.10 shows, most ST respondents (73.33%) had no comments on the ST text, but one indicated 'wordiness' (6.66%), (which is generally regarded as a negative notion). By contrast, only a small proportion (14.28%) of Arabic respondents had 'no comments' while 17.85% identified the TT as 'repetitive and wordy'. One ST respondent each identified the following as prominent features: 'simple descriptive technique', 'coherent structure', and 'gaining in power through sensory details' at 6.66% respectively.

Table 6.11 shows that the most prominent and interesting additional stylistic features for the respondents to the Arabic questionnaire are 'structural, grammatical, and semantic problems' (21.42%), 'poor translation' (21.42%), and 'lack of the stylistic features of

Arabic (21.42%). TT respondents are generally critical of the TT except for 'simplicity' (17.85%), which was, however, also a problematic feature for some Arabic respondents. Other stylistically prominent features identified by TT respondents are 'translator is ST-based', identified by 5 Arabic respondents (17.85%), and 'boring text' (14.28%), which some respondents indicate are the causes of the simplicity of the extract.

6.4.2 Analysis of Responses to Extract 2 in the English and Arabic Questionnaires

The following sections 6.4.2.1, 6.4.2.3, 6.4.2.5, 6.4.2.7 and 6.4.2.9 consider the responses to Q2A, Q2B, Q2C, Q2D and Q2E respectively in the English and Arabic questionnaires. Sections 6.4.2.2, 6.4.2.4, 6.4.2.6, 6.4.2.8 and 6.4.2.10 present a comparison of the responses to Q1A, Q1B, Q1C, Q1D and Q1E respectively in the English and Arabic questionnaires. This extract investigates the use of ST existential *there* and its equivalents in TT2. There are 5 questions that targeted this specific feature of the ST and its equivalents in TT2. These will be discussed in the following sections.

6.4.2.1 Analysis of Responses to Q2A in the English and Arabic Questionnaires

Against the background of the on the dense use of 'there' and its equivalents in Arabic in the second extract of the English and Arabic questionnaires (as discussed in the previous section), this section considers the responses to Q2A in the English questionnaire: "What features of the English of this extract do you find most prominent and interesting stylistically?", and its equivalent in the Arabic questionnaire ما هي أهم الخصائص الاسلوبية في اللغة العربية التي يمكن إيجادها في هذا النص؟ وأبرز. The following tables, 6.12 and 6.13, analyse the results for each questionnaire and show the differences between the two questionnaires. I have established the following categories, emerging from the responses, for the analysis of Q2A – the English questionnaire having 8 categories, the first 6 of which are also found in the Arabic categories:

1. Simplicity
2. Wordiness
3. Vividness
4. Repetition of 'there'
5. Description/ descriptiveness
6. Repetition of *and*
7. Personal orientation
8. Use of prepositional phrases

Table 6.12: Responses to English Extract 2, Question 2A - with responses to Arabic Extract 2A presented for comparison

English Extract 2 – Q2A	Responses	Number	Percentage	Arabic Extract 2 – Q2A	Responses	Number	Percentage
1	Simplicity	13	86.66%	5	Simplicity	8	28.57%
2	Wordiness	5	33.33%	9	Wordiness	4	14.28%
3	Vividness	3	20%	8	Vividness		14.28%
4	Repetition of 'there'	3	20%	1	Repetition of *kāna* (and sisters of *kāna*)	20	71.42%
				2	Repetition of *ṯamma* or *ṯammata*	16	57.14%
5	Description/ descriptiveness	2	13.33%	6	Description/ descriptiveness	6	24.24%
6	Repetition of *and*	2	13.33%	3	Repetition of *wa- and*	14	50%
				13	Repetition of *fa- and*	3	10.71%
7	Personal orientation	2	13.33%				
8	Use of prepositional phrases	2	13.33%				

As table 6.12 indicates, 'simplicity' scores the highest percentage at 86.66%, and 'wordiness' comes next with a percentage of 33.33%. 'Vividness' and the 'repetition of there' a percentage of 20% each. The following categories: (i) 'description/ descriptiveness'; (ii) 'repetition of *and*'; (iii) 'personal orientation'; and (iv) 'use of prepositional phrases' score 13.33% each.

For the Arabic questionnaire, 19 categories were identified, emerging from the responses, as follows:

1. Repetition of *kāna* (and sisters of *kāna*)
2. Repetition of *ṯamma* or *ṯammata*
3. Repetition of *wa- and*
4. Structural, grammatical, and semantic problems
5. Simplicity
6. Description/descriptiveness
7. Metaphorical expressions
8. Vividness
9. Wordiness
10. Narrative style
11. Repetition of *hina*

12. Repetition of *qad*, *laqad*
13. Repetition of *fa-* and
14. Use of different stylistic features of language
15. Use of relative pronouns
16. Use of subjunctive particles
17. Use of emphases
18. Tedious text (descriptiveness)
19. Focus on place

Table 6.13: Responses to Arabic Extract 2, Question 2A – with responses to English Extract 2A presented for comparison

Arabic Extract 2 – Q2A	Responses	*Number*	*Percentage*	English Extract 2 – Q2A	Responses		*Percentage*
1	Repetition of *kāna* (and sisters of *kāna*)	20	71.42%	4	Repetition of 'there'	3	20%
2	Repetition of *tamma* or *tammata*	16	57.14%				
3	Repetition of *wa-* and	14	50%	6	Repetition of *and*	2	13.33%
13	Repetition of *fa-* and	3	10.71%				
4	Structural, grammatical and semantic problems	9	32.14%				
5	Simplicity	8	28.57%	1	Simplicity	13	86.66%
6	Description/descriptiveness	6	24.42%	5	Description/descriptiveness	2	13.33%
7	Metaphorical expressions	5	17.85%				
8	Vividness	4	14.28%	3	Vividness	3	20%
9	Wordiness	4	14.28%	2	Wordiness	5	33.33%
10	Narrative style	4	14.28%				
11	Repetition of *hina*	4	14.28%				
12	Repetition of *qad*, *laqad*	3	10.71%				
14	Use of different stylistic features of language	3	10.71%				
15	Use of relative pronouns	2	7.14%				
16	Use of subjunctive particles	2	7.14%				
17	Use of emphases	2	7.14%				
18	Tedious text (descriptiveness)	2	7.14%				
19	Focus on place	2	7.14%				

In the TT, the 'repetition of *kāna* (and sisters of *kāna*)' is considered the most prominent stylistic feature with a percentage of 71.42%, followed by 'repetition of *tamma* or *tammata*' (as an equivalent of 'there') with 57.14%. 'Repetition of *wa-* and'

comes third with a percentage of 50%. 'Structural, grammatical, and semantic problems' score 32.14%. 'Simplicity' and 'description/ descriptiveness' score 28.57% and 24.42% respectively.

'Vividness', 'wordiness', 'narrative style', and 'repetition of *hina*' score 14.28% each, while 'repetition of *qad, laqad*', 'repetition of *fa- and*', and 'use of different stylistic features of language' score 10.71%, each. Finally, the 'use of relative pronouns', the 'use of subjunctive particles', the 'use of emphases', the 'tedious text (descriptiveness)', and 'focus on place' score 7.14%.

6.4.2.2 Comparison of Responses to Q2A in the English and Arabic Questionnaires

Most English questionnaire respondents identified 'simplicity' (86.66%) as the most prominent feature of the ST. This feature is far lower for TT respondents, 8 of whom (28.57%) identify this feature. The negative feature of 'wordiness' is identified by 5 English respondents (14.28%), while this feature is far higher than for the Arabic questionnaire respondents (33.33%). 'Vividness' is identified by 3 ST respondents, (20%), a bit higher than for TT respondents (14.28%).

As table 6.12 shows, the repetition of 'there' is stylistically prominent for some of the English questionnaire respondents (20%) but this figure is far lower than for the corresponding feature, 'repetition of *ṯamma* or *ṯammata*', in the Arabic questionnaire (57.14%) or the related 'repetition of *kāna* (and sisters of *kāna*)' (71.42%). 'Description/ descriptiveness' is also prominent for both of the English and the Arabic respondents, scoring 24.42% for the ST and rather lower than for the Arabic questionnaire respondents (13.33%). Another stylistic feature which is fairly prominent for the English questionnaire respondents is the repetition of *and* (13.33%). However, this figure is much lower than the corresponding 'repetition of *wa- and*' for the Arabic questionnaire respondents identified by 14 respondents (50%), while 3 others identified the 'repetition of *fa- and*' (10.71%). The last two prominent features for English questionnaire respondents are 'personal orientation' and use of 'prepositional phrases' (13.33% each). These two features are not identified in the Arabic questionnaire responses.

With regard to the Arabic questionnaire, a fairly high proportion of respondents (32.14%) regard the second extract as having structural, grammatical, and semantic problems, but only a small proportion (7.14%) specifically describe it as a 'tedious text'.

Some TT respondents (17.85%) identify 'metaphorical expressions' as a prominent TT stylistic feature, while smaller proportions identify *hina, qad – laqad, and fa-* as prominent stylistic features, with percentages of 14.28%, 10.71%, and 10.71% respectively. A few respondents (10.71%) state that the extract displays different stylistic features.

7.14% of Arabic questionnaire respondents identified 'relative pronouns', the 'subjunctive particles', and 'emphasis' as prominent features. These features suggest that the extract is far from being simple although 'simplicity' and the 'vividness' score 28.57% and 14.28% respectively. A number of TT respondents explain that this kind of simplicity in translation creates structural, grammatical and semantic problems leading to a poor translation that makes the reader uninterested in reading (cf. Zaied 2011 p.224). As discussed above, Zaied (2011 p.224) notes that for Arabic readers, aesthetic text features are often very important.

Tables 6.12 and 6.13 above show that respondents identified both the ST and TT as having significant repetition in general. A number of respondents identified several categories as creating problems – particularly the repetition of '*ṯamma* or *ṯammata*' as equivalents of 'there'; the repetition of '*hina*'; '*qad/ laqad*'; and 'sisters of *kāna*'; repetition of *wa*; repetition of *fa- and*; and wordiness. In addition, while the dummy use of 'there' in English is very common (and may be regarded as having preponderance over the locative use of 'there'), *ṯamma* and *ṯammata* in Arabic have a basic locative usage which predominates over their 'dummy' usage. This kind of repetition will thus confuse readers (cf. Oshima and Houge 1991 p.165 and Othman 2004). In some cases, it may be appropriate for TT translators to edit out (delete) ST materials to suit TT readers (cf. Waltisberg 2006 pp.467-468; Abdul-Raof 2006 pp.176-177; Dickins et al. 2002 p.87; see also section 4.15.1.1).

6.4.2.3 Analysis of Responses to Q2B in the English and Arabic Questionnaires

Considering the effect(s) use of 'there' in the second extract, this section presents the responses of Q2B in the English questionnaire: "2B. What effect(s) does Hemingway's use of 'there' in this extract have in your opinion?" and its counterpart in the Arabic questionnaire ما هو تأثير استخدام المترجم لـ اسم الإشارة للمكان البعيد "ثَمَّةَ" و "كانَ" بمعنى هناك في النص برأيك؟. The following tables, 6.14 and 6.15 analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the

following categories, emerging from the questionnaire responses, for the analysis of Q2B for both the English and the Arabic questionnaires:

1. Clearness / Simplicity
2. Existence / presence
3. Economical use / serves the preceding sentences
4. Sense of a location
5. Description/ descriptiveness
6. Living the scene on the part of readers
7. Sense of a location or time
8. Plainness (repetition)
9. Demonstrative pronoun
10. Stylistic feature enriches the text stylistically
11. Semantic problems / Ambiguity
12. Standard Arabic

Table 6.14: Responses to English Extract 2, Question 2B - with responses to Arabic Extract 2B presented for comparison

English Extract 2 – Q2B	Responses	*Number*	*Percentage*	Arabic Extract 2 – Q2B	Responses	*Number*	*Percentage*
1	Clearness/ Simplicity	7	46.66%				
2	Existence/ presence	4	26.66%				
3	Economical use/ Serves the preceding sentences	3	20%				
4	Sense of location	3	20%	1	Sense of location or time	13	46.42%
5	Description/ descriptiveness	3	20%				
6	Living the scene on the part of readers	2	13.33%				

The ST responses regarding the effect(s) of the use of 'there' in the second extract mostly categorise the ST as simple, clear, direct and easy to comprehend, as indicated by the 'clearness/simplicity' category which scores the highest percentage of responses with 46.66%.

4 ST respondents (26.66%) indicate that 'there' in the second extract involves the 'existence/ presence' of something or someone. 3 respondents identify 'economical use / serves the preceding sentences' and 'sense of a location' (20% each). Another 3

respondents (20%) state that 'there' serves the 'description/ descriptiveness' of the text. 2 respondents (13.33%) identify 'living the scene on the part of readers'.

Table 6.15: Responses to Arabic Extract 2, Question 2B – with responses to English Extract 2B presented for comparison

Arabic Extract 2 – Q2B	Responses	*Number*	*Percentage*	English Extract 2 – Q2B	Responses	*Number*	*Percentage*
1	Sense of location or time	13	46.42%	4	Sense of location or time	3	20%
2	Over-repetitiveness	10	35.71%				
3	Demonstrative pronoun	6	21.42%				
4	Stylistic feature enriches the text stylistically	5	17.85%				
5	Semantic problems/ Ambiguity	2	7.14%				
7	Standard Arabic	2	7.14%				

A large number (46.42%) of TT respondents indicate that the dense use of *ṯamma* or *ṯammata* gives a 'sense of a location or time'. A fairly high proportion (35.71%) identify the 'over-repetitiveness' of *ṯamma* or *ṯammata* in the extract at. 21.42% simply analyse *ṯamma* and *ṯammata* as 'demonstrative pronouns' (without in fact indicating the effect involved). Five respondents (17.85%), positively, indicate that the use of *ṯamma* or *ṯammata* in the extract enriches the stylistic features found in the extract. 2 respondents (7.14%) identify the use of *ṯamma* and *ṯammata* as 'Standard Arabic' – suggesting a positive view of their use. However, the same percentage (7.14%) negatively regards *ṯamma* and *ṯammata* as a cause of 'semantic problems/ ambiguity'.

6.4.2.4 Comparison of Responses to Q2B in the English and Arabic Questionnaires

As table 6.14 shows, there are 6 main effects identified by respondents for the effect of 'there' in the ST. Stylistically, the most prominent features are 'clearity/ simplicity' (46.66%), 'existence/ presence' (26.66%), and the 'economical use/serves the preceding sentences' (20%).

'Sense of location' (20%) is also a fairly prominent category in the English questionnaire responses, but is much more important for Arabic questionnaire respondents, almost half of whom (46.42%) identify sense of location as a stylistically prominent feature.

The other most prominent ST features are 'description/ descriptiveness' (20%) and 'living the scene on the part of readers' (13.33%). These are not identified as prominent features by the TT respondents.

In contrast, table 6.15 shows that the most stylistically prominent feature for the Arabic questionnaire respondents is 'sense of location' (46.42%) which is vastly higher than the ST respondents (20%) who identified this feature.

In addition, 10 TT respondents (35.71%) identified the effect(s) of the use of '*ṯamma* or *ṯammata*' (there) with the prominent 'over-repetitiveness' feature, followed by (21.42% and 17.85% respectively) who identified '*ṯamma* or *ṯammata*' as 'demonstrative pronouns' and as a 'stylistic feature which enriches the text stylistically'. The other features which are identified as prominent by the Arabic questionnaire respondents are 'semantic problems/ ambiguity' and 'Standard Arabic' (7.14% of respondents for each).

6.4.2.5 Analysis of Responses to Q2C in the English and Arabic Questionnaires

This section considers the responses to Q2C in the English questionnaire: "What other features of the English, if any, enhance the effect(s) you identify in 2B above?" and its counterpart in the Arabic questionnaire ما هي خصائص اللغة العربية الأخرى إن وجِدَت والتي تحفز التأثيرات التي حَدَّدتها في السؤال الثاني؟. The following tables, 6.16 and 6.17, analyse the results for each questionnaire and show the differences between the two questionnaires. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q2C for both the English and the Arabic questionnaires:

1. Alternating description along with adverbials and adjectives
2. Simple sentences / Avoidance of complexity
3. Expletive 'it'/ Pronoun 'you'
4. No other features
5. Other particles such as *hunāka-hunālika*, *hina*, *ḥayṯu*, *kāna*
6. Translator should use different stylistic features of Arabic
7. Adverbials
8. Directness
9. Prepositional phrases
10. Focus on scene-setting

Table 6.16: Responses to English Extract 2, Question 2C

English Extract 2 – Q2C	Responses	*Number*	*Percentage*
1	Alternating description along with adverbials and adjectives	4	26.66%
2	Simple sentences/Avoidance of complexity	4	26.66%
3	Expletive 'it'/ Pronoun 'you'	2	13.33%
4	No other features	2	13.33%

4 ST respondents (26.66%) identify 'alternating description along with adverbials and adjectives' and 'Simple sentences/Avoidance of complexity' as features enhancing the effect of the use of 'there'. 2 respondents (13.33%) identify 'expletive 'it'/ pronoun 'you'', and 2 (13.33%) state that there are 'no other features' that enhance the use of 'there' in the text.

Table 6.17: Responses to Arabic Extract 2, Question 2C

Arabic Extract 2 – Q2c	Responses	*Number*	*Percentage*
1	Other particles such as *hunāka-hunālika*, *hina*, *ḥaytu*, *kāna*	9	32.28%
2	Translator should use different stylistic features of Arabic	6	21.42%
3	Adverbials	5	17.85%
4	Directness	3	10.71%
5	Prepositional phrases	3	10.71%
6	Focus on scene-setting	3	10.71%

9 TT respondents (32.28%) state that the use of 'other particles such as *hunāka-hunālika*, *hina*, *ḥaytu*, *kāna* would enhance the effect of using *tamma* or *tammata* in the extract.

6 respondents (21.42%) believe that the 'translator should use different stylistic features of Arabic'. Five respondents (17.85%) state that the use of 'adverbials' also enhance the use of *tamma* or *tammata* in the extract. 3 respondents each (10.71%) state that 'directness', 'prepositional phrases', and 'focus on scene-setting' are other ways of enhancing the use of *tamma* or *tammata* in the extract.

6.4.2.6 Comparison of Responses to Q2C in the English and Arabic Questionnaires

In the ST second extract, 4 respondents identified the use of 'alternating description along with adverbials and adjectives' and the 'simple sentences/avoidance of

complexity' (26.66%, each) as prominent features that enhance the effects of using 'there'. The other features of the English questionnaire respondents identify as doing this are 'expletive 'it'/ pronoun 'you'' and 'no other features' (13.33% each). These features are not identified in the Arabic questionnaire responses.

By contrast, TT respondents identified as enhancing the effects of using *ṯamma* or *ṯammata* in the extract, the use of 'other particles such as *hunāka-hunālika*, *hina*, *ḥayṯu*, *kāna* (32.28%), the use of 'adverbials' (17.85%), 'directness' (10.71%), the use of 'prepositional phrases' (10.71%), and the writer's 'focus on scene-setting' (10.71%). Other respondents believed that the 'translator should use different stylistic features of Arabic' (21.42%).

6.4.2.7 Analysis of Responses to Q2D in the English and Arabic Questionnaires

This part of the analysis considers the responses to Q2D in the English questionnaire: "What other features of the English, if any, reduce the effect(s) you identify in 2B above?" and its equivalent in the Arabic questionnaire إن ما هي خصائص اللغة العربية الأخرى وجدَت والتي تقلل التأثيرات التي حَدَّدتها في السؤال الثاني؟. The following tables, 6.18 and 6.19, analyse the results for each questionnaire and show the differences between the two questionnaires. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q2D for both the English and the Arabic questionnaires:

1. Proper nouns and pronouns rather than 'there'
2. Use of long sentences
3. No other features
4. Translator should use different stylistic features of Arabic (such as metaphor, ellipsis, contrast, parallelism, conditional, assertion, other conjunctions)
5. Avoidance of descriptive narrative style
6. Focus on time rather than on the setting
7. Avoidance of repetition of *ṯamma* or *ṯammata*
8. Avoidance of literal translation

Table 6.18: Responses to English Extract 2, Question 2D

English Extract 2 – Q2D	Responses	*Number*	*Percentage*
1	Proper nouns and pronouns rather than 'there'	4	26.66%
2	Use of long sentences	3	20%
3	No other features	3	20%

4 ST respondents (26.66%) identified the use of 'proper nouns and pronouns rather than 'there'' as features reducing the effects of using 'there' in the ST. 3 (20%) identified the use of 'long sentences' as to some extent reducing the effect of using 'there' in the text. Finally, 3 respondents (20%) indicate that there are 'no other features' in the text that reduce the effects of 'there' in the ST.

Table 6.19: Responses to Arabic Extract 2, Question 2D

Arabic Extract 2 – Q2D	Responses	*Number*	*Percentage*
1	Translator should use different stylistic features of Arabic (such as metaphor, ellipsis, contrast, parallelism, conditionals, assertion, and other conjunctions)	17	60.71%
2	Avoidance of descriptive narrative style	7	25%
3	Focus on time rather than on the setting	4	14.28%
4	Avoidance of repetition of _ṯamma_ or _ṯammata_	2	7.14%
5	Avoidance literal translation	2	7.14%

TT responses are classified into 5 categories. 17 respondents (60.71%) identified the use of different stylistic features of Arabic such as metaphor, ellipsis, contrast, parallelism, conditionals, assertion, and other conjunctions as features which counteract the effects – which some respondents consider 'tedious' – of using _ṯamma_ or _ṯammata_ in the extract.

7 respondents (25%) identify 'avoidance of descriptive narrative style' and 4 respondents (14.28%) identify 'focus on time rather than on the setting' as reducing the effects of the dense use of _ṯamma_ or _ṯammata_ in the extract, while 2 respondents (7.14%) identify 'Avoidance repetition of _ṯamma_ or _ṯammata_' and 'avoidance of literal translation'.

6.4.2.8 Comparison of Responses to Q2D in the English and Arabic Questionnaires

As Table 6.18 shows, the ST feature which respondents to the English questionnaire most commonly regard as reducing the effects of 'there' is its use of proper nouns identified by 4 respondents (26.66%). The second most prominent ST features reducing the effects of 'there' are use of long sentences (identified by 20% of ST respondents). A further 20% of respondents say that 'no other features' reduce the effects of 'there'. None of these features are identified by the TT respondents.

TT respondents hold a generally negative view of the simplicity of the text, preferring that the 'translator should use different stylistic features of Arabic (such as metaphor,

ellipsis, contrast, parallelism, conditionals, assertion, other conjunctions)' (60.71%). Other respondents (25%) identify 'avoidance of the descriptive narrative style' and 'focus of time rather than setting' (14.28%) as prominent stylistic features which reduce the effect of the using *ṯamma* or *ṯammata* in the extract, while 7.14% identify reduction of repetition of *ṯamma* or *ṯammata*. 7.14% of respondents identify the avoidance of literal translation as a technique which would reduce the effects of using *ṯamma* or *ṯammata* in extract 2.

6.4.2.9 Analysis of Responses to Q2E in the English and Arabic Questionnaires

The last part of the analysis considers the responses to Q2E in the English questionnaire: "Do you have any other comments on stylistic features in this English extract?" and its equivalent in the Arabic questionnaire هل لديك أي إضافات أخرى عن الخصائص الأسلوبية في النص؟. The following tables, 6.20 and 6.21, analyse the results for each questionnaire and show the differences between the two questionnaires.

Due to the fact that there were only 3 different responses to the English questionnaire (excluding 'no comments') for Q2E, all responses are included in the last part of the analysis. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q2E for both the English and the Arabic questionnaires:

1. No comments
2. Descriptive technique
3. Wordiness
4. Clarity
5. Poor translation
6. Structural, grammatical, and semantic problems
7. Lack of the stylistics features of Arabic
8. Too much repetition
9. Focuses on SL features

Table 6.20: Responses to English Extract 2, Question 2E

English Extract 2 – Q2E	Responses	*Number*	*Percentage*
1	No comments	12	80%
2	Descriptive technique	2	13.33%
3	Wordiness	1	6.66%
4	Clarity	1	6.66%

Q2E for the ST questionnaire did not elicit many comments from respondents – possibly reflecting the fact that the ST responses are generally positive about the second extract: 12 out the 15 respondents (80%) stated 'no comments. However, 2 respondents (13.33%) state that the extract adopts a very well-constructed descriptive technique. 1 respondent (6.66%) identifies the 'clarity' of the text - a positive comment, whereas 1 (6.66%) talks about its 'wordiness' – which we can take to be a negative assessment.

Table 6.21: Responses to Arabic Extract 2, Question 2E

Arabic Extract 2 – Q2E	Responses	Number	Percentage
1	Poor translation	9	32.14%
2	Structural, grammatical, and semantic problems	6	21.42%
3	Lack of the stylistics features of Arabic	6	21.42%
4	Too much repetition	4	14.28%
5	Focus on SL features	2	7.14%

TT responses to Q2D are generally negative. 9 out 28 respondents (32.14%) state that the extract is an example of 'poor translation', 6 (21.42%) indicate that the TT has many 'structural, grammatical, and semantic problems', and 6 (21.42%) also that there is a 'lack of the stylistics features of Arabic'. 4 respondents (14.28%) identify 'too much repetition' in the text, and 2 (7.14%) identify 'focus on SL features' rather than TT features in the extract.

6.4.2.10 Comparison of Responses to Q2E in the English and Arabic Questionnaires

12 out the 15 ST questionnaire respondents (80%) had 'no comment' regarding further prominent stylistic features of the ST. 2 respondents (13.33%) commented on the 'descriptiveness' of the extract, and two (13.33%) on its 'clarity' – both of which can be taken to be positive features. 1 respondent (6.66%) described the extract as 'wordy' – which can be taken to be a negative feature. None of these prominent features of the English questionnaire have correspondents in the TT which are identified by TT respondents (cf. Scafella 1991; Sutherland 1972 pp.214-216; and Waldhorn 1973 p.32).

By contrast, the TT responses are predominantly negative. 9 out 28 respondents (32.14%) say that the extract involved 'poor translation/ poor style of writing', 6 respondents (21.42%) identify 'structural, grammatical, and semantic problems' and that the extract 'lacks the appropriate stylistic features of Arabic' (21.42% respectively).

4 respondents (14.28%) consider the extract to display 'too much repetition' while 2 respondents (7.14%) say it has 'focus on SL features'. These are the most prominent features of the TT responses (see section 5.2.3; cf. Aziz 1995 pp.47-53).

6.4.3 Analysis of Responses to Extract 3 in the English and Arabic Questionnaires

The following sections 6.4.3.1, 6.4.3.3, 6.4.3.5, 6.4.3.7 and 6.4.3.9 consider the responses to Q3A, Q3B, Q3C, Q3D and Q3E respectively in the English and Arabic questionnaires. Sections 6.4.3.2, 6.4.3.4, 6.4.3.6, 6.4.3.8 and 6.4.3.10 present a comparison of the responses to Q1A, Q1B, Q1C, Q1D and Q1E respectively in the English and Arabic questionnaires. This extract investigates the use of ST dummy *it* and its equivalents in TT2. There are 5 questions that targeted this specific feature of the ST and its equivalents in TT2. These will be discussed in the following sections.

6.4.3.1 Analysis of Responses to Q3A in the English and Arabic Questionnaires

Against the background of the dense use of 'dummy it' and its equivalents in Arabic in the third extract of the English and Arabic questionnaires (as discussed in the previous section), this section considers the responses to Q3A in the English questionnaire: "What features of the English of this extract do you find most prominent and interesting stylistically?" and its equivalent in the Arabic questionnaire ما هي أهم وأبرز الخصائص الاسلوبية في اللغة العربية التي يمكن إيجادها في هذا النص؟. The following tables, 6.22 and 6.23, analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the following categories for the analysis of Q3A.

There are 5 categories emerging from the English questionnaire responses as follows:

1. Description / descriptiveness
2. Simplicity
3. Wordiness
4. Repetition of 'it'
5. Personal orientation

Table 6.22: Responses to English Extract 3, Question 3A – with responses to Arabic Extract 3A presented for comparison

English Extract 3 – Q3A	Responses	*Number*	*Percentage*	Arabic Extract 3 – Q3A	Responses	*Number*	*Percentage*
1	Simplicity	10	66.66%	5	Simplicity	4	14.28%
2	Wordiness	4	26.66%	9	Wordiness	2	7.14%
3	Personal orientation	4	26.66%				
4	Repetition of 'it'	3	20%	2	Repetition of subjunctive and emphatic particles such as ('*inna, ʾanna* (توكيد and نصب))	17	60.71%
5	Description/ descriptiveness	2	13.33%	8	Description/descriptiveness	2	7.14%

10 out of 15 (66.66%) or ST questionnaire respondents describe the extract as 'simple'. The other prominent features are 'personal orientation' and the apparently negative 'wordiness' (26.66% each). The 'repetition of 'it'' scores 20% and 'description/ descriptiveness' scores 13.33%.

For the Arabic questionnaire, there are 9 categories emerging from questionnaire responses, as follows:

1. Repetition of *kāna* (and sisters of *kāna*)
2. Repetition of subjunctive and emphatic particles such as ('*inna*, *ʾanna* (توكيد and نصب))
3. Structural, grammatical, and semantic problems
4. Repetition of *wa- and*
5. Simplicity
6. Use of imperative form (الجزم)
7. Narrative text
8. Description / descriptiveness
9. Wordiness

Table 6.23: Responses to Arabic Extract 3, Question 3A – with responses to Arabic Extract 3A presented for comparison

Arabic Extract 3 – Q3A	Responses	Number	Percentage	English Extract 3 – Q3A	Responses		Percentage
1	Repetition of *kāna* (and sisters of *kāna*)	17	60.71%				
2	Repetition of subjunctive and emphatic particles such as (*'inna, ʾanna* (توكيد and نصب)	17	60.71%	4	Repetition of 'it'	3	20%
3	Structural, grammatical, and semantic problems	17	60.71%				
4	Repetition of *wa- and*	6	21.42%				
5	Simplicity	4	14.28%	1	Simplicity	10	66.66%
6	Use of imperative form (الجزم)	3	10.71%				
7	Narrative text	3	10.71%				
8	Description/descriptiveness	2	7.14%	5	Description/ descriptiveness	2	13.33%
9	Wordiness	2	7.14%	2	Wordiness	4	26.66%

In the TT responses, there are three categories scoring 60.71% - 'repetition of *kāna* (and sisters of *kāna*)', 'repetition of subjunctive and emphasis particles (*'inna, ʾanna* (توكيد and نصب)', and 'structural, grammatical, semantic problems'. 6 respondents (21.42%) identify the 'repetition of *wa- and*', as a prominent stylistic features, while 4 (14.28%) identify 'simplicity'.

3 TT respondents (10.71%) identify the extract as 'narrative text' and its 'use of imperative particles' respectively, while 2 (7.14%) mention 'description/descriptiveness' and the negative 'wordiness' respectively.

6.4.3.2 Comparison of Responses to Q3A in the English and Arabic Questionnaires

Most ST respondents (66.66%) identified 'simplicity' as the key prominent stylistic feature of the extract. Although this feature is also identified as prominent by some TT respondents, the proportion is far lower (14.28%). The second most prominent ST feature is wordiness (26.66% of ST respondents), while the proportion of TT respondents identifying this feature is far lower (7.14%). Personal orientation is the

third most prominent feature, identified by 26.66% of ST respondents and not identified by the TT respondents at all.

Repetition of 'it' is the focus of enquiry of Question 3A in the English questionnaire (and is asked about explicitly in Q3B). Some English questionnaire respondents (20%) identify 'it' as a stylistically prominent feature. However, this is much lower than respondents to the Arabic questionnaire, the vast majority of whom (60.71%) identify the repetition of subjunctive and emphatic particles such as *'inna, and 'anna* (توكيد and نصب –) which can be regarded as similar to English dummy *it*, as a stylistically prominent feature.

The final relatively prominent feature for ST respondents is 'description/ descriptiveness' (13.33%). In the Arabic questionnaire only 2 respondents (7.14%) identified this feature.

The results for the Arabic questionnaire show that the repetition of subjunctive and emphatic particles such as *'inna and 'anna* (توكيد and نصب), repetition of *kāna* (and sisters of *kāna*), and structural, grammatical, and semantic problems are identified by the vast majority of respondents (60.71% for each) as stylistically prominent features.

The other features which are identified as prominent by the Arabic questionnaire respondents are the repetition of *wa- and* (21.42%), the use of imperative form (الجزم) (10.71%), and narrative text (10.71%). These features are not identified in the ST.

Simplicity and wordiness are also identified as prominent features by a few TT respondents (14.28% and 7.14% respectively), though far less than the 66.66% for simplicity and 26.66% for description/descriptiveness for the English questionnaire, as already discussed.

6.4.3.3 Analysis of Responses to Q3B in the English and Arabic Questionnaires

This section presents the responses to Q3B in the English questionnaire: "What effect(s) does Hemingway's use of 'it' in this extract have in your opinion?" and its counterpart in the Arabic questionnaire ما هو تأثير استخدام المترجم للعبارتين التاليتين (إنَّ من المستحيل..)، (بأنَّ يبدأ الهجوم من..) في النص؟. The following tables, 6.24 and 6.25, analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the following categories, emerging from questionnaire responses, for the analysis of Q3B for both the English and the Arabic:

1. Nonexistence/ indication something already understood

2. Simplicity
3. Directness/ everyday speech
4. Expletiveness
5. Economical phrasing and short sentences
6. Syntactic necessity
7. Assertion
8. Structural and grammatical problems
9. Negation
10. Poor translation
11. Digression

Table 6.24: Responses to English Extract 3, Question 3B

English Extract 3 – Q3B	Responses	*Number*	*Percentage*
1	Nonexistence/indication of something already understood	4	26.66%
2	Simplicity	4	26.66%
3	Directness/ everyday speech	3	20%
4	Expletiveness	2	13.33%
5	Economical phrasing and short sentences	2	13.33%
6	Syntactic necessity	2	13.33%

The ST responses indicate that Hemingway's uses 'it' in this extract to express 'nonexistence/indication something already understood' and for 'simplicity' (26.66% each). 3 respondents (20%) identify 'directness/everyday speech'.

2 respondents (13.33%) identify 'expletiveness' (i.e. use of dummy *it*), 'economical phrasing and short sentences', and 'syntactic necessity' as the key features of Hemingway's use of 'it' in this extract.

Table 6.25: Responses to Arabic Extract 3, Question 3B

Arabic Extract 3 – Q3B	Responses	*Number*	*Percentage*
1	Assertion	24	85.71%
2	Structural and grammatical problems	8	28.57%
3	Negation	4	14.28%
4	Poor translation	3	10.71%
5	Digression	2	7.14%

The majority of the TT respondents assert that use of equivalent of dummy *it* in the TT are for 'assertion' (85.71% of overall responses).

Some TT respondents add that the use of dummy *it* equivalents in TT has caused 'structural and grammatical problems' in the extract (28.57%). 14.28%, 10.71%, and 7.14% of TT respondents respectively identify 'negation', the 'poor translation' of the extract, digression and no need to have these particles (*'inna* or *ʾanna*) in the mentioned sentences.

6.4.3.4 Comparison of Responses to Q3B in the English and Arabic Questionnaires

As table 6.24 shows, 4 ST respondents identified 'nonexistence/ indication of something already understood' and 'simplicity' as the main effects of the use of dummy *it* (26.66% each). 2 respondents (20%) say that 'it' expresses 'directness/everyday speech'. 13.33% identify 'economical use and short sentences', and 'syntactic necessity' to ensure the sentence's grammaticality. In contrast, none of these features are identified by the TT respondents.

Table 6.25 shows that 85.71% of TT respondents consider the TT equivalents of 'it' (*'inna* and *'anna*) to involve 'assertion', while 14.28% identify 'negation' (although there are no uses of a negative particle in the TT extract). Other respondents identify the use of *'inna* and *'anna* (as equivalents of 'it') as problematic – involving 'structural and grammatical problems', 'poor translation', and the 'digression', at 28.57%, 10.71%, and 7.14% respectively.

6.4.3.5 Analysis of Responses to Q3C in the English and Arabic Questionnaires

This section considers the responses to Q3C in the English questionnaire: "What other features of the English, if any, enhance the effect(s) you identify in 3B above?" and its counterpart in the Arabic questionnaire ما هي خصائص اللغة العربية الأخرى إن وجِدَت والتي تحفز التأثيرات التي حَدَّدتها في السؤال الثاني؟. The following tables, 6.26 and 6.27, analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q3C for both the English and the Arabic questionnaires:

1. Replacement of it with 'there'/ noun phrase (suitable subject)
2. Clarity/Simplicity
3. Use of parallel constructions
4. Assertion
5. Translator should use different stylistic features of Arabic
6. Use of other particles (such as *fa-*, *ṯumma*, and relative pronouns)
7. Avoidance of repetition

Table 6.26: Responses to English Extract 3, Question 3C

English Extract 3 – Q3C	Responses	Number	Percentage
1	Replacement of it with 'there'/ noun phrase (suitable subject)	4	26.66%
2	Clarity/Simplicity	2	13.33%
3	Use of parallel constructions	2	13.33%

ST respondents identify different features that enhance the effect of using 'it' in the extract. The first is 'replacement of 'it' with 'there'/ using noun phrase (suitable subject)' (26.66%). The second is 'clarity/simplicity' (13.33%). Some respondents (13.33% also) suggest that the 'use of parallel constructions' enhances the effects of the use of dummy *it*.

Table 6.27: Responses to Arabic Extract 3, Question 3C

Arabic Extract 3 – Q3C	Responses	Number	Percentage
1	Assertion	10	35.71%
2	Translator should use different stylistic features of Arabic	6	21.42%
3	Use of other particles (such as *fa-*, *ṯumma*, and relative pronouns)	5	17.85%
4	Avoidance of repetition	2	7.14%

10 out the 28 TT respondents (35.71%) state that the use of different kinds of 'assertion' maintains the effect of using the Arabic equivalents of dummy *it* in the TT, while 6 (21.42%) state that the 'translator should use different stylistic features of Arabic'. 5 respondents (17.85%) identify the 'use of other particles (*fa-*, *ṯumma*, and relative pronouns)'. Finally, 2 respondents (7.14%) suggest that 'avoidance of repetition' enhances the effects of using the equivalents of dummy *it*.

6.4.3.6 Comparison of Responses to Q3C in the English and Arabic Questionnaires

The most prominent features of the ST identified by ST respondents as enhancing the use of ST dummy *it* are 'replacing dummy *it* with 'there' or a suitable noun phrase' (26.66%), followed by the 'clarity' and 'simplicity' of the ST, and the 'use of other parallel construction' (13.33% each).

The features enhancing the use of TT equivalents of dummy *it* in the TT are 'assertion' of different kinds (35.71% of respondents), the use of other particles (such as *fa-*, *ṯumma*, and relative pronouns) (17.85%) and repetition *'inna* and *'anna* (7.14%).

6.4.3.7 Analysis of Responses to Q3D in the English and Arabic Questionnaires

This section considers the responses to Q3D in the English questionnaire: "What other features of the English, if any, reduce the effect(s) you identify in 3B above?" and its counterpart in the Arabic questionnaire ما هي خصائص اللغة العربية الأخرى إن وجِدَت والتي تقلل التأثيرات التي حَدَّدتها في السؤال الثاني؟.

The following tables, 6.28 and 6.29, analyse the results for each questionnaire and show the differences between the two questionnaires. I have established the following categories, emerging from questionnaire responses, for the analysis of Q2D for both the English and the Arabic questionnaires:

1. No other features
2. Use of proper nouns/noun phrases/pronouns such as 'I'
3. Avoidance of assertion
4. Translator should use different stylistic features of Arabic such as prepositional phrases/ sisters of *kāna*/ punctuation/long sentences/ fewer coordinators/ avoidance of description and narrative style/negation/ avoidance of literal translation
5. Use of verbal rather than nominal sentences
6. Ellipsis
7. Predicate-predicand inversion

Table 6.28: Responses to English Extract 3, Question 3D

English Extract 3 – Q3D	Responses	*Number*	*Percentage*
1	No other features	6	40%
2	Use of proper nouns/noun phrases/pronoun such as 'I'	5	33.33%

A high proportion of ST respondents (40%) say that 'no other features' in the ST reduce the effects of the use of dummy *it*, while 33.33% of respondents say that the 'use of proper nouns/noun phrases/pronouns such as *I*' reduces the effects of 'it'.

Table 6.29: Responses to Arabic Extract 3, Question 3D

Arabic Extract 3 – Q3D	Responses	Number	Percentage
1	Avoidance of assertion	13	46.42%
2	Translator should use different stylistic features of Arabic such as prepositional phrases/ sisters of *kāna*/ punctuation/long sentences/ fewer coordinators/ avoidance of description and narrative style/negation/ avoidance of literal translation	10	35.71%
3	Use of verbal rather than nominal sentences	5	17.85%
4	Ellipsis	4	14.28%
5	Predicate-predicand inversion	4	14.28%

The TT responses identify different features which reduce the effects of using equivalents of ST 'it' in the extract. 13 respondents (46.42%) identify 'avoidance of assertion'. 10 respondents (35.71%) indicate that the 'translator should use different stylistic features of Arabic such as prepositional phrases/ sisters of *kāna*/ punctuation/long sentences/ fewer coordinators/ avoidance of description and narrative style/negation/ avoidance of literal translation'. 5 respondents (17.85%) state that the 'use of verbal rather than nominal sentences reduces the effect of the use of equivalents of dummy *it* in the TT while 'ellipsis' and 'predicate–predicand inversion' score 4 (14.28%) each.

6.4.3.8 Comparison of Responses to Q3D in the English and Arabic Questionnaires

The most prominent ST features are 'no other features' (40%) and the 'use of proper nouns/noun phrases/pronoun such as *I*' (33.33%) while these features are not identified by the Arabic questionnaire respondents. In comparison, TT respondents identified 4 prominent features reducing the effects of using equivalents of ST 'it' in the extract as follows: (i) 'avoidance of assertion (64.42%), (iii) 'the use of verbal rather than nominal sentences' (17.85%), (iv) 'the use of ellipsis (14.28%), and (v) 'inversion of predicate-predicand' (14.28%). They also identified 1 feature which, though not present, would enhance the TT: 'the translator should use different stylistic features of Arabic such as (prepositional phrases/ sisters of *kāna*/ punctuation/long sentences/fewer coordinators/avoidance of description and narrative style/negation/ avoidance of literal translation)' (35.71%). None of these features are identified by the English questionnaire respondents.

6.4.3.9 Analysis of Responses to Q3E in the English and Arabic Questionnaires

This section considers the responses to Q3E in the English questionnaire: "Do you have any other comments on stylistic features in this English extract?" and its equivalent in the Arabic questionnaire هل لديك أي إضافات أخرى عن الخصائص الأسلوبية في النص؟. The following tables, 6.30 and 6.31, analyse the results for each questionnaire and show the differences between the two questionnaires. Due to the fact that there are only 2 different responses (apart from 'no comments') to the English questionnaire for Q3E, all responses are included. I have established the following categories, emerging from questionnaire responses, for the analysis of Q3E for the English and the Arabic questionnaires:

1. No comments
2. Clarity
3. Simplicity
4. Structural, grammatical, and semantic problems
5. Poor translation/ poor style of writing
6. Lack of the stylistic features of Arabic
7. Too much repetition

Table 6.30: Responses to English Extract 3, Question 3E

English Extract 3 – Q3E	Responses	*Number*	*Percentage*
1	No comments	11	73.33%
2	Clarity	2	13.33%
3	Simplicity	2	13.33%

There were not many comments on this question: 73.33% of respondents had 'no comments', while 'clarity' and 'simplicity' score 13.33% each.

Table 6.31: Responses to Arabic Extract 3, Question

Arabic Extract 3 – Q3E	Responses	*Number*	*Percentage*
3	Structural, grammatical, and semantic problems	8	28.57%
1	Poor translation/ poor style of writing	7	25%
2	Lack of the stylistic features of Arabic	5	17.85%
4	Too much repetition	4	14.28%

TT respondents comment negatively on the third extract. 8 out 28 respondents (28.57%) state that the extract displays 'structural, grammatical, and semantic problems', 7

respondents (25%) indicate that the text involves 'poor translation/ poor style of writing'. 5 respondents (17.85%) indicate that the TT shows a 'lack of the stylistic features of Arabic', and 4 respondents indicate 'too much repetition' (14.28%).

6.4.3.10 Comparison of Responses to Q3E in the English and Arabic Questionnaires

Most ST respondents (73.33%) have 'no other comments'. However, a few respondents consider the extract to display 'clarity' and 'simplicity' (13.33% each). These features are not identified by the Arabic questionnaire respondents.

In contrast, the TT respondents had prominently negative comments – 'structural, grammatical, and semantic problems' (28.57%), 'poor translation/ poor style of writing' (25%), 'lack of TT stylistic features' (21.42%), and 'too much repetition' (14.28%).

6.4.4 Analysis of Responses to Extract 4 in the English and Arabic Questionnaires

The following sections 6.4.4.1, 6.4.4.3, 6.4.4.5, 6.4.4.7 and 6.4.4.9 consider the responses to Q4A, Q4B, Q4C, Q4D and Q4E respectively in the English and Arabic questionnaires. Sections 6.4.4.2, 6.4.4.4, 6.4.4.6, 6.4.4.8 and 6.4.4.10 present a comparison of the responses to Q1A, Q1B, Q1C, Q1D and Q1E respectively in the English and Arabic questionnaires. This extract investigates the use of ST fronted adverbials and their equivalents in TT2. There are 5 questions that targeted this specific feature of the ST and its equivalents in TT2. These will be discussed in the following sections.

6.4.4.1 Analysis of Responses to Q4A in the English and Arabic Questionnaires

Against the background of the dense use of fronted adverbials and equivalents in Arabic in the fourth extract of the English and Arabic questionnaires (as discussed in the previous section), this section considers the responses to Q4A in the English questionnaire: "What features of the English of this extract do you find most prominent and interesting stylistically?" and its equivalent in the Arabic questionnaire ما هي أهم الخصائص الاسلوبية في اللغة العربية التي يمكن إيجادها في هذا النص؟ وأبرز. The following tables, 6.32 and 6.33, analyse the results for each questionnaire and also show the differences between the two questionnaires. There are 5 categories identified, emerging from the English questionnaire responses, as follows:

1. Description/descriptiveness
2. Vividness
3. Simplicity
4. Use of adverbs/adverbial phrases
5. Use of adjectives

Table 6.32: Responses to English Extract 4, Question 4A – with responses to Arabic Extract 4A presented for comparison

English Extract 4 – Q4A	Responses	*Number*	*Percentage*	Arabic Extract 4 – Q4A	Responses	*Number*	*Percentage*
1	Description/descriptiveness	8	53.33%	7	Description/descriptiveness	4	14.28%
2	Vividness	3	20%	9	Vividness	3	10.71%
3	Simplicity	3	20%	10	Simplicity	3	10.71%
4	Use of adverbs/adverbial phrases	3	20%	3	Use of adverbial phrases	12	42.85%
5	Use of adjectives	2	13.33%				

'Description/ descriptiveness' feature scores the highest percentage at 53.33%, while the second highest parentage is 20% for each of 'vividness', 'simplicity', and the 'use of adverbs/ adverbial phrases'. 'Use of adjectives' scores 13.33%.

There are 14 categories emerging from the Arabic questionnaire responses as follows:

1. Repetition of *kāna* (and sisters of *kāna*)
2. Structural, grammatical, and semantic problems
3. Use of adverbial phrases
4. Use of conditional sentences
5. Repetition of *ṯamma* or *ṯammata*
6. Repetition of *wa- and*
7. Description/descriptiveness
8. Complexity of sentences
9. Vividness
10. Simplicity
11. Wordiness
12. Use of different stylistic features
13. Metaphorical expressions
14. Repetition of *lākin(na)*

Table 6.33: Responses to Arabic Extract 4, Question 4A – with responses to English Extract 4A presented for comparison

Arabic Extract 4 – Q4A	Responses	Number	Percentage	English Extract 4 – Q4A	Responses	Number	Percentage
1	Repetition of *kāna* (and sisters of *kāna*)	17	60.71%				
2	Structural, grammatical, and semantic problems	15	53.57%				
3	Use of adverbial phrases	12	42.85%	4	Use of adverbs/adverbial phrases	3	20%
4	Use of conditional sentences	8	28.57%				
5	Repetition of *ṯamma* or *ṯammata*	6	21.42%				
6	Repetition of *wa- and*	5	17.85%				
7	Description/descriptiveness	4	14.28%	1	Description/descriptiveness	8	53.33%
8	Complexity of sentences	4	14.28%				
9	Vividness	3	10.71%	2	Vividness	3	20%
10	Simplicity	3	10.71%	3	Simplicity	3	20%
11	Wordiness	3	10.71%				
12	Use of different stylistic features	3	10.71%				
13	Metaphorical expressions	2	7.14%				
14	Repetition of *lākin(na)*	2	7.14%				

'Repetition of *kāna* (and sisters of *kāna*)' scores highest with 60.71%. About half of the Arabic respondents also identify 'structural, grammatical, and semantic problems' (53.57%). 'Use of adverbial phrases' scores 42.85%, while the 'use of conditionals', 'repetition of *ṯamma* or *ṯammata*', and 'repetition of *wa- and*' score percentages of 28.57%, 21.42%, and 17.85% respectively. Another two categories, 'description/descriptiveness' and 'complexity of sentences' score 14.28% each, while 4 categories score 10.71% each: 'vividness', 'simplicity', 'wordiness', and the 'use of different stylistic features'. Finally, two categories score 7.14% each – the use of 'metaphorical expressions' in the extract and the 'repetition of *lākin(na)*'.

6.4.4.2 Comparison of Responses to Q4A in the English and Arabic Questionnaires

As Table 6.23 shows, stylistically the most prominent and interesting feature of the ST for respondents to the English questionnaire is its description/descriptiveness, identified by 8 respondents (53.33%). This feature is also prominent for some TT respondents, being identified by 4 TT respondents (14.28%) but the proportion for the ST is far higher than in the TT.

The second most prominent ST features are vividness and simplicity (each identified by 20% of ST respondents); and although these are also identified as prominent features by some TT respondents, the proportion is far lower (10.71% of respondents for each).

The use of adverbs/ adverbial phrases is the focus of enquiry of the fourth extract in the English questionnaire (and is asked about explicitly in Q4B). 3 English questionnaire respondents (20%) identify 'the use of adverbials' as a stylistically prominent feature. However, this is much lower than respondents to the Arabic questionnaire, nearly half of whom (42.85%) identify the 'the use of adverbials' as a stylistically prominent feature.

Finally, the use of adjectives is identified by 2 of the English questionnaire respondents (13.33%) while it is not identified by the Arabic questionnaire respondents.

The results for the Arabic questionnaire in comparison show the repetition of *kāna* (and sisters of *kāna*) (60.71%) and 'structural, grammatical, and semantic problems' (53.57%) as the most stylistically prominent features of the Arabic questionnaire. These are followed by the 'use of adverbial phrases' (42.85%) as already mentioned, which is far higher than for the English questionnaire respondents. Use of conditional sentences (28.57%), repetition of *ṯamma* or *ṯammata* (21.42%), repetition of *wa- and* (21.42%), and complexity of sentences (14.28%) are also identified as prominent by the Arabic questionnaire respondents. No equivalents of these are found in the ST.

Description/descriptiveness (14.28%), vividness (10.71%), and simplicity (10.71%) as discussed earlier are also prominent in the TT; although these features' percentages are far lower than for the English questionnaire respondents where they score 53.33%, 20%, and 20% respectively.

The other features which are identified as prominent by the Arabic questionnaire respond and are not found in the ST are wordiness (10.71%), use of different stylistic features (10.71%), metaphorical expressions (7.14%), and repetition of *lākin(na)* (7.14%).

6.4.4.3 Analysis of Responses to Q4B in the English and Arabic Questionnaires

This section presents the responses to Q4B in the English questionnaire "What effect(s) does Hemingway's use of the phrases *'if one of the officers in the back', 'if the car went especially fast', 'At the start of the winter', 'with the rain', 'in the end',* and *'The next year'* in this extract have in your opinion?" and its equivalent in the Arabic questionnaire ما هو تأثير استخدام المترجم للعبارات التالية (وإذا كان أحد الضباط في المقعد الخلفي ضئيلاً جداً)، (وإذا كانت السياره تنطلق في سرعة خاطفة غير مألوفة)، (وفي مستهل الشتاء)، (ومع المطر)، و(فلم يَمُت بسببها)، (وفي السنة التالية) في بداية الجُمَل في النص برأيك؟. The following tables, 6.34 and 6.35, analyse the results for each questionnaire and show the differences between the two questionnaires. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q4B for both the English and the Arabic questionnaires:

1. Representation of how, where and when
2. Addition of information
3. Informal style/everyday conversation
4. Emphatic uses of adverbials
5. Linkage
6. Influence of ST on TT
7. Varieties of stylistic features/enriching of the text
8. Scene-setting and organisation of material
9. Contrast and parallelism
10. Long adverbials indicating complexity

Table 6.34: Responses to English Extract 4, Question 4B

English Extract 4 – Q4B	Responses	*Number*	*Percentage*
1	Representation of how, where, and when	7	46.66%
2	Addition of information	5	33.33%
3	Informal style/everyday conversation	2	13.33%

7 ST respondents (46.66%) indicate that these adverbials give a 'representation of how, where and when', while 5 out respondents (33.33%) say that these adverbials 'add information' Two respondents (13.33%) say that these adverbials represent 'informal style/everyday conversation'.

Table 6.35: Responses to Arabic Extract 4, Question 4B

Arabic Extract 4 – Q4B	Responses	*Number*	*Percentage*
1	Emphatic uses of adverbials	20	71.42%
2	Linkage	12	42.85%
3	Influence of ST on TT	8	28.57%
4	Varieties of stylistic features/enrich the text	4	14.28%
5	Scene-setting and organisation of material	3	10.71%
6	Contrast and parallelism	2	7.14%
7	Long adverbials indicating complexity	2	7.14%

There are 7 identified categories in the TT responses. The highest scores identify 'emphatic uses of adverbials', 'linkage', and 'the influence of ST on TT' with percentages of 71.42%, 42.85%, 28.57% respectively. 4 out of the 28 respondents (14.28%) state that these adverbial phrases are 'varieties of stylistic features/enrich the text'. 3 respondents 10.71% say that these adverbials provide 'scene-setting and organisation of material'. Finally 2 respondents (7.14%) say that the preposed adverbials involve 'contrast and parallelism' and that long adverbial phrases cause 'complexity'.

6.4.4.4 Comparison of Responses to Q4B in the English and Arabic Questionnaires

As Table 6.34 shows, stylistically the most prominent and interesting features of the ST use of fronted adverbials for respondents to the English questionnaire are 'representation how, where, and when' (46.66%), 'addition of information' (33.33%), and 'informal style/everyday conversation' (13.33%). These features predominantly describe the effect of fronted adverbials in the ST and they are not identified in the TT.

On the other hand, TT respondents identify 7 prominent effects of the phrases mentioned in question 4B. These are 'emphatic uses of adverbials' (71.42%), 'linkage' (42.85%), 'influence of ST on TT' (28.57%), 'other use of stylistic feature in the text' (14.28%), 'scene-setting and organisation of materials' (10.71%), 'contrast and parallelism' (7.14%), and 'complexity' (7.14%).

6.4.4.5 Analysis of Responses to Q4C in the English and Arabic Questionnaires

This section considers the responses to Q4C in the English questionnaire: "What other features of the English, if any, enhance the effect(s) you identify in 2B above?" and its

equivalent in the Arabic questionnaire ما هي خصائص اللغة العربية الأخرى إن وجِدَت والتي تحفز التأثيرات التي حَدَّدتها في السؤال الثاني؟. The following tables, 6.36 and 6.37, analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q4C for both the English and the Arabic questionnaires.

1. Clarity/ Directness/ Simplicity
2. No comments
3. Better use of adverbials as in prepositional phrases and conditionals
4. Translator should use a variety of stylistic features in Arabic
5. Description/ Descriptiveness
6. Vividness

Table 6.36: Responses to English Extract 4, Question 4C

English Extract 4 – Q4C	Responses	*Number*	*Percentage*
1	Clarity/ Directness/ Simplicity	5	33.33%
2	No comments	5	33.33%

A fairly high proportion of ST respondents (33.33%) indicate that the 'clarity/ directness/simplicity' of the ST enhance the use of fronted adverbials in the extract. The same proportion entered 'no comments'.

Table 6.37: Responses to Arabic Extract 4, Question 4C

Arabic Extract 4 – Q4C	Responses	*Number*	*Percentage*
1	Better use of adverbials as in prepositional phrases and conditionals	11	39.28%
2	Translator should use a variety of stylistic features in Arabic (such as metaphor, ellipsis, contrast, and parallelism)	5	17.85%
3	Description/descriptiveness	4	14.28%
4	Vividness	2	7.14%

TT respondents identify other features that had they been used would have enhanced the effects of using fronted phrases in this extract such as 'better use of adverbials as in prepositional phrases and conditionals' – 11 respondents (39.28%). 5 respondents indicate that the 'Translator should use varieties of the stylistic features of Arabic' (17.85%). 'Description/ descriptiveness' and 'vividness' score percentages of 14.28% and 7.14% respectively.

6.4.4.6 Comparison of Responses to Q4C in the English and Arabic Questionnaires

Some ST respondents (33.33%) identified 'clarity, directness, and simplicity' as enhancing the effects of using fronted adverbials while the same proportion has 'no comments' on this issue. The most prominent features enhancing the effects of the use of fronted adverbials in the TT are descriptiveness (14.28%) and vividness (7.14%). TT respondents also indicated that the TT should make better use of prepositional phrases and conditionals and the translator should use other varieties of Arabic features at 39.28% and 17.85% respectively.

6.4.4.7 Analysis of Responses to Q4D in the English and Arabic Questionnaires

This section considers the responses to Q4D in the English questionnaire: "What other features of the English, if any, reduce the effect(s) you identify in 2B above?" and its equivalent in the Arabic questionnaire ما هي خصائص اللغة العربية الأخرى إن وجِدَت والتي تقلل التأثيرات التي حَدَّدتها في السؤال الثاني؟. The following tables, 6.38 and 6.39, analyse the results for each questionnaire and also show the differences between the two questionnaires. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q4D for both the English and the Arabic questionnaires:

1. No other features
2. Directness/ economical sentences
3. Avoidance of description/ descriptiveness
4. Reorganisation of sentence elements
5. Use one style throughout the text
6. Vividness
7. Use of other stylistic features of Arabic
8. Use of suitable coordinators instead
9. Use of repetition

Table 6.38: Responses to English Extract 4, Question 4D - with responses to Arabic Extract 4D presented for comparison

English Extract 4 – Q4D	Responses	*Number*	*Percentage*	Arabic Extract 4 – Q4D	Responses	*Number*	*Percentage*
1	No other features	6	40%				
2	Directness/ economical sentences	2	13.33%				
3	Avoidance of description/descriptiveness	2	13.33%	1	Avoidance of description/descriptiveness	5	17.85%

A significant proportion (40%) of the ST respondents indicated that there are 'no other features' which reduce the effects of fronted adverbials. 2 respondents (13.33%) identified 'directness/ economical sentences' in the text as reducing the effect of fronted adverbials, while 2 respondents (13.33%) identified 'avoidance of description/descriptiveness'.

Table 6.39: Responses to Arabic Extract 4, Question 4D – with responses to English Extract 4D presented for comparison

Arabic Extract 4 – Q4D	Responses	Number	Percentage	English Extract 4 – Q4D	Responses	Number	Percentage
1	Avoidance of description/descriptiveness	5	17.85%	3	Avoidance of description/descriptiveness	2	13.33%
2	Reorganisation of sentence elements	3	10.71%				
3	Use of one style throughout the text	3	10.71%				
4	Vividness	3	10.71%				
5	Use of other stylistic features of Arabic	2	7.14%				
6	Use of suitable coordinators instead	2	7.14%				
7	Use of repetition	2	7.14%				

A small proportion (17.85%) of TT respondents indicated that 'avoidance of description/descriptiveness' reduced the effects of fronted adverbial phrases. A smaller numbers of respondents (10.71%) said that 'reorganisation of sentence elements', and the 'use of one style throughout the text', and 'vividness' are other ways which, had they been used, would have reduced the effects of using fronted adverbial phrases.

Finally, three other categories score 7.14% each – 'use of other Arabic stylistic features', the 'use of suitable coordinators instead', and 'use of repetition'.

6.4.4.8 Comparison of Responses to Q4D in the English and Arabic Questionnaires

A significant number of ST respondents (40%) reported that 'no other features' reduced the effects of fronted adverbials in this extract. 2 respondents (13.33%) identified 'directness/ economical sentences', and 2 'avoidance of description/descriptiveness' (13.33%) – slightly lower than the corresponding result for TT respondents (17.85%).

In comparison, the most prominent feature of the TT respondents is 'avoidance of description/descriptiveness' (17.85%), as already discussed. The other prominent features for TT respondents are 'reorganization of elements', 'use of one style throughout the text', and 'vividness' (10.71% each). The 'use of other features of TT', 'the use of suitable coordinators instead', and the 'use repetition' are also identified by a small proportion (7.14%) of TT respondents.

6.4.4.9 Analysis of Responses to Q4E in the English and Arabic Questionnaires

This section considers the responses to Q4E in the English questionnaire: "Do you have any other comments on stylistic features in this English extract?" and its counterpart in the Arabic questionnaire هل لديك أي إضافات أخرى عن الخصائص الأسلوبية في النص؟. The following tables, 6.40 and 6.41, analyse the results for each questionnaire and also show the differences between the two questionnaires.

Due to the fact that there are only 2 responses from one respondent to the English questionnaire for Q4E, all responses are included in this analysis. I have established the following categories, emerging from the questionnaire responses, for the analysis of Q4E for both the English and the Arabic questionnaires:

1. No comments
2. Descriptive technique
3. Directness/ Straightforwardness of style of writing
4. Structural, grammatical, and semantic problems
5. Lack of the stylistic features of Arabic
6. Poor translation/ poor style of writing
7. Too much repetition
8. Lack of coherence between sentences

Table 6.40: Responses to English Extract 4, Question 4E

English Extract 4 – Q4E	Responses	*Number*	*Percentage*
3	No comments	13	86.66%
1	Descriptive technique	1	6.66%
2	Directness/straightforwardness of style of writing	1	6.66%

There are not many responses to Q4E for the ST: 13 out the 15 respondents (86.66%) made 'no comments'. One respondent (6.66%) states that the extract has a good 'descriptive technique' while another indentifies the 'directness/ straightforwardness of style of writing' (6.66%).

Table 6.41: Responses to Arabic Extract 4, Question 4E

Arabic Extract 4 – Q4E	Responses	*Number*	*Percentage*
1	Structural, grammatical, and semantic problems	10	35.71%
2	Lack of the stylistic features of Arabic	9	32.14%
3	Poor translation poor style of writing	7	25%
4	Too much repetition	5	17.85%
5	Lack of coherence between sentences	2	7.14%

All TT responses are negative. 10 out 28 respondents (35.71%) state that the TT has 'structural, grammatical, and semantic problems'. 9 respondents (32.14%) identify the 'lack of the stylistic features of Arabic'. 7 others (25%) state that the extract is an example of 'poor translation/ poor style of writing'. 5 respondents (17.85%) indicate that the TT has 'too much repetition', while another 2 respondents (7.14%) indicate that the extract has a 'lack of coherence between sentences'.

6.4.4.10 Comparison of Responses to Q4E in the English and Arabic Questionnaires

The overwhelming majority of ST respondents (86.66%) had 'no comments'. Only two respondents (6.66%) identified positive additional stylistic features: 'descriptiveness' directness and straightforwardness of the style of the author.

In contrast, the TT respondents identified 5 negative features – 'structural, grammatical, and semantic problems' (25.71%), 'lack of the stylistic features of Arabic' (32.14%), 'poor translation/ poor style of writing' (25%), 'repetitive and wordiness' (17.85%), and 'lack of coherence between sentences' (7.14%).

6.5 Summary of Findings

This chapter has discussed how readers assess four prominent features of Hemingway's *A Farewell to Arms*, and their Arabic translations. These features are the frequent use of *and*, existential *there*, dummy *it*, and fronted adverbials. The formal (structural) and functional (semantic) aspects of these features were discussed in detail in chapters 3, 4, and 5 in relation to the ST and TT1 and TT2.

The findings of this chapter can be summarised as follows:

6.5.1 Summary of Findings for Extract One – The Coordinator *and* and its Equivalents in Arabic

The English extract is deemed descriptive, simple, vivid, with frequent use of *and* (60%, 40%, 40%, and 33.33% respectively) (see section 2.7.3).

The TT responses show that the repetition of *wa- and* (96.42%) is the prominent stylistic feature of the Arabic TT along with the 'repetition of *kāna* (and sisters of *kāna*)' (78.57%), the 'descriptiveness' (53.57%), wordiness (35.71%), 'structural, grammatical, and semantic problems' (32.14%), 'repetition of commas' (25%), 'sentence starts with prepositional phrase' (rare in Arabic)' (21.42%), and finally 'vividness' and 'simplicity' (17.85% each) (cf. Dickins et al. 2002 p.87; Oshima and Houge 1991 p.165; Othman 2004).

Additiveness (33.33%), simple and clear images (33.33%) and continuity of thoughts and ideas (26.66%) are the major effects of *and* in the English extract (cf. Quirk et al. pp.930-932 and Quirk et al. 1985 pp.1040-1; see also section 4.5).

In contrast, TT respondents regard simultaneity (57.14%) as the major effect of '*wa*' in the TT, followed by, sequentiality (25%) and additiveness (21.42%). These percentages go against the hierarchy of the functions of *and* (cf. section 4.5; Quirk et al. 1985, pp.930-932). A significant proportion of TT respondents (39.28%) consider the TT use of *wa-* to cause structural, grammatical, and semantic problems (cf. Oshima and Houge (1991 p.165; Othman 2004; and see section 4.5)

About a quarter of the ST respondents (26.66%) identify no other features that enhance the effect of *and* in the text, while slightly fewer indicate that simple language or the long sentences to some extent enhance the use of *and* (20% each) (see section 2.7.3).

While ST respondents deal with features whose presence in the English text TT enhances the use of *and* (correctly interpreting the questionnaire question 1C), TT

respondents deal mainly with features which are not present in the TT, but which would, were they present improve the TT (thus misinterpreting the questionnaire question). TT respondents indicate that the following features, had they been present, would have improved the TT: the use of other conjunctions (46.42%), the use of different stylistic features of Arabic (such as metaphors, ellipsis, and adverbial phrases) (42.85%), and the avoidance of repetition (10.71%) (cf. Zaied 2011 p.224).

English respondents identify certain features which reduce the effect of using *and* in the ST: the use of prepositions, rhyme, elegant style, and complex structure and the use of commas (33.33% each) (cf. Kennedy 2003 p.259; Carter and McCarthy 2006 pp.315-316).

Arabic respondents indicate that the following techniques reduce the effects of the use of *wa-* in the TT: use of other Arabic conjunctions (25%), avoidance of repetition of the particle *wa - and* (25%), use of assertion (21.42%), ellipsis (14.28%), and punctuation marks (cf. Dickins 2010 pp.1078-1080; Kennedy 2003 pp.265-267; Carter and McCarthy 2006 p.181).

Finally the majority of the English respondents (73.33%) left no further comments on the ST extract overall. By contrast, the Arabic respondents left many comments stating the weakness of the TT extract in various respects, including: structural, grammatical, and semantic problems (21.42%), poor translation/ poor style of writing (21.42%), lack of the stylistic features of Arabic (21.42%), repetitiveness and wordiness (17.85%), focus by the translator on SL features (17.85%), simplicity (17.85%), and tedious and uninteresting text (14.28%) (cf. Dickins 2010 pp.1078-1080; Waltisberg 2006 p.466; and see sections 4.2 and 4.5).

6.5.2 Summary of Findings for Extract Two – Existential *there* and its Equivalents in Arabic

The English questionnaire respondents deem the most prominent stylistic features of the ST to be simplicity (86.66%), vividness (20%), and making frequent use of 'there' (20%). The only negative response is wordiness (33.33%). A smaller number of respondents identify descriptiveness, repetition of *and*, prepositional phrases, and personal orientation (13.33% each) (see section 2.7.3).

In the TT, the 'repetition of *kāna* (and sisters of *kāna*)' is considered the most prominent stylistic feature (71.42%), followed by 'repetition of *t̲amma* or *t̲ammata*' (as

an equivalent of 'there') (57.14%). 'Repetition of *wa- and*' comes third (50%). 'Structural, grammatical, and semantic problems' score 32.14%. 'Simplicity' and 'description/ descriptiveness' score 28.57% and 24.42% respectively. 'Vividness', 'wordiness', 'narrative style', and 'repetition of *hina*' score 14.28% each, while 'repetition of *qad*, *laqad*', 'repetition of *fa- and*', and 'use of different stylistic features of language' score 10.71% each. Finally, the 'use of relative pronouns', the 'use of subjunctive particles', the 'use of emphases', the 'tedious text (descriptiveness)', and 'focus on place' score 7.14%. This kind of repetition will thus confuse readers (cf. Oshima and Houge 1991 p.165; see also Othman 2004). It is more appropriate for the TT translators to edit out (delete) ST materials to suit TT readers (cf. Waltisberg 2006 pp.467-468; Abdul-Raof 2006 pp.176-177; Dickins et al. 2002 p.87; see also section 4.15.1.1).

The English respondents identify the major effects of using 'there' in the text as clarity and simplicity (46.66%), existence/ presence (26.66%), economical use / serves the preceding sentences (20%), sense of location (20%), description (20%), and living the scene on the part of readers (13.33%) (cf. Wagner-Martin 2007 pp.77-85; see also section 2.8).

In contrast, TT respondents identify sense of location (46.42%) as the most prominent feature of the TT equivalents of 'there' in the text, followed by over-repetitiveness (35.71%), demonstrative pronouns (21.42%), and that the TT equivalents of 'there' are a stylistic feature which enriches the text (17.85%) (cf. Clark 2002 p.71; see also section 4.14).

English questionnaire respondents state that the following features enhance the effects of the use of 'there' in the ST: alternating description along with adverbials and adjectives (26.66%), simple sentences/avoidance of complexity (26.66%), and expletive 'it'/pronoun 'you' (13.33%).

TT respondents indicate the use other particles such as *hunāka-hunālika*, *hina*, *ḥaytu*, *kāna* (32.28%) enhance the effects of using the TT equivalents of 'there', *tamma* or *tammata*: use of different stylistic features of Arabic (21.42%), adverbials (17.85%), directness (10.71%), prepositional phrases (10.71%), and focus on scene-setting (10.71%) (cf. Zaied 2011 p.224).

English respondents indicate that the following features reduce the effects of using 'there' in the ST: use of proper nouns and pronouns rather than 'there' (26.66%), and use of long sentences (20%).

Arabic respondents indicate that translator should use different stylistic features of Arabic (such as metaphor, ellipsis, contrast, parallelism, conditionals, assertion, and other conjunctions) (60.71%), Avoidance of descriptive narrative style (25%), focus on time rather than on the setting (14.28%), avoidance of repetition of *ṯamma* or *ṯammata* (7.14%), and avoidance literal translation (7.14%) as features which counteract the effects – which some respondents consider 'tedious' – of using *ṯamma* or *ṯammata* in the extract (see section 5.2.2; cf. also El Kassas 2014).

The great majority of the English respondents (80%) left no further comments on prominent stylistic features in this extract overall. 2 respondents indicated that the extract involved descriptiveness, 2 wordiness and 2 clarity (13.66%) each. Arabic respondents made many comments indicating the weakness of the TT including poor translation/poor style of writing (32.14%), structural, grammatical, and semantic problems (21.42%), lack of the stylistic features of Arabic, too much repetition (14.28%), and focus on SL features (7.14%).

6.5.3 Summary of Findings for Extract Three – Dummy *it* and its Equivalents in Arabic

The English extract is deemed descriptive, simple, wordy, having a personal orientation, and involving frequent use of 'it', with percentages of 66.66%, 26.66%, 26.66%, 20% and 13.33% respectively (see sections 2.7.3 and 5.2.4.2).

The TT responses show that repetition of *kāna* (and sisters of *kāna*) (60.71%), repetition of subjunctive and emphatic particles (such as *'inna* and *'anna* (توكيد and نصب) (60.71%), and structural, grammatical, and semantic problems (60.71%) are the prominent stylistic features of the Arabic TT along with the repetition of *wa- and* (21.42%), simplicity (14.28%), use of the jussive form (الجزم) (10.71%), narrativeness (10.71%) and finally description/descriptiveness and wordiness (7.14% each).

English respondents consider simplicity, (26.66%), nonexistence/indication of something already understood (26.66%), and directness/everyday speech (20%) to be the major effects of using dummy *it* in ST. Expletiveness, economical phrasing and

short sentences, and syntactic necessity (13.33% each) are also are the other effects of dummy *it* in the English extract (see sections 5.2.1.1 and 5.2.4.2).

In contrast, TT respondents say that equivalents of dummy *it* in the TT yield: 'assertion' (85.71%), structural and grammatical problems (28.57%), negation (14.28%), poor translation (10.71%), and digression (7.14%).

ST respondents identify the replacement of it with 'there'/ noun phrase (suitable subject) (26.66%), clarity/simplicity (13.33%), and use of parallel constructions (13.33%) as features that enhance the effect of dummy *it* in the text.

By contrast Arabic respondents identify the following features in relation to enhancing the use of Arabic equivalents of dummy *it*: assertion (35.71%), translator should use different stylistic features of Arabic (21.42%), use of other particles (such as *fa-*, *ṯumma*, and relative pronouns) (17.85%), and avoidance of repetition (7.14%) (see section 5.2.1).

40% of ST respondents said that no other significant stylistic features in the ST reduce the effects of 'it' in the text, while a third (33.33%) said that the use of proper nouns/noun phrases/pronoun such as 'I' did (see also sections 2.7.3 and 5.2.4.2).

By contrast Arabic respondents identify as reducing the effects of TT equivalents of dummy *it* avoidance of assertion (46.42%), translator should use different stylistic features of Arabic such as (prepositional phrases/ sisters of *kāna*/ punctuation/ long sentences/ fewer coordinators/ avoidance of description and narrative style/negation/ avoidance of literal translation) (35.71%), use of verbal rather than nominal sentences (17.85%), ellipsis (14.28%), predicate-predicand inversion (14.28%) and they reduce the effect of the use of equivalents of dummy *it* in the TT (cf. Zaied 2011 p.224) and see also sections (6.4.1.3 and 5.2.1).

Regarding additional stylistic features in this extract, the majority of the English respondents (73.33%) had no comments, while (13.33%) indicated clarity and simplicity (see sections 2.7.3 and 5.2.4.2). The Arabic respondents, by contrast, left many comment about the weakness of the text as overall which included: structural, grammatical, and semantic problems (28.57%), poor translation/poor style of writing (25%), lack of the stylistic features of Arabic (17.85%), too much repetition (14.28%) (cf. Zaied 2011 p.224; see also section 6.8.3.1).

6.5.4 Summary of Findings for Extract Four – Fronted Adverbials and their Equivalents in Arabic

English respondents identify the key stylistic features of this extract as: descriptiveness (53.33%), vividness (20%), simplicity (20%), use of adverbs/adverbial phrases (20%), and use of adjectives (13.33%) (see section 2.7.3).

Arabic respondents identify as the most prominent stylistic features of the TT: repetition of *kāna* (and sisters of *kāna*) (60.71%), structural, grammatical, and semantic, problems (53.57%), use of adverbial phrases (42.85%), use of conditional sentences (28.57%), repetition of *ṯamma* or *ṯammata* (21.42%), and repetition of *wa- and* (17.85%), with description/descriptiveness and complexity of sentences (14.28% each), vividness, simplicity, wordiness, and use of different stylistic features (10.71% each) and metaphorical expressions and repetition of *lākin(na)* (7.14% each) (see sections 2.7.3, 5.2.4.2).

Regarding the effects of fronted adverbs, ST respondents identify the 'representation how, where, and when' (46.66%), addition of information (33.33%), and informal style/everyday conversation (13.33%) (cf. Cowley 1971 pp.4-8; see also section 5.2.4.2). TT respondents identified the following effects: emphasis (71.42%), linkage (42.85%), 'the influence of ST on TT (28.57%), 'varieties of stylistic features/enriching the text' (14.28%), 'scene-setting and organisation of material' (10.71%), and 'contrast and parallelism' and long adverbial phrases causing 'complexity' (7.14%) (see section 6.3.1; cf. Dickins and Watson 1999 p.340).

ST respondents identify 'clarity/directness/simplicity' as features enhancing the use of fronted adverbials in the extract (33.33%). TT respondents identify other features that may be present to some extent, but would need to be more extensively used in the TT in order to enhance the effect of using fronted adverbials such as 'better use of adverbials as in prepositional phrases and conditionals' (39.28%), 'translator should use varieties of the stylistic features of Arabic' (17.85%), 'description/ descriptiveness' (14.28%), and 'vividness' (7.14%) (see section 6.4).

English respondents identified the following features as reducing the effects of fronted adverbials in the ST directness/economical sentences and avoidance of description/descriptiveness (13.33% each). Arabic respondents identified the following features which, had they been used, would have reduced the effects of using fronted adverbial phrases: 'avoidance of description/descriptiveness' (17.85%), 'reorganisation of sentence elements' (10.71%), the 'use of one style throughout the text' (10.71%),

and 'vividness' (10.71%) , 'use of other Arabic stylistic features', the 'use of suitable coordinators instead', and 'use of repetition' (7.14% each) (cf. Zaied 2011 p.224).

The majority of the English respondents (86.66%) had no additional comments on stylistic features in this extract, while a few identified descriptive technique, and directness/straightforwardness of style of writing (6.66% each) (see section 2.7.3). By contrast, the Arabic respondents left many comments about the weakness of the text overall identifying in particular: structural, grammatical, and semantic problems (53.71%), lack of the stylistic features of Arabic (32.14%), poor translation/poor style of writing (25%), too much repetition (17.85%), and lack of coherence between sentences (7.14%) (cf. Section 6.3.1).

6.6 Conclusion

This chapter has investigated the affect of four features of Hemingway's style in *A Farewell to Arms* and its Arabic equivalents on both the source text and the target text readers. The discussion dealt with the formal (syntactic/structural) and functional (semantic – denotative and connotative) aspects of four prominent features of Hemingway's *A Farewell to Arms*, and their Arabic translations. These features are the frequent use of *and*, existential *there*, dummy *it*, and fronted adverbials.

Readers of the two texts have assessed the formal (structural) and the functional (semantic) aspects of these features differently. ST readers in general responded positively to the source text (the English original version) and as the earlier discussion mentioned most of their responses identify the simplicity, clarity, entertaining nature, and the richness of the text.

TT readers indicate that features corresponding to these four ST features are prominent in the TT extracts. Although the TT has similar formal (structural) features to those of the TT, the functional (semantic) aspects of these features in the TT are typically regarded rather negatively by TT respondents.

CHAPTER VII: Comparison of Linguistic Analyses and Questionnaire Responses and wider considerations

7.1 Introduction

This chapter integrates the linguistic analyses of the coordinator *and*, existential *there*, dummy *it*, fronted adverbials and the analysis of the questionnaires. It identifies essential results of these features. This discussion considers only the dominant results of these features (i.e. where the percentages are very high) ignoring minor results (i.e. those where the percentages are low). It carefully compares the analytical results for the coordinator *and*, existential *there*, dummy *it*, and fronted adverbials with the questionnaires responses by identifying the significant correlations between them.

I will first will identify the major results of the coordinator *and*, existential *there*, dummy *it*, and fronted adverbials and compare them separately with the questionnaire responses. Then, I will provide a summary of each comparison and integrate these comparisons in order to reach conclusions that will combine the linguistic analyses of all four features with those of the questionnaires.

Finally I will look at three more general issues in relation to the analysis results from chapters 3-6: originality vs. normalisation, translation norms, and authorial weight and translator authority.

7.2 Comparison of Linguistic Analyses and Questionnaire Responses

The following sections will carefully compare and integrate the linguistic analyses of the coordinator *and*, existential *there*, dummy *it*, and fronted adverbials with the questionnaire responses.

7.2.1 Comparison between the Linguistic Analyses of the coordinator and and the Questionnaires

The following sections present the major results for the coordinator *and* compared to the questionnaire responses.

7.2.1.1 Comparison of the Linguistic Analyses of the Coordinator *and* and the Questionnaires

ST, TT1 and TT2 all make dense use of coordinators (in the ST, of course, *and* is the only coordinator investigated). 55% of ST examples of coordination involve *and* and

45% Ø. Ø coordination occurs in four contexts: (i) Intersentential 21%; (ii) Interclausal 4%; (iii) Interphrasal 3%; (iv) Other 17%.

The percentage of و in TT1 at 56% is only just higher than the percentage of *and* in the ST at 55%. The percentage of و in TT2 at 66% is higher than both. In TT1, there are 7 deleted sentences. This also partially explains the high percentage of Ø (28%) in TT1, compared to the somewhat lower percentage (22%) in TT2.

Comparing these percentages to the English questionnaire, 33.33% of ST respondents identify the frequent use of *and* as a prominent stylistic feature, while the TT responses show that the repetition of *wa- and* at 96.42% is by far the most prominent stylistic feature of the Arabic extract. Given that Arabic typically makes much more use of *wa* و than English (Dickins et al. 2002 p.87), the fact that the TT questionnaire respondents regard the use of *wa-* in the TT as so prominent is striking.

In conformity with the preponderance of coordination in Arabic generally, most cases of ST *and* are translated in both TT1 and TT2 by a TT coordinator, especially the basic coordinator *wa* at 56% and 66% respectively for TT1 and TT2, and *fa* at 7% and 8% respectively for TT1 and TT2. ST *and* is, however, translated by Ø in 28% and 22% of cases respectively for TT1 and TT2. An unexpected result is that there are a significant number of cases where ST *and* is not translated by a coordinator in TT1 or TT2, or both. A significant proportion of non-coordinators in the ST, conversely, are translated by a coordinator (particularly *wa*) in TT1 or TT2, or both.

7.2.1.2 Comparison of the Results of the Analyses of the Functional and Grammatical Classes Connected by Coordinators in ST, TT1, and TT2 and the Questionnaires

In this section, I will consider the grammatical classes which are connected by the coordinators in the ST, TT1 or TT2, or any two or all three of these. The results thus include not only cases of coordination in the ST, but also cases where a ST non-coordinator (Ø coordinator) is translated by a coordinator in either TT1 or TT2, or both. This will provide insights into the ways in which the TTs differ from the ST in their deployment of coordination.

Clause-clause connection involving only two clauses is relatively uncommon in the ST at 19% but is extremely common in TT1 at 52% and even more dominant in TT2 at 60%. In addition, the ST shows a significant number of other coordination types which are either rare or non-existent in TT1 and TT2.

The fact that the ST makes significantly greater use than either TT1 or TT2 of complex coordination involving 3 or more elements is a surprising result, given the general tendency of Arabic to have longer and more complex listing structures than English (cf. Dickins 2010), and is suggestive of an unusual pattern (style) of coordination in Hemingway being relayed by a much more 'normalised' coordination pattern (style) in TT1 and TT2.

The only form of coordination which is significantly more common in TT1 and TT2 than in the ST is Sentence–Sentence coordination. None of the ST examples begin with *And*, while there are 11 examples (11%) in TT1 and 9 examples (9%) in TT2. Sentence-initial *and* is a very marked feature in English, but common in Arabic. In this respect, both the ST and TT1 and TT2 are probably fairly stylistically normal.

The English questionnaire respondents prominently describe the extract involving *and*, as descriptive, simple, and vivid – at 60%, 40%, and 40% respectively. These results do not, however, specifically tell us whether the use of *and* in the ST plays a role in this assessment. By contrast, the Arabic questionnaire responses are specifically critical of the very dense use of *wa* (96.42%), as well as of a number of other TT features – 'repetition of *kāna* (and sisters of *kāna*)' at 78.57%, 'descriptiveness' at 53.57%, wordiness at 35.71%, 'structural, grammatical, and semantic problems' at 32.14%, 'repetition of commas' at 25%, 'sentence starts with prepositional phrase' (rare in Arabic)' at 21.42%, and finally 'vividness' and 'simplicity' (17.85% each). All of these features – including the last two 'vividness' and 'simplicity' – are regarded as negative by TT respondents. This contrasts with the ST questionnaire respondents, who also identify 'vividness' and 'simplicity' but seem to regard these as positive.

7.2.1.3 Comparison of the Functional Results for the Coordinator *and* and the Questionnaires

This section considers the functional (semantic) correspondences, identifying patterns of functional shift between the ST, and TT1 / TT2. I then compare these results with the questionnaires results.

'Additive' is dominant in TT1 and TT2, while 'none' (no connection) is much commoner in the ST than in the TTs – giving a general pattern of non-specific connectedness in the TTs, and a greater sense of disconnectedness in the ST.

And, however, provides a strong sense of either additiveness or sequentiality in the ST, while its TT correspondents show a wider variety of functions, including a large degree of none (non-connection) in TT1.

Finally, where there is no coordinator in the ST, 'none' (no connection) predominates (Table 3.18), while in the TT correspondents additiveness predominates, with a significant secondary presence of sequentiality in TT2.

Thus the extensive use of *and* by Hemingway in *A Farewell to Arms* seems to bring to the fore senses of general connection (additiveness) and sequentiality (point 1 above). This is somewhat dissipated, particularly through an increase in 'none' (non-connection), in the TTs (point 2 above), although there is a degree of compensation for it in the TTs via the use of coordinators (and other devices) to translate ST non-coordination (point 3 above).

Turning now to the questionnaire results, ST questionnaire respondents identify additiveness (33.33%), simple and clear images (33.33%) and continuity of thoughts and ideas (26.66%) as the major effects of *and* in the English extract (cf. Quirk et al. pp.930-932 and Quirk et al. 1985 pp.1040-1). There is a good correlation here between the questionnaire results and those of the linguistic analysis above. In both cases, additiveness is identified as a significant feature of the use of *and*. If we also consider continuity of thoughts and ideas (questionnaire result) to correlate somewhat with sequentiality (linguistic analysis), we can also see some commonality here. One feature, is, however, identified by the questionnaire respondents which does not appear in the linguistic analysis. This is simple and clear images.

In contrast, TT respondents regard simultaneity (57.14%) as the major effect of '*wa*' in the TT, followed by sequentiality (25%) and additiveness (21.42%). These percentages go against the hierarchy of the functions of *and* (cf. sections 2.2.2.2 and 3.5; Quirk et al. 1985 pp.930-932). They initially appear to somewhat contradict the linguistic analysis, which makes additiveness the dominant use of *wa* in both TTs, with sequentiality as a secondary feature in TT2. However, simultaneity does not appear as a feature in the linguistic analysis. If we regard simultaneity in the questionnaire responses as being a 'variant' of additiveness, the linguistic analyses and the questionnaire results become much more coherent with one another: in both cases the dominant effect in TT1 and TT2 is additiveness (subsuming simultaneity).

A significant proportion of TT respondents (39.28%) consider the TT use of *wa-* to cause structural, grammatical, and semantic problems (cf. Oshima and Houge 1999 p.165; Othman 2004; and see section 2.2.2.2).

The ST questionnaire respondents state that the simple language of the text and long sentences to some extent enhance the use of *and* (20% each), by which we can conclude that they enhance the general effects of additiveness, simple and clear images, and continuity of thoughts and ideas (discussed above). TT respondents, by contrast, do not have a high opinion of the text the text stylistically, indicating that the following features, had they been present, would have improved the TT: the use of other conjunctions (46.42%), the use of different stylistic features of Arabic (such as metaphors, ellipsis, and adverbial phrases) (42.85%), and the avoidance of repetition (10.71%).

The ST questionnaire respondents identify certain features which reduce the effect of using *and* in the ST: the use of prepositions, rhyme, elegant style, and complex structure, and the use of commas (33.33% each). Given that the major effects of using *and* identified above are additiveness, simple and clear images, and continuity of thoughts and ideas, we can conclude for the ST that the use of prepositions, rhyme, elegant style, and complex structure, and the use of commas reduces these effects. Arabic questionnaire respondents indicate that the following techniques reduce the effects of the use of *wa-* in the TT: use of other conjunctions (25%), avoidance of repetition of the coordinator *wa - and* (25%), use of assertion (21.42%), ellipsis (14.28%), and punctuation marks. Given that the major effects of using *wa* in the TT identified by questionnaire respondents are simultaneity, sequentiality and additiveness, we can conclude that use of other conjunctions, avoidance of repetition of the coordinator *wa -*, use of assertion, ellipsis, and punctuation marks reduces these effects.

Finally the majority of the English respondents (73.33%) left no further comments on the ST extract overall. By contrast, the Arabic respondents left many comments stating the weakness of the TT extract in various respects, including: structural, grammatical, and semantic problems (21.42%), poor translation/ poor style of writing (21.42%), lack of the stylistic features of Arabic (21.42%), repetitiveness and wordiness (17.85%), focus by the translator on SL features (17.85%), simplicity (17.85%), and tedious and uninteresting text (14.28%) (cf. Zaied 2011 p.224).

7.2.2 Comparison between the Linguistic Analyses of Existential *there* and the Questionnaires

The following section presents the major linguistic-analytical results for existential *there* compared to the questionnaire responses.

7.2.2.1 Comparison of the Formal Linguistic Analyses of Existential *there* and the Questionnaires

This section considers the formal (structural/syntactic) properties of ST existential *there* and its equivalents in TT1 and TT2, identifying patterns of formal (structural/ syntactic) shift between the ST, and TT1 / TT2. I then compare these results with the questionnaires results.

All ST examples (100%) involve existential *there* by definition (since the analysis was designed solely to investigate existential *there* in the ST). By contrast, TT1 and TT2 use 14 different equivalents to render ST existential *there* into Arabic. These structures are as follows: 1. هناك *hunāka* (dummy) without كان-form; 2. هنالك *hunālika* (dummy) without كان-form; 3. ثمة *ṯammata* (dummy) without كان-form; 4. هناك *hunāka* (dummy) with كان-form; 5. ثمة *ṯammata* (dummy) with كان-form; 6. وجود *wujūd*; 7. يوجد *yūjad*-form (i.e. يوجد *yūjad*, توجد *tūjad*, وُجد *wujida*, or وُجِدت *wujidat*); 8. كان-form, e.g. تكون، يكون، كانت، كان – used purely existentially, without a complement; 9. Predicand+predicate (other than forms in categories 1-8 above), i.e. مبتدأ-خبر structure; 10. Verbal clause (other than forms in categories 1-8 above), i.e. جمله فعلية; 11. Adverbial (other than forms in categories 1-8 above), e.g. adverb, or phrase (non-clause) beginning with a preposition; 12. Nominal (other than forms in categories 1-8 above) e.g. noun, or phrase equivalent to a noun; 13. Deleted, i.e. no TT equivalent to ST existential *there*; 14. Other, i.e. TT element whose form is not covered by any of the above categories.

TT1 and TT2 structures range from a simple word such as *hunālika* to a complex structure such as *Verbal clause* and *Predicand+predicate*. These different TT categories are used with differing frequencies in TT1 and TT2.

The highest percentages in TT1 are 32.41%, 22.33%, and 20.53% respectively for 1. *Verbal clause (other than forms in categories 1-9 above) i.e.* جمله فعلية; 2. Deleted, i.e. no TT equivalent to ST existential *there*; and 3. *'Predicand+predicate (other than forms in categories 1-9 above) i.e.* مبتدأ – خبر *structure.* By contrast, these score 30.35%, 8.92%, and 3.57% respectively in TT2.

The highest percentages in TT2 are 30.35%, 28.58%, 10.71%, 8.92%, and 8.92% respectively for: 1. *Verbal clause (other than forms in categories 1-9 above) i.e.* جمله فعلية. 2. 'ثمة *tammata (dummy) with* كان-*form*; 3. 'ثمة *tammata (dummy) without* كان-*form*; 4. هنالك *hunālika (dummy) without* كان-*form*; and 5. *Predicand+predicate (other than forms in categories 1-9 above) i.e.* مبتدأ - خبر *structure*. By contrast '*Verbal clause (other than forms in categories 1-9 above) i.e.* جمله فعلية' and '*Predicand+predicate (other than forms in categories 1-9 above) i.e.* مبتدأ - خبر *structure*' score 32.14% and 20.53% respectively in TT1.

Nominal (other than forms in categories 1-9 above) e.g. noun, or phrase equivalent to a noun': 0.9% for TT1 and TT2. كان-form *e.g.* تكون، يكون، كانت، كان – *used purely existentially, without a complement* at 0.89% in TT1 and 0% for TT2.

Other additional features in TT1 and TT2

There are 5 different existential structures subcategorized into 15 types. The following are the categories of some additional features of 'existential structures' in the TT1 and TT2. These features fall under 4 main categories that are subcategorised into 15 features in the target texts. The first category is *Basic Syntax-related Features*, which has 4 subcategories: *verbless clause,* كان-*copular,* كان+*verb complement,* and *Presentative structure*. The second category is Additional *Particles Affecting Syntax*, which has 3 subcategories: إنَّ-*predicand,* أنَّ-*predicand,* and لكنَّ-*predicand*. The third feature is *Word-order features*, which has 3 subcategories: *Predicate - predicand word order, Backed subject,* and *Other non-standard word order*. The fourth feature is *Semantic features*, which has 3 subcategories: *Non-agent verb predicand, Non-agent subject (i.e. in verbal clause), Possessive* preposition, and *Impersonal subject/predicand*. The fifth feature is *None*. These features in TT1 and TT2 score different percentages and are, generally speaking, more complicated than the simple existential *there* use of the ST.

The percentages are as follows:

Three subcategories of the first category, *Basic Syntax-related Features*, score as follows:

1. *Verbless clause - in the case of predicand + predicate structure (predicand - predicate structure lacking a verb)*: 8.92% for TT1 and 0.9% for TT2.

2. كان*copular* - *i.e. where a* كان - *form is followed by a simple nominal/adjectival/adverbial complement* (*and optionally also by a subject*): 6.25% for TT1 and 7.14% for TT2.

3. كان+*verb complement - i.e.* كان - *form followed by a complement which is has a verb head*: 0.9% for TT1 and 6.25% for TT2.

A subcategory of the second category, *Additional Particles Affecting Syntax*, scores as follow:

- إِنَّ-*predicand-*(*i.e. predicand following* إِنَّ): 1.78% for TT1 and 5.35% for TT2.

Two subcategories of the fourth category, *Semantic features*, score are follows:

1. *Non-agent verb predicand (i.e. in predicand+predicate structure, containing a verb):* 6.25% for TT1 and 0.00% for TT2.

2. *Non-agent subject (i.e. in verbal clause)*: 14.28% for TT1 and 4.46% for TT2.

The fifth category, *None - i.e. no additional features of note*, scores as follows: 55.35% for TT1 and 66.07% for TT2.

Turning now to the corresponding questionnaire results, in the ST questionnaire 20% of respondents identify the frequent use of 'there' as a prominent stylistic feature. A smaller number of respondents identify repetition of *and*, prepositional phrases, and personal orientation (13.33% each). TT respondents identify the 'repetition of *kāna* (and sisters of *kāna*)' as the most prominent stylistic feature (71.42%), followed by 'repetition of *ṯamma* or *ṯammata*' (as an equivalent of 'there') (57.14%). 'Repetition of *wa- and*' scores 50%, demonstrative pronouns 21.42%, and 'repetition of *hina*' scores 14.28%. In addition, 'repetition of *qad, laqad*', 'repetition of *fa- and*', and 'use of different stylistic features of language' score 10.71% each.

7.2.2.2 Comparison of the Functional Results for the Existential *there* and the Questionnaires

The linguistic analysis identifies 9 different categories for the existence degree of existential *there* in the ST, TT1, and TT2. What is meant by 'existence degree' or 'degree of existence' here is whether the existence is absolute (bare existential), i.e. not qualified by a locative or other phrase, or whether it is relative, i.e. qualified by a locative of other phrase. Only 2 of these categories are found in the ST. The ST is either *bare existential (dummy)* or *locative existential (dummy)*. By contrast, TT1 and TT2 are

mainly *non-existential (non-dummy)*. Deletion is also a character of TT1 and TT2; TT1 deletes 24 cases overall (21.4%) while TT2 deletes 4 cases (3.6%).

I will now consider the corresponding questionnaire responses. In terms of what we can identify as positive features, the English questionnaire respondents deem the most prominent stylistic features of the ST to be simplicity (86.66%), clarity (46.66%), vividness (20%), and descriptiveness (13.33%). Other stylistic features which we may regard as largely positive identified by ST respondents are: existence/ presence (26.66%), sense of location (20%), economical use / serves the preceding sentences (20%), and living the scene on the part of readers (13.33%) (cf. Wagner-Martin 2007 pp.77-85). The only negative feature identified by ST respondents is wordiness (33.33%). There is a good correlation here between the questionnaire results and those of the linguistic analysis above, in that 'existence/ presence' and sense of location are identified as significant features of the use of existential *there* in the ST. If we also consider simplicity, clarity, vividness, and descriptiveness, economical use / serves the preceding sentences, and living the scene on the part of readers (questionnaire result) to correlate somewhat with either *bare existential (dummy)* or *locative existential (dummy)* (linguistic analysis) where existential *there* is used sometimes for economical purposes and directness of author sentences (cf. Zaied 2011 p.224), we can also see some commonality here. The ST questionnaire respondents seem to regard simplicity, vividness, descriptiveness existence/ presence, sense of location, economical use / serves the preceding sentences, and living the scene on the part of readers as positive. The wordiness feature, is, however, identified by the ST questionnaire respondents which does not appear in the linguistic analysis and is regarded as negative.

By contrast, the Arabic questionnaire responses are specifically critical of the very dense use of *there*-equivalents. They identified the following as prominent stylistic features: sense of location (46.42%), over-repetitiveness (35.71%), 'structural, grammatical, and semantic problems' (32.14%), 'simplicity' (28.57%), 'description/descriptiveness' (24.42%), and 'vividness', 'wordiness', and 'narrative style' (14.28% each). There is a good correlation here between the questionnaire results and those of the linguistic analysis above, in that 'sense of location' (locative) is identified as a significant feature of the use of existential *there* in the TT. Most of these features – including the last two 'vividness' and 'simplicity' – are regarded as negative by TT respondents. This contrasts with the ST questionnaire respondents, who also identify 'vividness' and 'simplicity' but seem to regard them as positive.

The ST respondents state that 'alternating description along with adverbials and adjectives' (26.66%), simple sentences/avoidance of complexity (26.66%), and expletive 'it'/pronoun 'you' (13.33%) to some extent enhance the effects of the use of *there*, by which we can conclude that they enhance the general effects of simplicity, clarity, vividness, descriptiveness, existence/ presence, sense of location, economical use / serves the preceding sentences, and living the scene on the part of readers (discussed above). TT respondents, by contrast, do not have a high opinion of the text stylistically, identifying the absolute or relative lack of a number of features – and indicating in particular that the use, or greater use, of particles such as *hunāka/hunālika*, *ḥīna*, *ḥayṯu*, *kāna* (32.28%), use of different stylistic features of Arabic (21.42%), adverbials (17.85%), directness (10.71%), prepositional phrases (10.71%), and focus on scene-setting (10.71%) would have enhanced the TT stylistically (cf. Zaied 2011 p.224).

The ST questionnaire respondents identify certain features which reduce the effects of using 'there' in the ST: use of proper nouns and pronouns rather than 'there' (26.66%), and long sentences (20%). Given that the major effects of using existential *there* identified above are simplicity, clarity, vividness, descriptiveness, existence/ presence, sense of location, economical use / serves the preceding sentences, and living the scene on the part of readers, we can conclude for the ST that the use of proper nouns and pronouns rather than 'there' and use of long sentences (20%) reduces these effects.

The Arabic respondents by contrast, do not have a high opinion of the text stylistically, indicating that translator should have made use – or greater use – of different stylistic features of Arabic (such as metaphor, ellipsis, contrast, parallelism, conditionals, assertion, and other conjunctions) (60.71%), avoidance of descriptive narrative style (25%), and focus on time rather than on the setting (14.28%) as features which counteract the effects – which some respondents consider 'tedious' – of using *ṯamma* or *ṯammata* in the extract (cf. also El Kassas 2014).

Finally the majority of the English respondents (80%) left no further comments on prominent stylistic features in this extract overall. By contrast, the Arabic respondents left many comments indicating the weakness of the TT including poor translation/poor style of writing (32.14%), structural, grammatical, and semantic problems (21.42%), lack of the stylistic features of Arabic, and too much repetition (14.28%).

7.2.3 Comparison between the Linguistic Analyses of Dummy *it* and the Questionnaires

The following sections present the major results for the dummy *it* compared to the questionnaire responses.

7.2.3.1 Comparison of the Linguistic Analyses of Dummy *it* and the Questionnaires

This section considers the formal (structural/ syntactic) and the syntactic functional (semantic) properties of ST dummy *it* and its equivalents in TT1 and TT2, by identifying patterns of formal (structural/ syntactic) and functional (semantic) shift between the ST, and TT1 / TT2. I then compare these results with the questionnaires results.

All examples in the ST are 'dummy subject' (100%), reflecting the fact that this was how the scope of the date was established in the first place. They are classified into 4 categories: *weather it* (44.5%), *cleft-sentence it* (33.3%), and *general it* and *anticipatory it* (11.1% each). TT1 and TT2 equivalents in cases where *a single TT word* corresponds to ST dummy *it* are classified into 13 different categories. There are also 9 other different equivalents of dummy *it* used in cases involving a TT structure (rather than a single TT word), plus cases where nothing in the TT corresponds to ST dummy *it* (None). The percentages are as follows:

The highest percentage for TT1 is scored by *None* with 22.22%, while for TT2 *None* scores 16.67%.

The highest percentage for TT2 is scored by *Other structure (i.e. neither predicand-predicate, nor subject-verb phrase structure)* with 22.22% while for TT1 this is 5.55 %.

Non-dummy, predicand, noun scores respectively 11.11% for TT1 and 16.67% for TT2.

Subject-verb phrase (فعل+فاعل) scores 16.66% for TT1 and 11.11% for TT2.

Non-dummy, predicand, demonstrative scores 5.55% for TT1 and TT2.

4 categories are not found in TT1 while these have different percentages in TT2, as follows: 1. *Non-dummy, subject, demonstrative* at 5.55%; 2. *Non-dummy, predicate, noun* at 5.55%; 3. *Non-dummy, subject, noun* at 5.55%; 4. *Predicand-predicate* at 11.11%.

4 categories are not found in TT2 while these have different percentages in TT1, as follows: 1. *Non-dummy, predicand, anaphoric* pronoun at 11.11%; 2. *Non-dummy,*

annex, anaphoric pronoun at 5.55%; 3. *Quasi-dummy, predicand, noun* at 11.11%; 4. *Unidentified* at 11.11%.

The English questionnaire respondents identify personal orientation (20%) and the frequent use of dummy *it* (13.33%) as prominent stylistic features of the ST, while the Arabic questionnaire respondents identify repetition of *kāna* (and sisters of *kāna*) (60.71%), repetition of subjunctive and emphatic particles (such as (*'inna*, *'anna*: توكيد and نصب) (60.71%), the repetition of *wa- and* (21.42%), 'assertion' (85.71%), negation (14.28%), the imperative form (الجزم) (10.71%) as prominent stylistic features of the TT.

7.2.3.2 Comparison of the Functional Results for the Dummy *it* and the Questionnaires

This section considers the functional (semantic) correspondences, identifying patterns of functional shift between the ST, and TT1 / TT2. I then compare these results with the questionnaires results.

Syntactic features and functions of dummy it

In the ST these all function as *subject* (100%) (reflecting the fact that the data was chosen so that this would be the case), while none of the equivalents of dummy *it* in TT1 and TT2 are dummy subjects. TT1 has some a small percentage *Quasi-dummy* equivalents (11.11%), while other syntactic features score different percentages that have no relation with ST dummy *it*.

Syntactic functions of dummy it-equivalents in TT1 and TT2

Dummy *it* equivalents in TT1 and TT2 belong to 10 syntactic categories. There are also 9 other syntactic features (word class - plus reference 'direction' for pronouns) of dummy *it* equivalents in TT1 and TT2. None of the pronouns are *cataphoric*. The *Noun* category scores the highest percentages in TT1 and TT2 at 22.222% and 27.78% respectively. The remaining categories score different percentages in TT1 and TT2.

The highest percentages are for the *Non-dummy* category with 33.33% for TT1 and 38.89% for TT2. The other syntactic features score as follows: 1. *Subject-verb phrase*: 16.67% for TT1 and 11.11% for TT2; 2. *Predicand-predicate*: 0% for TT1 11.11%; 3. *Other structure*: 5.55% for TT1 and 22.22% for TT2; 4. *None*: 22.22% for TT1 and 16.67% for TT2. 5. *Unidentified*: 11.11% for TT1 and 0% for TT2.

Syntactic features (dummy vs. non-dummy) of dummy it in ST, TT1, and TT2

There are 7 different categories in TT1 and TT2. The subjects denote physical entities in the real world. All examples in the ST are *dummy* subjects (by definition, since this is how they were chosen), while none of the TT1 and TT2 examples involve dummy subjects. The highest percentage for TT1 and TT2 was for the *Non-dummy* category.

TT1 and TT2 used 7 different categories to render the dummy *it-* structure of the ST. All examples in the ST involved *dummy* subject (100%), reflecting the way in which the data were chosen, while for TT1 and TT2, both were of 0%. TT1 and TT2 scored high percentages at 33.33% and 38.89% for the *Non-dummy* category. The second highest percentage was the *None* category with 22.22% for TT1 and 16.67% for TT2. This means that TT1 tends to delete these structures from the TT more than TT2 does. TT1 uses the *Quasi-dummy* and *Unidentified* categories in 11.11% of cases whereas these are not used at all (0%) in TT2. TT2 uses *Predicand-predicate* in 11.11% of cases, whereas this is not used at all (0%) in TT2. The following categories scored as follows: 1. *Subject-verb phrase* at 16.67% for TT1 and 11.11% for TT2; 2. *Other structure* at 5.55% for TT1 and 22.22% for TT2.

Syntactic functions of dummy it in ST, TT1, and TT2

These are extremely varied. All examples in the ST function as *subjects* (by definition, since this is how they were chosen). TT1 has no examples of subject, but TT2 does, in 11.11% of overall cases. The remaining categories were of different percentages in TT1 and TT2 but zero percent (by definition) in the ST.

As noted, all examples in the ST functioning as *subjects* while subject scores 0% in TT1 and 11.11% in TT2 of overall cases. *Predicand* scores the highest percentage at 38.89% for TT1 and 22.22% for TT2. 2 categories occurred only in TT1 with percentages of 5.55% for *Annex* and 11.11% for *unidentified*. 3 categories occur only in TT2 with percentages of 5.55%, 11.11%, and 11.11% respectively: *Predicate*, *Subject,* and *Predicand-predicate.* 3 other categories were of different percentages as follows: 1. *Subject-verb phrase* at 16.67% for TT1 and 11.11% for TT2; 2. *Other structure* at 5.55% for TT1 and 22.22% for TT2; 3. *None* at 22.22% for TT1 and16.67% for TT2. *Object* scores 0.00% in each of ST, TT1, and TT2.

Respondents to the English questionnaire identify the following as the major effects of using dummy *it* in the ST: descriptive (66.66%), simplicity (26.66%), wordiness (26.66%) (see sections 1.13 and 2.3.2.2), nonexistence/indication of something already understood (26.66%), directness/everyday speech (20%), expletiveness (13.33%),

economical phrasing / short sentences (13.33%), and syntactic necessity (13.33%) (see sections 2.3.2 and 2.3.2.2). One feature is identified by the ST questionnaire respondents which does not appear to have any correlate in the linguistic analysis. This is wordiness.

In contrast, TT respondents regard the followings as the major effects of TT2 equivalents of dummy *it*: assertion (85.71%), structural and grammatical problems (60.71%), negation (14.28%), simplicity (14.28%), poor translation (10.71%), and narrativeness (10.71%). These percentages indicate that TT respondents do not have a high opinion of the TT - dummy *it* equivalents.

English questionnaire respondents identify 'there'/ noun phrase (suitable subject) (26.66%), clarity/simplicity (13.33%), and use of parallel constructions (13.33%) as features that enhance the effect of dummy *it* in the ST. Arabic questionnaire respondents, by contrast, do not really identify features which enhance the effects of the use of TT equivalents of dummy *it*. Rather, they express the fact that do not have a high opinion of the text stylistically, indicating that the following features, had they been present, would have improved the TT: (use of) different stylistic features of Arabic (21.42%), and (use of) other particles (such as *fa-*, *ṯumma*, and relative pronouns) (17.85%) (see sections 2.3.2, 2.3.2.1, and 2.3.2.1).

English questionnaire respondents identify the following features which reduce the effects of using 'dummy *it*' in the ST: no other significant stylistic features in the ST (40%), and the use of proper nouns/noun phrases/pronoun such as 'I' did (33.33%) (see also sections 1.18, 2.3.3, and 2.3.3.1).

Arabic questionnaire respondents indicate that the following techniques reduce the effects of the use of equivalents of dummy *it* in the TT: avoidance of assertion (46.42%), failure to use ('translator should use') different stylistic features of Arabic such as (prepositional phrases/ sisters of *kāna*/ punctuation/long sentences/ fewer coordinators/ avoidance of description and narrative style/negation/ avoidance of literal translation) (35.71%), use of verbal rather than nominal sentences (17.85%), ellipsis (14.28%), predicate-predicand inversion (14.28%) (cf. Zaied 2011 p.224; see also sections (6.4.1.3 and 2.3.2.2) – the major effects of using dummy *it* in the TT identified by questionnaire respondents being simultaneity, descriptiveness, simplicity, nonexistence/indication of something already understood, expletiveness, economical phrasing / short sentences, and syntactic necessity.

Finally, the majority of the English respondents (73.33%) had no further comments on the ST extract overall. By contrast, the Arabic respondents left many comments that identify weaknesses in the text overall, which included: structural, grammatical, and semantic problems (28.57%), poor translation/poor style of writing (25%), lack of the stylistic features of Arabic (17.85%), and too much repetition (14.28%) (cf. Zaied 2011 p.224; see also section 6.8.3.1).

7.2.4 Comparison between the Linguistic Analyses of the Fronted Adverbials and the Questionnaires

The following sections present the major results for the fronted adverbials compared to the questionnaire responses.

7.2.4.1 Comparison of the Linguistic Analyses of the Fronted Adverbials and the Questionnaires

This section provides a summary of the prominent features of fronted adverbials. I first consider the degree of complexity and secondly the position of adverbials.

Degree of complexity: simple, compound; and none (deleted).

The 3 key features of complexity were very different in the ST, TT1, and TT2. ST fronted adverbials were almost all *simple* (92.47%), whereas TT1 (59.13%) and TT2 (87.09%) showed fewer *simple* adverbials. TT1 deleted 31.18% of the ST examples while TT2 by contrast deleted only 3.22% of the ST fronted adverbials. The ST had a small percentage of compound forms (7.52%), while TT1 and TT2 had slightly more (9.67% each).

Position of adverbials

While all examples (100%) involved fronted adverbials in the ST (reflecting how the data were chosen), TT1 and TT2 have moved some of these into middle (7.52% and 3.75% respectively) and back positions (6.44% and 10.75% respectively).

In relation to the most prominent stylistic features of ST sentences involving fronted adverbials, 53.33% of ST respondents identify descriptiveness, 20% simplicity, 20% vividness, 20% use of adverbs/adverbial phrases, and 13.33% use of adjectives as the key stylistic features of the ST. The ST questionnaire results identify two features, descriptiveness and the use of adjectives, which do not appear in the linguistic analysis.

In comparison to the ST results, the following are identified as the most prominent stylistic features of TT2 by TT questionnaire respondents: repetition of *kāna* (and sisters of *kāna*) (60.71%), structural, grammatical, and semantic problems (53.57%), use of adverbial phrases (42.85%), use of conditional sentences (28.57%), repetition of *ṯamma* or *ṯammata* (21.42%), repetition of *wa- and* (17.85%), description/descriptiveness and complexity of sentences (14.28% each), and vividness, simplicity, wordiness, and use of different stylistic features (10.71% each).

The following, identified as prominent stylistics features in the Arabic questionnaire results, do not appear in the linguistic analysis: the frequent use of *kāna* (and sisters of *kāna*), use of conditional sentences, repetition of *ṯamma* or *ṯammata*, repetition of *wa- and*, description/descriptiveness, wordiness, use of different stylistic features, metaphorical expressions, and repetition of *lākin(na)*.

7.2.4.2 Comparison of the Functional Results for the Fronted Adverbials and the Questionnaires

This section considers the functional (semantic) correspondences, identifying patterns of functional shift between the ST, and TT1 / TT2. I then compare these results with the questionnaires results.

The external syntactic functions of fronted adverbials

ST fronted adverbials exhibit only 4 external syntactic functions. TT1 and TT2 show a much wider variety of external syntactic functions. The commonest external ST syntactic function is *Adjunct* with a percentage of 87.09%. This feature is far higher than in TT1 at 45.16% and TT2 at 64.51%. The second commonest external syntactic function of ST fronted adverbials is: '1. Adjunct; 2. Adjunct' at 6.45%. This feature is a little higher in TT1 at 7.52% and in TT2 at 8.60% than in the ST. The third commonest ST external syntactic function 'Disjunct' scores 5.37% for both the ST and TT2, a little higher than for TT1 at 2.15%. The final external syntactic function of ST fronted adverbials is 'other' at 1.07%. This feature is a little higher for TT1 at 5.37% and higher still for TT2 at 9.67%.

The other 5 types of external syntactic function are not found in the ST at all and score differently in TT1 and TT2. These are as follows. '1. Adjunct; 2. Adjunct; 3. Adjunct' scores 1.07% for each of TT1 and TT2. 'Conjunct' scores 1.07% for TT1 but is not found in TT2. 'Predicand' scores 2.15% for TT1, a little higher than in TT2 at1.07%.

'Conjunction' scores 4.30% for TT1, a little less than in TT2 at 6.45%. Finally, 'Deleted' scores a higher in TT1 at 31.18% than it does in TT2 at 3.22%.

The internal structure of the adverbial word/phrase

The ST examples belong to 10 categories whereas TT1 and TT2 examples belong to 19 different categories. ST, TT1, and TT2 share only 5 out of the 19 categories. There are 10 different categories for the ST (as noted), while TT1 and TT2 have 13 and 11 different categories respectively. Of the five categories shared by the ST, TT1 and TT2, first is 'prepositional adverbial' at 33.33% for the ST, 16.12% for TT1 and 34.4% for TT2. The second shared feature is 'adverb' at 26.88% for the ST and 5.37% and 9.67% respectively for TT1 and TT2. The third shared feature is 'clausal adverbial' at 26.88% for the ST, 24.73% for TT1 and 23.65% for TT2. The fourth shared feature is 'Other phrase' at 1.07%, 9.67%, and 16.12% respectively for the ST, TT1, and TT2.

The semantic functions of fronted adverbials

The ST displays 10 different semantic functions, whereas TT1 and TT2 display 15 different functions. *Time* is the most common function in all of ST, TT1, and TT2 but the percentages are rather different with 51 out of 93 occurrences (54.83%) in the ST and 41.93%, and 46.23% respectively in TT1 and TT2. The second commonest function in the ST is 'place' (19.35%). This is higher than for TT1 at 3.22% and TT2 at 15.05%. This is followed by 'condition' and 'other' functions, which each score 6.45% for the ST, 4.3% and 7.52% respectively for TT1, and 9.67% and 8.6% respectively for TT2.

The remaining function (None) is not found in the ST but scores 31.18% for TT1 and 3.22% for TT2.

Comparing these percentages with the effects of fronted adverbs as identified in the ST and TT questionnaires, the ST respondents identify 'representation of how, where, and when' (46.66%), addition of information (33.33%), and informal style/everyday conversation (13.33%) as the most prominent stylistic effects of fronted adverbials (cf. Cowley 1971 pp.4-8; see also sections 2.4.2.3 and 2.4.2.4).

This ST questionnaire results also correlate with the second commonest function in the ST 'place' and finally with 'circumstance' feature of the linguistic analysis. The other two features, addition of information and informal style/everyday conversation, identified by the ST questionnaire respondents do not appear in the linguistic analysis.

Regarding the TT, questionnaire respondents identified the following as the major effects of the TT2 equivalents of ST fronted adverbials: emphatic uses of adverbials (71.42%), linkage (42.85%), 'the influence of ST on TT (28.57%), 'varieties of stylistic features/enriching the text' (14.28%), and 'scene-setting and organisation of material' (10.71%) (cf. Dickins and Watson 1999 p.340).

The TT responses identified long adverbial phrases causing 'complexity' as a prominent stylistic feature, which correlates to some extent to the compound structure of the linguistic analysis. The other features identified by TT respondents, the emphatic uses of adverbials, and 'varieties of stylistic features/enriching the text' do not appear in the linguistic analysis. However these features show conformity to the typical functions of fronted adverbials in Arabic generally (cf. Dickins and Watson 1999: 340; Dickins 2012 pp.186-193).

A good proportion (33.33%) of ST questionnaire respondents state that the 'clarity/directness/simplicity' of the text to some extent enhances the use of fronted adverbials in the extract, by which we can conclude that they enhance the general effects of using fronted adverbials identified above, i.e. 'representation of how, where, and when', 'addition of information', and 'informal style/everyday conversation'. TT respondents, by contrast, do not have a high opinion of the text stylistically, indicating other features that may be present to some extent, but would need to be more extensively used in the TT in order to enhance the effect of using fronted adverbials such as 'better use of adverbials as in prepositional phrases and conditionals' (39.28%), 'translator should use varieties of the stylistic features of Arabic' (17.85%), and 'description/ descriptiveness' (14.28%).

The ST questionnaire respondents identified the following features which reduce the effects of fronted adverbials in the ST: directness/economical sentences and avoidance of description/descriptiveness (13.33% each), while the major effects of using fronted adverbials identified above are 'representation how, where, and when', 'addition of information', and 'informal style/everyday conversation'. TT respondents, by contrast, do not have a high opinion of the text stylistically, indicating that the following features, had they been present, would have improved the TT: 'avoidance of description/descriptiveness' (17.85%), 'reorganisation of sentence elements' (10.71%), 'use of one style throughout the text' (10.71%), 'vividness' (10.71%), and 'use of other Arabic stylistic features', 'use of suitable coordinators instead' and 'use of repetition' (7.14% each).

Finally, the majority of English respondents (86.66%) left no additional comments on ST extract overall. By contrast, the Arabic respondents left many comments stating the weakness of the text overall identifying in particular: structural, grammatical, and semantic problems (53.71%), lack of the stylistic features of Arabic (32.14%), poor translation/poor style of writing (25%), and too much repetition (17.85%) (cf. Zaied 2011 p.224).

7.3 Summary of Results

The following sections summarise the results as previously discussed in this chapter, and identify general conclusions.

7.3.1 Results for each Feature Considered Individually

7.3.1.1 Coordination

The analysis (Section 7.2.1.1) reveals a complicated relationship between ST and TT coordination. While most ST coordinators are translated by TT coordinators, a significant proportion are not. According to the ST linguistic analysis, the extensive use of *and* seems to bring to the fore senses of additiveness and sequentiality. This is somewhat dissipated, particularly through an increase in 'none' (non-connection), in the TTs, although there is a degree of compensation for it in the TTs via the use of coordinators (and other devices) to translate ST non-coordination. Thus, while the use of coordination in the ST and TTs has somewhat different effects, the differences are not huge.

While only a third of ST respondents identify coordination as a prominent stylistic feature in the ST, almost all TT respondents identify it as a prominent stylistic feature in the TT. ST respondents consider the ST to be 'descriptive', 'simple' and 'vivid', regarding these as positive features. TT respondents disapprove of the dense use of *wa-* and while they regard the TT as 'simple' and 'vivid', they disapprove of these features.

Coordination is thus more prominent in the TTs than the ST, but while its relatively dense use is considered acceptable by ST respondents, it is regarded negatively by TT respondents.

7.3.1.2 Existential *there*

The TTs make use of a very wide range of equivalents for ST existential *there*. While a relatively small proportion of ST respondents (20%) regard existential *there* as a prominent feature, TT respondents regard various equivalents of existential *there* (such as 'repetition of *kāna* and sisters of *kāna*)' to be much more prominent. ST respondents regard the most prominent stylistic features to be the positive features of simplicity and clarity, whereas TT respondents identify over-repetitiveness, 'structural, grammatical, and semantic problems', 'simplicity' and 'description/descriptiveness', which they, however, regard negatively.

While ST respondents identify a number of features which enhance the effects of the use of *there*, TT respondents consider that direct equivalents of 'there' such as *ṯamma* or *ṯammata*, would have been better avoided. They would also have preferred the TT to make greater use of traditional rhetorical features of Arabic, such as metaphor, ellipsis, contrast and parallelism. There is a view among TT respondents that TT2 exhibits a poor Arabic style.

7.3.1.2 Dummy *it*

ST dummy *it* is translated by a wide variety of procedures in the TTs, sometimes by a single word and sometimes by a phrase. There are no uses of a dummy form to translate dummy *it*, but there are a small number of uses of a quasi-dummy.

There are significant differences between the prominent stylistic effects identified by the ST respondents and the TT respondents: while ST respondents identify a number of effects rather weakly (e.g. personal orientation), TT respondents identify in particular identify 'assertion' and other features which are not, apparently, present in the ST.

The ST questionnaire respondents generally regard the use of dummy *it* positively, identifying it with 'descriptiveness' and 'simplicity'. TT respondents, by contrast, are negative, considering TT2 to have structural and grammatical problems reflecting its status as a translation.

While ST respondents identify various features which enhance the use of dummy *it*, TT respondents are negative about the TT2, identifying a large number of features which they claim would have enhanced the text had they been present.

7.3.1.4 Fronted Adverbials

ST fronted adverbials (almost all simple) were largely translated by simple TT forms (though a high proportion were deleted in TT1). The great majority were also translated by initial elements. While almost all ST fronted adverbials were adjuncts, the TT correspondents belonged to a variety of different external categories. Regarding the internal structure of ST adverbials, there were also a wide variety of types – though unsurprisingly even more types were found in the TTs. Time is the commonest semantic function in both the ST and the TTs. Place, however, while common in the ST is much less common in the TTs – showing a significant meaning shift from the ST to the TTs.

ST respondents regarded the ST as descriptive, simple and vivid, while TT respondents felt the TT2 had structural, grammatical and semantic problems. While the ST respondents seem to regard the use of fronted adverbial as normal (giving additional information in an informal style), TT respondents see the corresponding initial TT elements as 'emphatic' in nature, suggesting an influence of the ST on TT2. The perceived unnaturalness of these structures is underlined by the fact that TT respondents believe that TT2 could have been improved by reorganisation of sentence elements, amongst other things.

7.3.2 Results for Different Aspects of Features

7.3.2.1 Possibility of Direct Translation

Coordination can, obviously, be translated directly from English to Arabic; the translation of English *and* as Arabic *wa-* is fairly standard. Existential *there* can also be translated directly: however, forms such as *ṯammata* and *hunālika* in the existential sense only developed in the nineteenth century in Arabic, and Arabic has other less direct and more traditional means of relaying English existential *there*. Dummy *it* does not really have a direct equivalent in Arabic, and therefore we should expect a variety of translation equivalents. Fronted adverbials exist in Arabic, but as the discussion in Section 7.3.1.1 suggests, fronted elements in Arabic are perhaps typically more emphatic than are fronted elements in English.

All the four features considered in this thesis – coordination, existential *there*, dummy *it*, and fronted adverbials – gave rise to a variety of translation procedures in TT1 and

TT2, showing that even where there is a direct Arabic equivalent (as in the case of coordination), this equivalent may not – for a variety of reasons – be used in the TT.

7.3.2.2 ST and TT Meaning and Style

The linguistic analysis revealed some changes from the ST meaning to the TT meaning, particularly in the case of fronted adverbials. More importantly, however, TT questionnaire respondents were consistently critical of the TT2 style. In particular, while ST respondents saw the ST as 'simple' and 'vivid' regarding these features positively, TT respondents frequently regarded TT2 as 'simple' but saw this as a negative feature. The general view among TT respondents was that Arabic TT2 had a poor style, because they failed to exhibit traditional stylistic and rhetorical features of Arabic writing, such as metaphor and parallelism. This result accords with Abdulla (1994), who analyses paragraphs from two translations of *The old man and the sea*. He shows that the first by *Salih Jawdat* maintains typical features of the ST, such as dense use of coordination and simplicity of sentence structure, but thereby fails to conform to the standard features of Arabic novel-writing style. The second translation, by *Munir Al-Baalbaki*, on the other hand adds significant elements to the TT to produce a style which is more typical of Arabic novel – writing – and perhaps therefore more acceptable to Arab readers – but which thereby significantly 'distorts' the original text.

7.4 Wider Considerations

In chapter 1, I considered a number of issues of relevance to this thesis whose domain is rather wider than the ones considered so far considered in this chapter: the translation of literary texts: originality vs. normalization (section 1.8), translation norms (section 1.13), and authorial weight and translator authority (sections 1.14-1.14.44). The following sections (7.4.1-7.4.3) are an appropriate point to reconsider these issues in respect of ST, TT1 and TT2 of *A Farewell to Arms*, in the light of the foregoing analyses in this chapter and in previous chapters.

There are two other issues of even greater generality which were raised in chapter 1: the position of the study in the translation studies field (section 1.5) and research questions (section 1.6). I will reconsider these in, the light of the findings of this thesis, in chapter 8, sections 8.2 and 8.3.

7.4.1 Originality vs. Normalization in Relation to the Analyses in this Thesis

In section 1.8, it was noted that Hemingway deployed language in ways which were unusual for novelists at the time he was writing. This thesis has explored three of these 'unusual' stylistic feature in *A Farewell to Arms*: his dense use of *and* (chapter 3), his dense use of existential *there* and dummy *it* (chapter 4), and his dense use of fronted adverbials (chapter 5). Translators, by contrast, often avoid translating in ways that are direct or creative: translations tend to be less unusual or novel stylistically than are original literary texts.

This tendency of translators to 'normalise' style is reflected in Toury's (1995 pp.267-274) law of growing standardization, which states that textual relations in the original (ST) are normally modified in favour of other linguistic forms that are unmarked in the TL. Acting against this is Toury's second probabilistic law, the law of interference, which states that "ST linguistic features (mainly lexical and syntactic patterns) [...] are copied in the TT" (Munday 2012 p.176). This interference can have the effect of creating stylistically non-normal TT patterns (Toury 1995 pp.274-279).

All these features are apparent in the ST and the TTs of *A Farewell to Arms*. The analyses in chapters 3-5 clearly illustrate Hemingway's distinctive style in relation to *and*, existential *there* and dummy *it*, and fronted adverbials. In chapter 3, for example, it was shown, especially in section 3.4.1, that *A Farewell to Arms* makes far denser use of *and* than novels published before it, illustrating that this is a distinctive and novel feature of Hemingway's style.

Regarding Toury's law of growing standardization, there is some evidence that translators make use of TL features which are less novel in Arabic than the corresponding ST features. Thus, both TT1 and TT2 make use of a wide variety of features to translate ST existential *there* (sections 4.2-4.6), reducing the dense reliance on the single feature, existential *there*, which is a characteristic element of Hemingway's style.

The operation of Toury's law of interference is, also, however in evidence. Thus, questionnaire respondents react negatively to the dense use of *wa-*, as a direct translation of *and*, in TT2 (this chapter), partly on the basis that this produces an 'unacceptable' style in Arabic. Here the English forms which are copied in the TT create stylistically non-normal (and for many questionnaire respondents 'unacceptable') TT patterns.

7.4.2 Translation Norms in Relation to the Analyses in this Thesis

In Section 1.13, it was established that the following types of norms, from Nord, Toury and Chesterman, are relevant to this thesis:

1. Nord's regulative norms (conventions) ("generally accepted forms of handling certain translation problems below the text rank"), considered here identical to Toury's second type of matricial norms, textual-linguistic norms: relevant to chapter 6.

2. Toury's initial norms (whether the translation is ST-based / source-oriented, or receiving culture-based / target-oriented): relevant to chapters 3-5, and to chapter 6 (though only through the presumption by TT2 questionnaire respondents of the relationship between the ST and the TT).

3. Chesterman's type 1b, the communication norm (translators should optimize communication): relevant to chapters 3-6.

4. Chesterman's type 1c, the relation norm ("an appropriate relation of relevant similarity is established and maintained between the source text and the target text"): relevant to chapters 3-5.

While type 1 norms, ("generally accepted forms of handling certain translation problems below the text rank" are relevant to the questionnaire responses in chapter 6, that chapter does not directly assess which ways (forms) of handling certain translation problems below the text rank are generally acceptable: respondents are not ask to reflect on generalities of this nature. The questionnaire responses do, however, allow us to deduce that certain ways (forms) of handling certain translation problems below the text rank are generally unacceptable; this is obvious from the negative questionnaire responndents' reactions to what they regard as the overuse of *and* in TT2 (chapter 6).

The issue of type 2 norms –Toury's initial norms (whether the translation is ST-based / source-oriented, or receiving culture-based / target-oriented) – does not yield simple results from the analyses in chapters 3-6. There is thus a clear tendency for *and* to be translated as *wa-* (chapter 3) despite the non-acceptability of this to many TT2 questionnaire respondents (chapter 6): this suggests the application of a ST-based/source-oriented initial norm. In the case of ST existential *there* and dummy *it* (chapter 4) and fronted adverbials (chapter 5), translators use a wide variety of translation techniques, suggesting the application of receiving culture-based / target-oriented initial norm. The analyses in chapters 3-5 suggest overall that TT1 is relatively

receiving culture-based / target-oriented, wheares TT2 is relatively is ST-based / source-oriented. It may be, however, that the notion that there is one overriding initial norm (ST-based / source-oriented, or receiving culture-based / target-oriented) is too simplistic in the case of many translations, and that such norms only apply to aspects of the translation.

Chesterman's type 1b norm, the communication norm (translators should optimize communication) seems to be partially upheld. This is borne out in basic terms by the analyses in chapters 3-5, which only limited little evidence that individual translation choices undermine basic communication – or that they dramatically change the meaning of the TTs. One possible area in which communication might be undermined is in the functional (semantic) interpretation of *and*. Thus, as noted in section 3.4.2.3.2, the meanings of *and* in TT1 and TT2 are frequently somewhat different from those in the ST. TT2 questionnaire responses also suggest that basic communication is not hampered by the individual translation choices. It could, however, be argued that some of the translation choices – and more generally the patterns of translation choice – do not *optimize* communication. Repeated stylistically unacceptable translation choices, as identified by TT2 questionnaire responses in chapter 6, can be argued cumulatively to *disturb* communication (if not cause it to break down). Such choices distract the reader from the communicative thrust of the text, making communication less than optimal.

Chesterman's type 1c norm, the relation norm ("an appropriate relation of relevant similarity is established and maintained between the source text and the target text") is generally upheld. There are very few instances in the analyses in chapters 3-5 in which the meaning, in particular, of TT1 or TT2 is grossly discrepant from that of the ST.

7.4.3 Authorial Weight and Translator Authority in Relation to the Analyses in this Thesis

In section 1.14, it was argued that Hemingway, as an arguably canonical author (with *A Farewell to Arms* as a potentially canonical novel) has significant authorial weight, but that the translators of TT1 and TT2 do not (Baalbaki's important status, particularly as a lexicographer notwithstanding).

In fact, there is no evidence from the ST questionnaire results in chapter 6 that ST respondents were influenced by Hemingway's potentially canonical status in assessing the ST features considered. There are, of course, no questions in either questionnaire which directly attempt to address this issue, so any issues relating to canonicality would

have had to 'emerge' for the questionnaire responses to questions which were not immediately themselves concerned with this issue. Unsurprisingly, there is no indication from the TT2 questionnaire responses that TT2 respondents consider the translator to have authorial/translator authority. Indeed, the sharply critical tone of many of the TT2 questionnaire responses suggest that the respondents are very unwilling to accord the translator any independent authority, which might mitigate their critical attitude towards him.

7.5 Conclusion

This chapter has summarized the formal linguistic analysis and the questionnaire results for the ST, TT1 and TT2. It has shown that even where a feature can be directly translated (e.g. English *and*), translators frequently make use of other translation possibilities. Where a feature cannot be directly translated (e.g. dummy *it*), a wide variety of translation procedures is adopted.

The translations adopted in TT1 and TT2 fairly frequently give rise to a change in meaning. This was particularly clear in the case of fronted adverbials, but was also apparent in other cases, such as coordination. Changes in meaning are likely to be accompanied by changes in effect.

Sometimes the apparent stylistic effect in the ST and TT2 is the same: for example, in many cases, ST respondents and TT2 respondents equally described the text as 'simple'. Apparently identical stylistic effects, such as 'simplicity', may not, however, hold the same value for TT respondents, as for ST respondents. Thus, ST respondents were clear that Hemingway's simplicity can be regarded as a positive feature. TT respondents, however, apparently adhering to traditional Arabic stylistic norms, regarded the simplicity of TT2 (e.g. very dense of use coordination) as a negative feature, suggesting an unacceptably naive style of writing unworthy of a great novelist.

In terms of Toury's two probabilistic norms (law of growing standardization and law of interference), I showed that TT1 and TT2 both display standardization, for example making use of a wide variety of features to translate ST existential *there*, and thereby reducing the dense reliance on the single feature, existential *there*, which is a characteristic element of Hemingway's style. They also, however, both display the contrary tendency towards interference, e.g. in their dense use of *wa-*, as a direct translation of *and*, creating stylistically non-normal (and for many questionnaire respondents 'unacceptable') TT patterns.

In respect of Nord's regulative norms (conventions) ("generally accepted forms of handling certain translation problems below the text rank": identified with Toury's second type of matricial norms), the questionnaire (chapter 6) allows us to deduce that certain ways (forms) of handling certain translation problems below the text rank are generally unacceptable to TT readers (e.g. the overuse of *and* in TT2).

In respect of Toury's initial norms (whether the translation is ST-based / source-oriented, or receiving culture-based / target-oriented), the analyses in chapters 3-5 suggest overall that TT1 is relatively receiving culture-based / target-oriented, whereas TT2 is relatively is ST-based / source-oriented.

Regarding Chesterman's communication norm (translators should optimize communication), this seems to be largely upheld – as borne out in basic terms by the analyses in chapters 3-5, though this does not always seem to hold true, for instance in the interpretation of *and*.

Finally, Chesterman's relation norm ("an appropriate relation of relevant similarity is established and maintained between the source text and the target text") is generally upheld.

Finally, with respect to authorial weight, there is no evidence from the ST questionnaire results in chapter 6 that ST respondents were influenced by Hemingway's potentially canonical status in assessing the ST features considered, while the fact that TT2 questionnaire respondents were frequently very critical of the translation suggests that they accorded little or no authority to the translators.

CHAPTER VIII: Conclusion

8.1 Review of the Study

This study has researched four stylistic features of Hemingway's *A Farewell to Arms* (ST) and two Arabic translations (TT1 and TT2). These features are: 1. The coordinator *and*; 2. Existential *there*; 3. Dummy *it*; and 4. Fronted adverbials. The formal (structural/syntactic) and the functional (semantic) properties of these features in the ST, TT1 and TT2 were formally analysed. Questionnaires were given to native English speakers to gauge their reaction to the use of these features in the ST, and to native Arabic speakers to gauge their reaction to the translation correspondents of these features in TT2. The results of the formal linguistic analyses and the questionnaire respondents were compared.

In terms of Holmes' categories, this study is descriptive, restricted, theoretical and product-oriented. It is largely pure, but also has some applied aspects (cf. Section 1.5) (Toury 2012 p.4).

The thesis consisted of eight chapters. Chapter one comprised an introduction, statement of the problem, purpose of the study, significance of the study, the position of the study in the translation studies field, research questions, introduction to the methodology (including background to the study, the selected translations of *A Farewell to Arms*, procedures, instruments, questionnaires, participants), the translation of literary texts: originality vs. normalization, style and stylistics (including branches of stylistics of relevance to this thesis and style and translation), translation assessment and successful translation, faithfulness and loyalty in translation, translation equivalence, translation norms, authorial weight and translator authority, Hemingway (including early, later life and death, his work, his style, and Hemingway's modernism), the novel (*A Farewell to Arms* and general stylistic features in the novel), and finally a conclusion and thesis outline was provided.

In chapter two, I presented an introduction. Then I discussed the theoretical background to the coordinator *and* and its correspondents in the TTs. The theoretical background to existential *there* and dummy *it* was presented. Thirdly, the English and Arabic theoretical background to fronted adverbials was presented. These backgrounds covered the formal (syntactic, structural) and functional (semantic) properties of the coordinator

and, existential *there*, dummy *it*, and fronted adverbials and its counterparts in Arabic. Finally, I provided a conclusion.

Chapter three considered the coordinator *and*. It was divided into 4 major subdivisions. First, I provided an introduction to the chapter. Second, I introduced the use of *and* in *A Farewell to Arms*. Third, I discussed the analytical approach used in this thesis – procedures, instruments, and analytical evaluation. Fourth, I provided data analysis, discussion, and results for the coordinator *and* in the ST, TT1, and TT2. Finally, I provided a conclusion.

Existential *there* and dummy *it* were presented in chapter four, which had 5 major subdivisions. The first subdivision provided an introduction to the chapter. An introduction to the use of existential *there* and dummy *it* in *A Farewell to Arms* was presented as a second subdivision. Thirdly, the analytical approach was presented – covering procedures, instruments, and analytical evaluation. The data analysis, discussion, and results for existential *there* and dummy *it* were then given. Finally I provided a conclusion.

Chapter five considered fronted adverbials. First, the chapter was introduced. Second, an introduction to the use of fronted adverbials in *A Farewell to Arms* was presented. Third, the analytical approach was presented - including procedures, instruments, and analytical evaluation. Fourth, the data analysis, discussion, and results for fronted adverbials were presented, and finally a conclusion was provided.

The pilot study and questionnaires were the focus of chapter six. The introduction was followed by a discussion of the rationale for using open questionnaires in this study. The analytical approach of the open questionnaires – including procedures, instruments, and the analytical evaluation of the questionnaires was then provided. The ST and TT2 data analysis, discussion, and results for the English and the Arabic responses to the questionnaires came next and finally, I provided a conclusion.

Chapter seven provided a comparison between the linguistic analyses presented in chapters three, four, and five and the questionnaire results in chapter six. I considered stylistic effect, linguistic differences between the ST and TTs, and translation shifts found in the TTs. Results and conclusions were provided, and the issues of originality vs. normalization in translation, translation norms, and authorial weight and translator authority were considered in relation to the analyses in this thesis.

Finally, chapter eight presents a general review of the study including its importance and goals within the field of descriptive translation studies. A summary of each chapter is given. Research questions are answered. A summary of results and findings and limitations of the study are provided. The implications of the study and further research directions are considered.

8.2 Position of the Study in the Translation Studies Field Revisited

In chapter 1, section 1.5, I 'sited' the current research on the Holmes' translation studies categories 'map' (Figure 1.1, reproduced here as Figure 8.1).

Figure 8.1: Holmes's 'map' of translation studies (from Toury 2012 p.4)
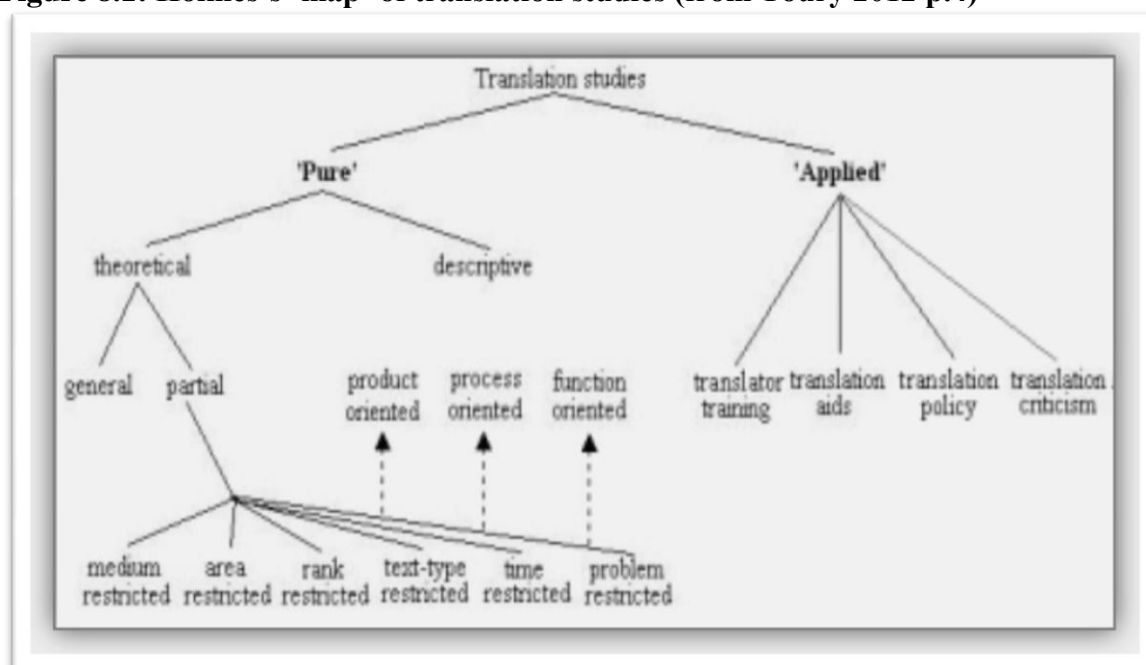
I argued that in terms of Holmes' categories, this research has aspects which can be placed at a number of points. It is:

1. A pure, descriptive, product-oriented translation study in its most major respects, since it focuses on what translators do, rather than what they should do and it also examines existing translations (TT1 and TT2).

2. Theoretical in some respects, in that it deals with issues of how translation is undertaken.

3. Partial-theoretical, in that it focuses on a specific text (as a member of a specific text-type).

4. Problem-restricted-partial-theoretical, since it examines existing translations, and deals only with certain aspects of style (rather than covering all kinds of translation issues).

5. Involving applied translation criticism, in some respects, in that it considers the views of questionnaire respondents on stylistic features of the ST and TT2, including judgements on whether TT2 in particular is successful or unsuccessful in rendering the coordinator *and*, existential *there*, dummy *it*, and fronted adverbials in Arabic.

While the analyses in chapters 3-5 are exclusively focused on categories 1-4, the questionnaire responses to TT2, in particular are interesting, in that the Arabic TT2 questionnaire respondents fairly frequently assume – without having access to the ST – that the ST is acceptable (stylistically and perhaps in other ways), while TT2 is not. They thus fairly frequently comment that TT2 is a 'poor translation'. Thus, they assume that the ST is of good quality, and that TT2 does not simply 'reflect' an ST which is itself odd or unusual. This kind of presumed, but not real, access to the ST is sometimes found elsewhere, particularly in 'popular' reviews of literary translations (my supervisor, personal communication), e.g. in newspapers, where the reviewer comments on the quality of the translation without, as far as can be judged, him- or herself knowing the ST language, let alone having read the original text (novel, etc.) in the original language.

8.3 Research Questions Revisited

The major research questions of this study researching Hemingway's *A Farewell to Arms* style and two Arabic correspondents' translations (TT1 and TT2) were as follows:

1. How did the translators translate the coordinator *and*, existential *there*, dummy *it*, and fronted adverbials?

2. How do these translations maintain or fail to maintain the ST style?

I shall consider the answers to these research questions in the following section.

8.4 Results and Findings

The analysis of the data in chapters 3-7 can be recapitulated as follows:

Chapter 3 investigated the frequency, and the formal (syntactic/structural) and functional (semantic − denotative and connotative) features of *and* in *A Farwell to Arms*. The main findings were:

Regarding the frequency of and*:*

1. Hemingway uses *and* more frequently (at 3.58% of all words in *A Farewell to Arms*) than a sub-corpus of novels published between 1881 and 1922 (where *and* constitutes 2.39% of all words) and a sub-corpus of novels published between 1932 and 2011 (where *and* constitutes 2.77% of all words). This is consistent with the view that The fact that Hemingway's use of *and* is denser even than the use of *and* in the 1932-2011 sub-corpus supports the view that the dense use of *and* is a particular feature of Hemingway's personal style.

Regarding the formal (syntactic/structural) aspects of Hemingway's use of and, *and the use of coordinators in TT1 and TT2 (cf. section 3.4.2.1.2):*

2. Most cases of ST *and* are translated in both TT1 and TT2 by a TT coordinator, especially the basic coordinators *wa*, and then *fa*.

3. There are, however, a significant number of cases of ST *and* which are not translated by a coordinator in TT1 and/or TT2.

4. A significant proportion of non-coordinators (Ø) in the ST are translated by a coordinator (particularly *wa*) in TT1 or TT2, or both.

5. In TT1 and TT2, *wa* is the predominant coordinator throughout, following the general pattern for Arabic (Dickins et al. 2002 p.87). *fa* is most significant as a correspondent of *and* in TT2 and a correspondent of Ø in TT1.

Regarding the functional (semantic – both denotative and connotative) aspects of Hemingway's use of and, and the use of coordinators in TT1 and TT2:

6. The additive function is dominant in TT1 and TT2, while 'none' (no connection) is much commoner in the ST than in the TTs – giving a general pattern of non-specific connectedness in the TTs, and a greater sense of disconnectedness in the ST.

7. *And* provides a strong sense of either additiveness or sequentiality in the ST, while its TTs correspondents show a wider variety of functions, including a large degree of 'none' (non-connection) in TT1.

8. Where there is no coordinator in the ST, 'none' feature (no connection) predominates, while in the TT correspondents additiveness predominates, with a significant secondary presence of sequentiality in TT2.

9. The extensive use of *and* by Hemingway in *A Farewell to Arms* thus seems to bring to the fore senses of general connection (additiveness) and sequentiality; and although this is somewhat dissipated, particularly through an increase in 'none' (non-connection), in the TTs, there is a degree of compensation for it in the TTs via the use of coordinators (and other devices) to translate ST non-coordination.

Chapter 4 investigated the formal (syntactic/structural) and functional (semantic – denotative and connotative) features of both existential *there* and dummy *it* in *A Farwell to Arms* and its TTs correspondents. The main findings were:

1. Hemingway uses existential *there* either as a *bare existential (dummy)* or *locative existential (dummy)*. Equivalents in TT1 and TT2, by contrast, are largely *non-existential (non-dummy)*. TT1 and TT2 thus have a very different style in this respect from that of the original author.

2. Existential *there* is used simply in the ST whereas in TT1 and TT2 more complicated structures are used such as *verbal clause* and *predicand+predicate*.

3. Hemingway uses dummy *it* to achieve specific functions of communication within *A Farewell to Arms*, such as creating greater focus on a passive subject later in a sentence (Carter and McCarthy 2006 p.799). There is a certain correlation between ST and TT2; TT2 is more closely attached to the original text than to norms of the target language. By contrast, TT1 is strictly attached to norms of the target language. The translator's style is very different from that of the original author.

Chapter 5 investigated fronted adverbials in *A Farewell to Arms*, and their equivalents in TT1 and TT2. The main findings were:

1. While all ST examples were in initial position (since this was the basic criterion for choosing the ST data), TT1 and TT2 moved some of these examples into middle and final position.

2. TT1 and TT2 show a wider variety of external syntactic functions for these adverbials, which in many cases do not have the same function as the ST adverbial (mainly *Adjunct*).

3. TT1 and TT2 used 14 categories of internal structure of the adverbial word/phrase that were not found in the ST at all and shared 4 only out of 19 categories with the ST.

4. TT1 and TT2 had 5 semantic functions that were not used in the ST.

5. Hemingway uses fronted adverbials to introduce situational breaks into narratives and to integrate the following sentence with preceding ones, enabling readers to easily comprehend topic shift and establish continuity. Since adverbials in final position do not have these effects, where TT1 and TT2 have moved number adverbials from initial position to middle and back positions, a different style has been created

Chapter 6 investigated the effect on readers of the four features of Hemingway's style in *A Farewell to Arms* which are the focus this thesis (*and*, existential *there*, dummy *it*, and fronted adverbials) and their Arabic equivalents in TT2. The main results are as follows:

1. ST readers in general responding positively to the four focal features of the ST, remarking in particular on the simplicity, clarity, entertaining nature, and the richness of the text.

2. Although TT2 has similar formal (structural) features to those of the TT, the functional (semantic) aspects of these features in TT2 are typically regarded rather negatively by TT2 respondents.

Chapter 7 summarized the formal linguistic analysis and the questionnaire results for the ST, TT1 and TT2. The main results were as follows:

1. Even where a feature can be directly translated (e.g. English *and*), translators frequently make use of other translation possibilities.

2. Where a feature cannot be directly translated (e.g. dummy *it*), a wide variety of translation procedures is adopted.

3. The translations adopted in TT1 and TT2 fairly frequently give rise to a change in meaning. This was particularly clear in the case of fronted adverbials, but was also apparent in other cases, such as coordination. Changes in meaning are likely to be accompanied by changes in effect.

4. Sometimes, where the apparent stylistic effect in the ST and TT2 is the same – e.g. ST respondents and TT2 respondents in many equally described the text as 'simple' – this apparent effect may not have the same value for TT2 respondents, as for ST respondents. Thus, ST respondents were clear that Hemingway's simplicity can be regarded as a positive feature. TT respondents, however, apparently adhering to traditional Arabic stylistic norms, considered the simplicity of TT2 as a negative feature, suggesting an unacceptably naive style of writing unworthy of a great novelist.

5. In terms of Toury's two probabilistic norms (law of growing standardization and law of interference), TT1 and TT2 both display standardization, e.g. in the wide variety of features used to translate ST existential *there*, and thereby reducing the dense reliance on the single feature, existential *there*, which is a characteristic element of Hemingway's style). They both also display interference, e.g. in their dense use of *wa-*, as a direct translation of *and*, creating stylistically non-normal (and for many questionnaire respondents 'unacceptable') TT patterns.

6. In respect of Nord's regulative norms (conventions) ("generally accepted forms of handling certain translation problems below the text rank": identified with Toury's second type of matricial norms), the questionnaire allows us to deduce that certain ways (forms) of handling certain translation problems below the text rank are generally unacceptable to TT readers (e.g. the overuse of *and* in TT2).

7. In respect of Toury's initial norms (whether the translation is ST-based / source-oriented, or receiving culture-based / target-oriented), the analyses in chapters 3-5 suggest overall that TT1 is relatively receiving culture-based / target-oriented, whereas TT2 is relatively is ST-based / source-oriented.

8. Chesterman's communication norm (translators should optimize communication), seems to be largely upheld, though this does not always seem to be the case, for instance in the interpretation of *and*.

9. Chesterman's relation norm ("an appropriate relation of relevant similarity is established and maintained between the source text and the target text") is generally upheld.

10. With respect to authorial weight, ST respondents were not apparently influenced by Hemingway's potentially canonical status in assessing the ST features considered, while TT2 respondents predictably seemed to accord the translator no authority.

All the four features considered in this thesis – coordination, existential *there*, dummy *it*, and fronted adverbials – gave rise to a variety of translation procedures in TT1 and TT2, showing that even where there is a direct Arabic equivalent (as in the case of coordination, for example), this equivalent may not – for a variety of reasons – be used in the TT. The linguistic analysis and the questionnaires reveal that translators did not always succeed in conveying the writer's idiosyncratic style.

The linguistic analysis revealed some changes from the ST meaning in the TTs, particularly in the case of fronted adverbials. More importantly, however, TT2 questionnaire respondents were consistently critical of the TT2 style. In particular, while ST respondents saw the ST as 'simple' and 'vivid' regarding these features positively, TT2 respondents frequently regarded TT2 as 'simple' but saw this as a negative feature. The general view among TT2 respondents was that TT2 had a poor style, because it failed to exhibit traditional stylistic and rhetorical features of Arabic writing, such as metaphor and parallelism. Sometimes the apparent stylistic effect in the ST and TT2 is the same: for example, in many cases, ST respondents and TT2 respondents equally described the text as 'simple'. Apparently identical stylistic effects, such as 'simplicity', may not, however, hold the same value for TT respondents, as for ST respondents. Thus, ST respondents were clear that Hemingway's simplicity can be regarded as a positive feature. TT respondents, however, apparently adhering to traditional Arabic stylistic norms, regarded the simplicity of TT2 (e.g. very dense of use coordination) as a negative feature, suggesting an unacceptably naive style of writing unworthy of a great novelist.

The results of the analyses in this thesis are also interesting in terms of Toury's two probabilistic laws of translation in Toury's perspective, i.e. the law of growing standardization (TL-oriented) and the law of interference (ST-oriented) (see Toury 2012: 303-15; Munday 2012: 175-6). In accordance with the law of standardization, textual relations in the original are normally modified in favour of other linguistic forms that are unmarked in the TL (Toury 1995 p.268). In other words, the ST linguistic forms are sometimes replaced in the target text by forms that are common in the TL. A good example of this occurs in relation to coordination. As discussed in Section 3.4.2.2, the ST makes significantly greater use than either TT1 or TT2 of complex coordination involving 3 or more elements (with respect to clause, verb phrases, and noun phrases – as noted in the previous paragraphs, and with respect to other combinations). This is a surprising result, given the general tendency of Arabic to have longer and more complex

listing structures than English (cf. Dickins 2010), and is suggestive of an unusual pattern (style) of coordination in Hemingway being relayed by a much more 'standardized' coordination pattern (style) in TT1 and TT2.

Toury's law of interference involves "ST linguistic features (mainly lexical and syntactic patterns) that are copied in the TT" (Munday 2012: 176). The interference can have the effect of creating non-normal TT patterns. A good example of this is in the translation of ST fronted adverbials in TT2. As noted in Section 7.3.1.4, while ST respondents seem to regard the use of fronted adverbial as normal (giving additional information in an informal style), TT respondents see the corresponding initial TT elements as 'emphatic' in nature, suggesting an influence of the ST on TT2.

8.5 Limitations of the Study

This study is limited as only four formal (syntactic) features of *A Farewell to Arms* were investigated. The study focuses exclusively on the style of Hemingway in *A Farewell to Arms* and two Arabic translations, and it covers only about half of the novel. Finally, the two open questionnaires used in this study included only four paragraphs, each investigating a specific feature of the ST and TT. The results may not therefore be generalizable to other stylistic aspects of the ST and the corresponding TTs. This study has also analysed data from a stylistic perspective and has ignored other aspects that might affect the findings such as cultural differences and historical background of the author/or translators.

8.6 Recommendations for Further Research

Further research linking to and developing this thesis might be carried out in a number of areas, relating to: 1. Translations of *A Farewell to Arms;* 2. Translations of novels more generally; 3. Translation of other text types: 4. Translation of stylistic features more generally, 5. Development and more detailed application of general notions in translation theory.

The following are illustrative examples of the kinds of further research which might be carried out:

1) Translations of *A Farewell to Arms*:
   - Research considering a wider range of stylistic features in the same two translations.
   - Research considering other Arabic translations of the novel.
   - Research considering translations into other languages.

2) Translations of novels more generally:
   - Research comparing the translation of the same stylistic features investigated in this thesis in Arabic translations of other novels by Hemingway.
   - Research comparing the translation of the same stylistic features investigated in this thesis in Arabic translations of other novels by other authors.

3) Translation of other text types:
   - Research considering the translation of these stylistic features into Arabic in other English fictional genres, such as the short story and poetry, as well as non-fictional genres.

4) Translation of stylistic features more generally:
   - Research considering the translation of a wider range of English stylistic features into Arabic and/or other languages.

5) Development and more detailed application of general translation-theory notions for analysing translations of *A Farewell to Arms,* and other works, such as:
   - Originality vs. normalisation
   - Translation norms
   - Authorial weight and translator authority

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