



**A Stylistic Study of Mohammed Berrada's *Like a Summer Never to be Repeated***

**By**

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**Abstract:**

This study aims to look into a Moroccan literary text selected from translated Arabic novels into English; *مثل صيف لن يتكرر* by Mohamed Berrada which is translated by Christina Phillips titled *Like a summer Never to Be Repeated*. The study compares the translation with the original text to highlight the differences in the stylistic choices of vocabulary and grammatical categories between Arabic and English. Studying literary works from linguistic orientation deepens the comprehension of literature. Stylistic analysis of the two selected texts not only helps the reader to comprehend more fully but also contributes to more understanding of the two systems of both languages. In this



respect, in the present thesis the novel — *مثل صيف لن يتكرر* — *Like a Summer Never to Be Repeated*— is analyzed stylistic and linguistic frameworks. The results of this analysis show how particular use of linguistic and stylistic features has helped the writer and translator to achieve particular literary effects or to express particular themes. Thus, this analysis contributes to a better understanding of the work and also of the nature of language use. In addition to that, what gained through this analysis can be of useful use in second language teaching contexts.

**Keywords:** Linguistic analysis, Literature, Language, Style, Stylistic, Novel

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## Chapter One:

### Introduction and Background of the Study

#### 1.1. Introduction

The present study is mainly established to compare the original Arabic literary text of the Moroccan novelist Mohammed Berrada's *مثل صيف لن يتكرر* (١٩٩٩) with its translated English version, namely *Like a Summer Never to be Repeated* (2009) by Christina Phillips to highlight the stylistic differences in the choice of lexis and grammatical categories between Arabic and English. In fact, the narrative genre in Morocco began to appear only in the 20s century. The genre of the novel has been first imported to Morocco from the Arab East and later from the West, especially from France. One of the most effective aspects in the development of the novel in Morocco is local forms of expression that were popular at that time, namely travel narrative, historical accounts and autobiographical writings. *Like a Summer Never to be Repeated* is a deeply personal journey of the author's own experiences in Egypt as a student in the 1950s and 1960s up to the 1990s the time of writing reflecting Egyptian culture transition over four decades.



The novel has many aspects of innovative modern Arabic fictional works, which gives Mohammed Berrada's current position as a leading pioneer, such as the role of culture-based concepts in societies, exploring themes of change, memory, and writing in a text that combines narrative fiction with literary criticism, philosophical musings, and quotation.

According to the stylistic approach, literary texts are analyzed depending on linguistic, contextual features. According to the development that occurred in literary analysis, this attention has been shifted to the new analysis of literary work which is the study of literary text from the linguistic point of view (Widdowson, 1975). Stylistics is a field that has been approached differently from different points of view. The meaning conveyed is different, based on theories that belong to different activities in areas of business, whether spoken or written, different devices of thought and rules of language that both create variations in meaning having differently ways. This is how the concept of style is conveyed by using language differently to achieve a certain purpose aiming at capturing meaning in a different way. Style, in general, is how to make use of the different linguistic forms in actual language use. The different use of words in everyday utterances is the main issue in stylistics as mentioned by Leech (1969). Understanding the texts and utterances can only be enhanced by stylistics, subsequently maximizing the enjoyment



in these texts. Stylistics deals with different literary texts, spoken or written, dialogue or monologue, formal or informal, scientific or literary. The language of literature and the language habits by particular authors and their writing patterns are being studied and investigated by stylistics which is more concerned with language function and aims at understanding the intent of the author as well as the significance of the function chosen by a certain style. Contemporary stylistics falls under different topics ranging from literary, cognitive to pedagogical stylistics, the core of stylistic scholarship. It goes beyond the rhetoric, poetic, formalism, structuralism of the past to include, critical, pragmatic, corpus, gender, cognitive and lately neuroscience approaches. The modern types of stylistics did not figure out until the Twentieth Century. It was the Russian formalists represented by Roman Jakobson and Vladimir Propp whose theories had emerged and affected literature analyses later on. Jakobson was keen on the poetic function of language, which is a motivation to make literary scholarship more scientific. Stylistics belongs to the western traditional rhetorics and poetics of Europe. The style was an important concept in the field of rhetoric in ancient Greece. It is regarded as a technique and art for producing persuasive texts.

Ancient Greek philosophers like Socrates, Plato and Aristotle did writing scripts on rhetoric. The concept of style comes from the use of rhetorical



devices to capture certain effects in discourse. Nevertheless, stylistics did not emerge as a discipline until modern times. The study of stylistics has been studied in the West by scholars from different attitudes. There are five schools with various points of view that have contributed greatly to the progress of stylistic studies: The Geneva School, The Russian Formalism, The French Structuralism, Psychological Stylistics, The English School, and the Prague School. The English School represented by Firth and Halliday focuses on connecting stylistics analyses with social factors. The Russian Formalism and The Prague School represented subsequently by Viktor Shklovsky and Roman Jakobson focus on the analyses of literary texts and poetic language. They are greatly well-known for submitting the term foregrounding in the year 1930 which differs from the backdrop of the common language. (Li & Shi, 2015).

## 1.2. Objectives of the Study

The study aims at comparing stylistically the contemporary Arabic novel with its corresponding translation namely: *Like a Summer Never be Repeated* in terms of lexical, syntactic and textual structure. The main aim here is to discuss and identify certain stylistic changes that appear in translating any literary work from Arabic to English due to the differences between the versions and the two languages and cultures. The two



versions comparison shows the translator's strategies in rendering the Arabic SL origins that are sampled into English to show the importance of the issue of equivalence in the translation of literary works and novel translation in particular.

### 1.3. Research Questions

To achieve the research goals, the research will answer the following questions:

- 1) How does the translator translate the formal (structural/ syntactic) and the functional (semantic) features from Arabic to English?
- 2) To what extent the final product (the translated English version) maintain or fail to reserve the original style?

**1.4. Statement of the Problem** There has not been adequate attention given to the stylistics analysis of the Moroccan novels. Besides, none of these analyses has dealt specifically with any of Berrada's based on others' findings. In fact, he is a terrific writer that he deserves to attract attention and to emphasize the importance of stylistic analysis. It is an interdisciplinary branch between linguistic and literary criticism (Leech & Short, 2007). Applying the stylistic approach can help understand how much agreement there is between literary criticism and the way linguistic forms are used to interpret literary texts. Hence, the



researcher opts to apply a stylistic approach, because it is considered descriptive to understand the language in an objective way and focuses mainly on the literary text under study.

### 1.5. Significance of the study

Stylistics naturally combines linguistic and literary studies, which is very interesting and specifically important for those who have a general interest in the English language and literature and also those who have a special interest in stylistics. It will be encouraging for those who would like to do stylistic analysis on different kinds of literary texts, and those who would like to go further investigating the Moroccan works.

### 1.6. Methodology

This study employs a qualitative descriptive analysis applied to *مثل صيف* by Mohammed Berrada and its English translated version *Like a Summer Never to be Repeated* by Christina Phillips to investigate the style of the two versions and compare them. The focus is on the syntactic and semantic differences.

### 1.7. Style

“Style” is defined as “a distinctive manner of expression (as in writing or speech), the custom of behaving, or technique by which something is



done, created, or performed” (*Merriam-Webster Dictionary*). The word has its Latin origin “stylus” meaning stake or pointed instrument for writing (Ibid). It means that it is how to do something in general, whether walking, speaking, eating, dressing, or writing; it is the way something is done (Chesla, 2001, p. 90). Munday (2008) confirms that style is the matter of choices whether conscious or not (p.1). Also, Leech (2008) explains that “a style X is the sum of linguistic features associated with texts or textual samples define by some set of contextual parameters, Y” (p.55). It means that differences of style are the result of choices of content that are so related to the tendencies in certain texts. The choice of active or passive voices, for example, is related to the author’s feelings and what he/she intends to show to his/her readers. Haynes (1989) asserts that in studying style, attention should be paid to vocabulary, intonation and grammar to realize the authors’ intentions and real meanings which he/she tries to introduce and which are sometimes hard to be figured out explicitly (p. 4). Norgaard *et al.* (2010) differentiate between two stylistic approaches; one of them focuses on the text style itself, and the other focuses on the reader’s role in getting the meaning (p.1). As an area of linguistics, stylistics employs different linguistic frameworks and models to explain and describe why and how different texts work in the context of the phonological, lexical,



grammatical, semantic, discoursal, or pragmatic features of texts and the cognitive relation to readers.

Norgaard et al. assert that stylistics in its early appearance was a sub-branch of literary criticism as its main concern was on literature, particularly poetry. They add that the Russian formalists; Jakobson and Viktor Shklovsky, firstly investigated stylistics in their poetic studies in the early 1960s employing lexical, phonological and grammatical forms as parallelism (p.6). In the late 1970s and with the impact of Halliday's functional linguistics, there was a shift in stylistic studies creating the functional stylistics related to both function and context in which meaning is treated as a social phenomenon affected by the context in which it emerged.

The recent shift in stylistics is related to cognitive linguistics to highlight the role of human cognition to create meaning. The turn from literary linguistics to cognitive stylistics adds the mental component to the other traditional components in the process of meaning creation to shape the interchangeable relation between structure, function, interpretation and effect. The main idea upon which the cognitive theory is built is that meaning cannot be totally achieved through text only, but it also contained the readers' cognitive role with the background knowledge (ibid, p.7). Norgaard et al. assert that in cognitive stylistics, the meaning



is created through text and reader. They also say that linguistics is also affected by the technological progress which affects linguistics creating corpus linguistics. Consequently, corpus stylistics is developed to contain computer software in analysis instead of manual analysis.

Malmkjaer (2003) defines style in relation to translation, 'translational stylistics', as a regular and stylistically noteworthy consistency of existence types of items and structures in text, , among those offered by the language as a whole (p. 38). 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) proposes a definition of translator style to explore the methodological difficulties of finding convincing evidence of consistent and coherent stylistic profile in translator's work. Saldanha (2011) defines translator's style as:

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. (p.31)



Hence, style is the key point that makes a distinction of one translator's work from that of another, and can be noticed in different works by the same translator as a fingerprint. The previous definition includes the term 'prominence' indicating distinctive and consistent forms of choice for a particular writer. Saldanha adds "certain linguistic features that stand out and make us 'feel' we recognize the text as belonging to a particular writer", however, it is hard to describe linguistic features of a text that distinguish one author rather than another. The frequent use of certain pattern of choices, consistency and cohesion are also central indicators of a translator's style.

Leech (1969) argues that style is the manner in which something is written or spoken. Style is regarded as the identification of the person's speaking or writing. It can refer to the figures of speech, word use, or sentence structures. According to Leech and Short (2007), the word style has a definite meaning; it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. However, they feel that to be on the safest ground, it is better to think of style as "the linguistic characteristics of a particular text" (Leech & Short, 11). Style can refer to both spoken and written, both literary and non-literary varieties of language but by origin, it specifically refers to written literary texts. Leech and Short further mention that style is the



“dress of thought”, adding that although this metaphor of style as some kind of “adornment” or “covering” (Leech & Short, P.15) of thought or meaning is no longer available, it is implicit. Berel Lang (1979) argues that the theory of style and the study of the style is not dependent on the results of this discussion because the style has certain features that associate with meanings. So the styles of the texts cannot be similar. There are texts which differ in linguistic forms however, they are similar. Cudden notes, “Style is the characteristic manner of expression in prose or verse: How a particular writer says things.” (Zeru, 1996, p. 7). The analysis of style include tests of the writer’s choice concerning his selection of words, paragraphs, rhetorical devices, and the way he uses them. Abrams (1999) states that traditionally, the style can be defined as the mode of linguistic expression in verse or prose concerning writers or speakers who speak or say the language The analyzing of a specific style for a specific writer can be done in terms of aims, kinds of sentence patterns, choice of words, and the type of the figurative language.. etc. According to Lehman (1996),The idea of style can be ascribed to genres to individuals, to periods or to languages. Dealing with Shakespeare writings by scholars, ascribe them to him because of his style. The style can be identified for the period of the renaissance and the other for the enlightenment.



Enkvist (1973, p.11) sees style as “a common and elusive” concept as it appears to be simple but technical as it means different things to different people. For instance, the critics see it as “individuality”, rhetoricians as “the speaker”, the philologists as “the latent”, the linguists as “formal structures in function”, the psychologists as “a form of behaviour” (Ogum 2002, p.22). The Latin word “stilus” meaning “a pointed instrument used for writing”, is what the concept “style” meant 2000 years ago. But nowadays, definitions of style do not point to the instrument used by the writer but to characteristics of the writing itself. Enkvist further defines it as the “sum of linguistic features which distinguish one text from another” (1973, p.11). This implies that “style” is the whole process of a person’s use of language which identifies him. Style is “proclaims the man” meaning that the style is the man himself (Leech & Short, p.10). Richard Ohmann (1964) regards style as “a way of doing it” and the “alternative ways of expressing the same content” in language use (qtd. in Asher & Simpson 1994, p. 4375). Ohmann means that “style” is a particular way in which something is done or a patterned choice in language behaviour. Style is also construed as “the stable mark of the writer himself” (Akwanya 2004, p.176). This means that it is the linguistic fingerprint or thumbprint of the writer which marks individuality.



Katie Wales refers to style as “the manner of expression in writing and speaking; just as there is a manner of doing things” (p. 435). Therefore, a person can write in an ornate style, or speak in a comic style, good, bad, turgid styles respectively. In language behaviour, Wales defines it as “the set of features peculiar to or characteristic of an author: his or her language habits or idiolect” (p.346). Thus, we can have Miltonic style, Shakespearian style, the style of Achebe, Soyinka, John Pepper Clark, Gabriel Okara and so on. She further opines that stylistic features are basically features of linguistics or language. So, style is synonymous with language and hence “the aggregate of contextual probabilities of its linguistic items (Enkvist 1964, p.10) in Onwukwe (2009, pp.9-10). Crystal and Davy consider “style” as:

A selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual’s uniqueness”. It is usually ... those features in a person’s expression which are particularly unusual or original. (1969, p.9-10)

While Samuel Wesley sees it as “the dress of thought” (qtd. in Crystal 1997, p. 66), Gustave Flaubert says: “style is life! It is the very life blood of thought (qtd. in Nigel Watts 1996, p.105). Watts himself sees it as “not something added to a piece of work, it is the work” (p.105). He further adds: “Style is the expression of the writer...Writing style is not



something magicked out of nowhere, unconnected to the author, it is undetachable” (p.105). While Osundare considers it as “set of propensities that define an author’s voice” (p.30).

This collection of definitions of style implies that style is something that has to do with individuality and personality. The style of an author is the image of his mind. It is a production from his being. In other words, the definitions suggest that the style is the man as it reveals the inner man, personality and thought process of the writer and it is individualistic. Gorrel and Laird give credence to this assertion when they state: “Style is the man. But a good style is the wise man using words and sentences so that they reveal him faithfully....” (qtd in Otagburuagu et al, 2010, p.39).

Finally, Jonathan Swift defines style as “proper words in proper places” (qtd. in Crystal, p.66). This simply means the linguistic choice or habit of an individual writer and no two people or writers write or speak exactly the same way as it is individualistic. It is a conscious and careful selection of words for effective communication or stylistic effect. Literary style is characterized by elegance, beauty in form and language. According to Samuel Taylor Coleridge, prose is “words in their best order” and poetry is “the best word in the best order” (tted. in Toolan 1996, p.162).



Stylistics is defined differently by different scholars but having somewhat similar concepts: Widdowson (1975) identifies stylistics as dealing with literary discourse in a linguistic way. Furthermore, he adds that stylistics differs from literary criticism as well as from linguistics and that there exists a middle-ground position between linguistics and literary criticism to mediate between the two. It connects between the two disciplines thus it has an interdisciplinary function. He further states that "stylistics as an area of mediation between two disciplines" (Widdowson, pp. 3-4). It is an attempt to show that stylistics is a mixture of the two schools of literary criticism which involves the reader's subjective, intuitive judgment and linguistics which offers the ways of description that help in supporting the reader's response. Short (1996) states that Stylistics interpret the connection between language and aesthetic function. Therefore, the analysis of the style is an attempt to explore or extract the artistic elements based on writer's choice of the language so awareness for each text of the artistic effect of the whole and the way how fitting details into the whole should be considered. It happens through manipulation of grammar, lexis area and phonology in syntactic parallelism through the linguistic organization and this is regarded as the essence of linguistics. Stylistic Analysis has a significant role in the identification of linguistic features. Paul Simpson (2004) argues that Stylistics is a way of textual explanation in which priority is given to



language. The reason why language is so important to stylisticians is that the various forms, patterns, and levels that constitute linguistic structure are an important index of the function of the text. Texts' functional significance of the text as discourse acts in turn as a gate-way to its interpretation. The meaning text is not always assisted by linguistic features though sometimes help discover special types of meaning. The techniques of stylistic analysis can help understand language structure as well as function. Donald Hardy(2007) argues that how the relation between computation and stylistics and the way to approach linguistic and stylistic theory through the use of linguistic and literary devices which shows the interactive nature between spirit and matter, the interaction between "the grammatical voice and the physical bodies in her texts". According to Leech and Short (2007), Stylistics is simply defined as the (linguistic) study of style, which means the language use. They mention that style is usually studied to interpret something, but generally speaking, literary stylistics reveals the relation between language and artistic function covert or overt, which is the aim of the interpretation. As for (Isidore 2010), he suggests that the idea of linguistic stylistics relies heavily on its analysis of scientific rules. These rules include the lexical, grammatical, context and cohesion and figures of speech. But literary stylistics is different from linguistic stylistics in that the latter deals with elements of language while the former associates



with external elements like history, philosophy, and source of inspiration to explain a text with infrequent leaps on language elements. Michael Burke (2017) in his book entitled *The Routledge Handbook* moves further the limit of rhetoric, poetic formalism, structuralism and functionalism of the past to contain corpus, critical, cognitive, pedagogical, pragmatic, gender, neuroscience approaches however, stylistics is designed to do as an interdisciplinary study which is the truth of how stylistics works. It is assumed through this research that stylistics is relatively a new subject and is submitted as a discipline in the 1960s. It has a close relationship with Russian Formalism and New Criticism. But one of the arguments inflicted by literary critics against stylistics is that it is rather mechanical and lifeless. These arguments may be acceptable. This is because even though the objective and scientific techniques are helpful in describing the formal elements of the texts, the literary expression is subjective. Those subjective emotions or thoughts and feelings cannot always be replaced by an objective approach. Nevertheless, the stylistic approach does not intend to make criticism completely scientific; rather its aim is to put criticism in a systematic way (Amare, 2002). Actually, the aim behind using stylistic categories suggested by Leech and Short (1981-2007) and Simpson (2004) is to help, collect a range of data that which may be examined in relation to the literary effect of each passage. The categories are placed under four



general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. This study mainly focuses on lexical and grammatical categories.

Stylistics, as a serious multidisciplinary attempt to study style, and as a field that attracts increased interest in its study, is categorised into different groups by different scholars. Generally, there are three divisions of stylistics around which the Schools of Stylistics are established. These are linguistic Stylistics, Literary Stylistics and Pedagogical Stylistics. However, the first scholar that seems to divide Stylistics into different groups is Guiraud (1971) who argues that present-day Stylistics is categorised into two antagonistic schools. These are the “traditional Stylistics” and the “new Stylistics”. The former originates with Charles Bally, a disciple of Ferdinand de Saussure while the latter with Roman Jakobson derived from Prague School of Structuralism. However, there is a contrary view on the division of Stylistics into schools. To Taylor,

It is perhaps unwise, if not uncommon to speak of ‘schools of Stylistics’. Few stylisticians agree on a theoretical definition of the term “style” and fewer still on the correct methods of stylistic analysis. This is probably due to the composite nature of the concept of style: an amalgam of



psychological, sociological, literary, and linguistic notions which are both commonsensical and theoretical (1980, p.42).

Indeed, the categorisation has been a success since it was possible to apply some of these models to the study of the many forms of style. The major categorisations include:

- Sociolinguistic Stylistics

In his effort to explain the notion of Sociolinguistic Stylistics, Martin Joos (1968) states:

The social occasion and its adequate style are dynamically correlated, of course: in one direction of this correlation, the speaker uses the style that suits the occasion; in the other direction, the speaker defines the occasion for the listener (and for himself) by his “choice” of style.

It is clear that the theory is partially based on the concept of “choice”. It is also partially based on the interest of the sociolinguist in varying communicative situations which result from varying factors – setting, topic, participants. The theory also explains that there is appropriate method of language use for every given situation. It is believed that situation determines the choice in style. Its main variety is Reference centred/Mimetic stylistic model whose direction is on the relationship between style and the subject represented by the style. However, the



model has limited applicability in dealing with basic elements of a literary text, although its strong point is its useful nature in view of the concept of register. M.A.K. Halliday contributed a lot in popularising the concept.

- Pedagogical Stylistics

Pedagogy is the practice of teaching or the study of teaching. When Stylistics is used as a tool in explaining English as a Foreign language (EFL) and English as a second language (ESL), then it is known as Pedagogical Stylistics (Mc Arthur, 1996, p.315). In other words, as H.G Widdowson explains:

Stylistics can serve as a means whereby literature and language as subjects can by a process of gradual approximation move towards both linguistics and literary criticism, and also a means whereby these disciplines can be pedagogically treated to yield different subjects. Thus stylistics can, I suggest, provide for the progression of a pupil from either language or literature towards either literary criticism or linguistics. (Widdowson, 1990:4)

Pedagogic Stylistics provides the means whereby the learner, with his own experience of language, can relate a piece of literary writing. When such a relationship is established, it can readily serve as a source from which a teaching approach deriving from it can carry out its operations.



- Practical Stylistics

One important assumption of Stylistics is that, in interpreting literary texts, knowledge of language is a useful basis. This is viewed by the term “Practical Stylistics”. In his attempt to bring to lime light the notion of Practical Stylistics Carter states that, it is “a process of literary text analysis which primary interpretative procedures, used in the reading of a literary text are linguistic procedures” (Carter, 1982, p. 4). It means that in reading literary texts, readers are first of all involved in a response to language. The theory welcomes the relevance of linguistic approaches to literary discourse analysis. It also requires that interpretation/analysis of a text be done within both linguistic and literary angles. On the other hand, the exponents of this theory see the relevance of Roman Jakobson’s opinion that:

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconvertant with linguistic methods are equally flagrant anachronisms (1960, P. 377).

- Structural Stylistics



Structuralism started in Paris in the early 1960s. The pioneer proponent was said to be Roland Barthes (Rutherford, 1971). In his effort to explain the theory of structural stylistics, Talbot J. Taylor opines that:

The discipline of Structural Stylistics, as it appears in the writing of Charles Bally, Michael Riffaterre, Roman Jakobson (who referred to the discipline as 'poetics') and the generative stylisticians, arose in order to explain certain common sense intuitions about verbal communication that are not explicable (1980, P. 16).

Thus the theory developed from the attempt to apply, to the analysis of texts, the Transformational Generative Grammar model. The models under this school include: Generative stylistics and the Systemic stylistics.

- Affective/Reader-Centered Stylistics

The main concern of this theory is to account for the varieties of the readers' response to the language of the text(s). Michael Riffaterre (1971) states that "... the object of the analysis of style is the illusion that the text creates in the mind of the reader". His belief is that, the concern of Stylistics must be that, the message should be seen as an impression which is subjectively established in the mind of the addressee instead of



being an objective reality. The proponents of this theory (Riffaterre inclusive) believe that literary style emerges (out of the writer's desire) so as to surmount the difficulties faced by the reader in the communication of the writer's message. Riffaterre further maintains that the communication function of a message is determined by the reader's response. The nature of response depends not on the language but on other factors such as literary experience and culture which are all peculiar to the individual.

- Speech Acts/Expressive Stylistics

The idea of Speech Act Stylistics rests on John R. Searle's (1960) hypothesis. According to him, If the basic unit of communication (the speech act) is considered along with the principle of expressibility, series of analytic connections would be discovered between the notion of speech acts, what the speaker means, what the sentence (or other structure unit) uttered means, what the speaker intends, what the hearer understands, and what the rules governing the linguistic elements are. The main focus of this stylistics is on the execution and correlation of the message and the expression. What is important to the Speech Act theory is the expressibility principle which shows that, whatever can be meant can at the same time be said; and that usually, we mean more than we actually say.



- Code-Centred/Objective Stylistics

This form of Stylistics deals with the language structure and its component units. Applying the model means investigation and classification of the particular selection and combination of language units.

- Functional Stylistics:

The emergence of this model is the result of the controversy between the Monists and Dualists in their attempt to define the actual relationship between the content and the form. The Monists' belief is that, manner or expression and matter or content are like body and soul: the change in form means a change in content. This idea is also shared and supported by the New critics who, according to Belsey (1980) consistently urged that there was no distinction between form and content, that texts cannot be understood as ideas wrapped in emotions, or meanings decorated with imagery. On the other hand, dualists believe that, style involves choices of manner or expression rather than matter or content. Hence language performs various functions and any piece of language is likely to be the result of choices made on varying functional levels. However, language is assigned different functions by different functionalists. Adekunle listed these scholars with what each one of them terms to be the language function. The lists goes thus: I.A. Richard's (1929)



functions are sense, feeling, tone, and intention; R. Jakobson's (1961) are referential, emotive, connotive, phatic, poetic and metallinguistic; M.A.K. Halliday's functions are, ideational interpersonal and textual; Jakobson. (1960) believes that the function of an utterance depends on its orientation to one or more of his six constitutive factors of the speech event. Some Functionalists identify, (a) the purely communicative style, (b) the technical style, (c) the aesthetic style, and (d) the persuasive or publicistic style, arising from these various functions of language. What distinguishes one style from another is its function or the aim envisaged by the author. For instance Alexander Stich (1973) explains that: "Whereas individual utterances have a potentially infinite variety of functions, the standard literary language has very few". Adekunle further says that:

The contribution of this model to stylistics is the idea of (a) functional varieties of language and (b) the application to the study of style of the idea of the multifunctional nature of the units of a language: the simplest utterance is capable of conveying more than one kind of meaning (referential, directive or social). The pluralist element of the functionalist approach makes it possible for many extra linguistic communicative factors to be related to the structure of language in the process of stylistic analysis of all types of texts (1985, P.33).



Stylistics is the science of style. In other words, it is the scientific study of style. Michael Toolan defines it as “the study of the language in literature” (1996,viii). It is basically concerned with the understanding of technique or the craft of writing. A stylistician brings to the close examination of the linguistic particularities of a literary work, an understanding of the anatomy and functions of the language (Toolan, ix). Ofuani and Longe see it as “solely concerned with the investigation of the artistry of language usage in literature” (1996, p.359). Ndimele (2001, p.15) defines stylistics as “a branch of linguistics which studies the application of linguistics to the study of literature”. Stylistics is part of applied linguistics and not a core branch. It is a method of practical criticism to help explain intuitive reader responses to a work of literature without any criticism of badness or goodness of the writing (Asher & Simpson, 4378).

While Philip Anagbogu et al. define stylistics as “the application of the knowledge of linguistics to literary appreciation” (2010, p.33), Leech (2008, p.1) defines it as “the linguistic study of literary texts”. Enkvist (1973, p.11) regards it as discipline “concerned with the theory and analysis of style”(qtd. in Asher and Simpson 4378).But these definitions are too eclectic. Leech and Short (2007, p.11) see it as “the linguistic study of style” or “the study of language as used in literary texts, with the



aim of relating it to its artistic functions” (p.13). Finally, Welleck and Warren (1977, p. 176) opine that “linguistic study becomes literary only when it serves the study of literature, when it aims at investigating the aesthetic effect of language” (qtd. In Eyoh 2005, p.29). Literary work is the field par excellence of stylistics. So, stylistics is a bridge science, creating a bond between linguistics and literature (Akwanya 2004, p.163). In other words, it sits transversely the boundary between linguistics and literature; ensuring their interdependence. This is because “a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic method are equally flagrant anachronisms” as mentioned by Jakobson in Onwukwe (2009, i). Onwukwe (2009, I) further condemns the separation of literature from language and vice versa as students are made to specialize in either of them. According to her, it is impossible for one to specialize in literature without being competent in the language in which the literature is written. Conversely, the mastery of the various levels of linguistics – phonetics/phonology, syntax, semantics and morphology would be unnecessary if the person cannot make a resourceful or creative use of the levels of linguistics mastered. Hence stylistics comes to create a symbiotic relation between language and literature so as to be competent in both of them.



## 1.8. Literary Translation

In attempting to identify the term “literary translation”, a range of related literature is reviewed and evaluated so as to draw as much a clear image for the concept of literary translation as possible. It is essential to introduce the central component in literary translation that is literary language. The necessity to describe literary language before accounting for literary translation is derived from the fact that language is the means by which any piece of literary writing can reach its core effects. Widdowson (1984, p. 151) says that no matter how literature may be expressed, its effects are certainly attained via language. To start with, literary translation, as its name reveals, is concerned with translating texts written in a literary language that is distinct from any other sort of language. According to Adewuni (2004, p. 1), every literary writer has his own lexical and stylistic peculiarities that constitute the highly connotative and subjective character of literary language. By means of his powerful imagination, any literary writer makes use of various literary skills such as figures of speech in order to draw literary constructions. Literary language is also capable to communicate the intellectual, emotional, and spiritual interests of individuals. In other words, a literary language is a unique form of language that enlightens a variety of aspects of humankind through a variety of modes differing from one



literary writer to another. It is then subject to numerous interpretations. A further means to define literary language is by way of its basic characteristics, it is a diversity of aspects related one to another as Fowler (cited in Cook, 2003, p. 62) presents:

three related aspects of literary language: its frequent deviation from the norms of more everyday language use; its patterning of linguistic units to create rhythms, rhymes, and parallel constructions; and the ways in which the form of the words chosen seems to augment or intensify the meaning.

Fowler suggests that literary language is noticeably different from the ordinary language in the way that it employs particular linguistic patterns in a multiplicity of distinctive variations to generate the literary character of the literary piece, as well as to enhance its essence. That is to say, literary language is exceptional in terms of lexical, musical and sense arrangements. Taking into consideration the definitions given earlier, it would be easier to provide a comprehensible set of definitions for literary translation.

Literary translation is agreed to be the most challenging form of translation. It is described by Wechsler (1998, p. 9) as an “odd art” because “it consists of a person sitting at a desk, writing a fiction or poetry that has already been written, that has someone else’s name on it”. It is the strange nature of literary translation that dictates its



complexity, since it involves the literary translator in the burden of rewriting, in the target language, the same literary work written in the original. That is the literary translator becomes the second author for any piece of literature he is to translate, the fact which raises the literary translation's difficulty. In a symbolic description, Goethe considers literary translation "one of the most important and dignified enterprises in the general commerce of the world." (cited in Wechsler, *ibid.*).

Landers (1999, p. 3) describes literary translation as a unique form among all other forms that translation takes, such as technical, scientific, legal, and so forth. Landers says:

Only literary translation lets one consistently share in the creative process. Here alone does the translator experience the aesthetic joys of working with great literature, of recreating in a new language a work that would otherwise remain beyond reach. (*ibid.*, p. 4)

The immediate interest here is in the notable delight that literary translation offers. It paves the way for translators towards the artistic pleasure gained from undertaking original literary works and rewriting them in many other languages, so that these works become known throughout the world. That is to say, literary translation is a special category within the whole range of translation practices, as it enables the literary translator to enjoy as well as to distribute literature. Adewuni



(p. 1) points out, in favour of Lander's claim, that the literary translator participates in the artistic task of the original author and then recreates the target structures by adapting the target language text to that of the source language as strictly as intelligibility permits. Namely, the literary translator's job is to remodel the literary piece under translation in the target language, so that it represents the original meaning along with the form.

Furthermore, Jackson (2003) maintains that it is one of the central requirements of literary translation to afford a firm interpretation about both meaning and effect. Hence, literary translators are usually much more involved in finding out a corresponding mood, tone, voice, and effect than in literal translation (cited in Dastjerdi, 2004, p.2). This is another reason behind the distinctiveness of literary translation since it does not only transmit the original meaning but also the form and effect.

The same idea is demonstrated by Tytler (1774, p. 211) as "The literary translator's task is very different: he uses the same colours with the original, but is required to give his picture the same force and effect." It is meant by this that the outcome which every literary translator is to achieve has to do with the creation of a new literary piece, in a new language, that has an equivalent meaning and effect to those of the original. This is, in fact, a major burden on the translator to overcome



(Landers, op.cit.), since literary translators have, as their significant aim, the obligation of reproducing the original sense together with form. Xiaoshu and Dongming (2003, p. 3) also propose that the chief charge of literary translation is seen in the faithful imitation of the spirit and qualities of the original work. As it is an artistic task, literary translation involves recreating the author's intent, thought, feeling and experience by means of a literary language that is almost similar to the source style. This indicates the considerable duty set on the literary translator in keeping the entire values of the original literary work.

Hence, literary translation concerns itself with the translation of material originally written in literary language, and it is agreed among a number of experts to be the most demanding type of translation. It entails the transfer of a diversity of features from the source text to the target such as meaning, form, mood, tone, and effect. The translation of literary language is as special as the literary language itself. It follows then that literary translators are also distinctive among the community of translators. There are many different viewpoints regarding the criteria of literary translation, but only some are given priority by translation experts. The American Literary Association (ALTA) suggests a few criteria for literary translation that are agreed upon by translators. These criteria are presented in the following:



- The most important point has to do with the translator's objectives as an imitator of both intent and form of the original work being translated. It says that a literary translator must, in the first place, set clear goals before translating any literary piece. These goals must include the rendition of the sense, form, style, culture, image, experience and effect of the original literary work.
- The love of literature (fiction, short stories, novels...) is the beginning of all good literary translation. Thus, literary translators must read widely in the field.
- A firm grasp of the variety of styles and images in both the source and target languages along with their appropriate use must be of prime importance for literary translators.
- Literary translation is too much demanding, for it entails the recreation of a new distinct work of literature, in a new language, of which the translator is the author.
- There is no definite translation for any piece of literature. Constant reformulations of previous translations remain always present. Several translators of a single work will produce several valid translations.
- "Translation is literary when it assumes the complex interaction of meaning and form."

In the light of the previously stated criteria for literary translation, we can grasp that any literary translation is invalid unless it achieves its foremost



aim that is to fully reproduce the ST's qualities in the TT, and proves a certain mastery of both SL and TL's proper use and usage so as to create a new valid piece of literature in the TL. Tytler (1774, p. 179) proposes his principles regarding the requirements of literary translation in the following words: It is essential for any literary translation to:

- "Give a complete transcript of the ideas and sentiments in the original passage.
- Maintain the character of the style.
- Have the ease and flow of the original text."

Through these principles, it is meant that literary translation is expected to provide the target readers with the entire body of thoughts and feelings included in the ST, retain its style, and display the pleasurable nature of the original.

### **1.9. Literary Translation and the Concept of Style**

One basic element composing literary language is style since it consists of translating texts written in literary language. According to Chesla (2001, p. 90), in general, style is a way of doing something, whether speaking, dressing, walking, eating, or writing; it is the way something is done. In writing, style is commonly three components: sentence structure, specification, and formality. First, sentences may be short or lengthy, simple or complex and writers are allowed to use a mixture of



sentence types or simply a single category, the fact that determines an aspect of the writer's style. Second, another feature is seen at the level of specification a writer reaches; i.e. how much detail is offered in the description of a given concept. Third, the degree of formality and informality a writer exhibits in the writing practice tells a further aspect. In other words, style is basically perceived through sentence formation, detail, and formality which are presented by the authors in their writings. Moreover, Kane (2000, p. 11) describes the style as the complete range of all the choices that a literary author makes regarding words and their combinations to convey the message as elegantly as possible. Style is flexible in nature and subject to almost determined variation. It is then "the deep essence of writing." If we are to explain further, style is the way through which thoughts are transmitted as it reveals the writer's selection of words and structures. Style is thus individual and would by no means be the same for each writer.

In the same way, Xiaoshu and Dongming (p. 4) consider style as the main feature of every piece of writing; it indicates the writer's personality, experience, and feelings. They illustrate the point that style is almost language in the following words: Style can never go without language. Paragraphs, sentences, and words are absolutely essential to the style. Paragraphs, sentences and words form the basis of style. Sentences are



made up of words, paragraphs of sentences, and an entire work of paragraphs. The above extract points out the fact that language and style are two facets of the same coin. No style would exist in the absence of language, while language is the medium by which writers show their style specific for each of them. The words, sentences, and paragraphs an author chooses to communicate meaning are fundamental elements of building style.

Furthermore, Shi (2009, p. 61) claims that literary language entails that good form transmits content in more sufficiently and adequately manner; good style significantly helps in appealingly conveying meaning. Unlike poor style, good style enhances meaning and offers a special delight. Style is the author's selection of words and phrases, and the way the author organizes these words and phrases into sentences and sentences, in turn, into paragraphs. Style is a means to shape the writer's experiences in his literary work, thus the reader will get a sense of enjoyment together with meaning (Shi, *ibid.*). Any artistic writing gets its uniqueness from the author's unique arrangements of linguistic elements. These arrangements characterize the writer's style. Because style is the central quality in literary language and literary language, in turn, is the basic component in literary translation, there must be a certain relationship between style and literary translation. Xiaoshu and



Dongming (op.cit.) include an account of the link that should be held between style and translation in this way: The excellence of work is due to its flawless paragraphs, of a paragraph to its faultless sentences, and of a sentence to appropriate choice of words. This has long been the goal writers pursue and translators should make the utmost effort to make translations correspond to the original in style, so that a resemblance in spirit may be achieved. At the same time, the translator should render the words, sentences, and paragraphs so that a resemblance in form may be achieved. Style determines the quality of writing, in general, and literary writing, in particular. It is seen in the proper choice of words to shape accurate sentences and smooth paragraphs.

Literary translators are therefore basically required to retain the character of the original style as well as its structure. The major purpose behind the literary translation is not only in form maintenance but also in style preservation in the TL. Within the same frame, Nida (1984, p. 94) defines translation as follows: "Translation 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." This implies that translation is an imitation of the original meaning and style to create the closest appropriate counterpart. Such a definition may also be



reflected in literary translation since style is the foremost value in literary language. Then, literary translation is an imitation of the original meaning and style to produce the most reliable equivalent. Every word in any literary work must be according to Xiaoshu and Dongming (p. 3) carefully treated during the process of translation, and every figure of speech must also be seriously considered in an attempt to render the original work by showing fidelity to its style.

All aspects of literary style such as the choice of words and figurative tools have to be thoroughly watched out by literary translators to faithfully reproduce the SL material in terms of meaning and style. In sum, style and literary translation enjoy a mutual relationship; no literary translation is adequate when the original style is not retained

#### **1.10. Biography of the author**

Mohammed Berrada, who was born in 1938 in Rabat and currently lives in Brussels, Belgium, is a Moroccan novelist, literary critic and translator writing in Arabic. He holds a doctorate from France in Criticism and Literary Sociology. He writes short stories, novels and literary criticism, and his novels have been translated into English, French and Spanish. He is considered one of Morocco's most important modern authors who became the president of Morocco's writers' union from 1976 to 1983 as one of the founders of it. Furthermore, he was a judge of the



International Prize for Arabic Fiction in 2008, the initial year of the prize. Berrada belongs to a literary movement called attajrib (experimentation) based on an experiment with new techniques of writing in which the text does not depend only on the plot written in independent scenes, images, thoughts and portraits. He was interviewed for the Fair's Show Daily, which has granted permission to reprint the interview by Olivia Snaije on May 6, 2015 in which he spoke about his experience of rejection of colonialist by choosing to write in Arabic in a country occupied for over 40 years by France. He also asserted that *Like a Summer Never be Repeated* is a reflection in his experience in Egypt for five years since they could not be able to complete their Arabic Study except by traveling to Egypt, Syria or Iraq. His trail deserves respect with all challenges in writing in the Arabic even after colonialism; the official language in Morocco is Berber with the Arabic language.

(<https://publishingperspectives.com/2015/05/moroccos-mohammed-berrada-on-arabic-and-literature/>)

### **1.11. About the story**

*Like a Summer Never to Be Repeated* is a highly experimental story based loosely around the author's own experiences in Egypt as a Moroccan student and visiting intellectual. It is a richly rewarding read in terms of its literary and experimental qualities and as an insider's record



of the Arab, and especially Egyptian cultural over the past five decades. It is also a fine homage to Egypt from someone to whom that country has been significant. In Cairo the narrator, Hammad, takes us on a deeply personal journey of discovery from the heady days of the 1950s and 1960s, with all the optimism and excitement surrounding Moroccan independence, Suez, and Abd al-Nasser, up to the 1990s and the time of writing, revealing an individual intensely concerned with Arab life and culture. Meanwhile, his regular visits to Cairo allow readers to watch culture in transition over four decades. Exploring themes of change, the role of culture in society, memory, and writing, in a text that combines narrative fiction with literary criticism, philosophical musings, and quotation, *Like a Summer Never to Be Repeated* is among the most innovative works of modern Arabic literature and a testimony to Mohammed Berrada's position as a leading pioneer.

The summer of 1956 with its radiant atmosphere and optimistic memories was a heady time for Hammad, the young Moroccan studying in Cairo who is the central character. On 26 July Egypt's President Nasser made his speech nationalizing the Suez Canal. Hammad was struck by Nasser's powerful voice with challenging, mocking and sincere. At the same time, there was continuing political euphoria in the narrator's home country, where independence had been declared in March.



Hammad had passed the baccalaureate and he could join Cairo University to achieve his goal of being a writer after studying literature. Nevertheless, this summer was followed by decades of disappointment. Berrada says “for over thirty years the dysfunctional relationship between intellectuals and authority has prevented culture from undertaking criticism, shaping fundamental questions” but despite this there has also been creative resistance. Berrada divided his novel into two sections. In the first he has chosen the third-person of Hammad switching in the second section to the first person. He also slides between novels, memories and criticism. Since he graduated from Cairo University and left for Morocco in 1960, he has visited Cairo numerously in cultural conferences meeting prominent writers, thinkers and artists. However, Berrada is interested in non-famous persons and their stories. He devoted a chapter to Umm Fathiya, the Nubian housekeeper of Hammad. He also portrayed Sitt Zaynat in whose house he settled his last university year.

### **1.12. The Structure of the Thesis**

This study is made up of three chapters and a conclusion: Introduction and Background, theoretical Framework and practical part. The first chapter places the study into its related literature. Literary translation is first introduced by way of definitions, criteria and procedures. Literary



style and its association with literary translation are also undertaken in this chapter. Finally, this chapter ends up with a brief account of Berrada and a synopsis of the novel. The second chapter discussed the theoretical framework showing the differences between English and Arabic languages. The third chapter is the analytical part, where the analysis of the Arabic text and its English equivalents is presented in the form of tables that include the similarities and differences found when comparing the Arabic texts to their English versions in terms of lexical choice and sentence structure. The tables are followed by the relevant discussion and then briefly summed up. Lastly, the conclusion reveals fin.



## Chapter Two:

### Theoretical Framework

#### 2.1. Introduction

This chapter provides a detailed analysis of the formal (structural/syntactic) and functional (semantic) differences in *مثل صيف لن يتكرر* (ST) and its translation *Like a Summer Never to Be Repeated* (TT). The following sections investigate the formal (syntactic/structural) and functional (semantic) properties of Arabic coordination, existential and fronted adverbials focusing on its correspondents in English.

#### 2.2. Stylistics

The definition of stylistics is proposed by Short (1996, p. 1) as an approach to the analysis of literary texts using a linguistic description. Stylistics spans the borders of the two subjects, literature and linguistics. As a result, stylistics can sometimes look like either linguistics or literary criticism, depending upon where the person is standing when he is looking at it. In line with Short's statement, Widdowson (1975, p. 3) also describes the term stylistics as an area of mediation between two disciplines i.e. linguistics and literary criticism. The ultimate purpose of literary criticism is to interpret and evaluate literary writings as works of art whereas the main concern of linguistics is with the codes themselves



and particular messages are of interest in so far as they exemplify how the codes are constructed. Then, Simpson (2004, p.3) proposes that the activity of stylistics is to explore language, and more specifically, to explore creativity in language use and its contribution to meaning construction. This method of inquiry has an important reflexive capacity as it can shed light on the language system it derives from. Stylistics tells us about the “rules” of language because it often explores texts where those rules are bent expanded or stretched to breaking point. Thus, doing stylistic analysis thereby enriches people’s ways of thinking about language and exploring language offers a considerable purchase on people’s understanding of literary texts. Another definition of stylistics is proposed by Coyle (1993, p. 184) that stylistics is the examination of literary language of an author and its contribution to the construction of the meaning.

Coyle further consolidates the idea that the objective of literary stylistics is to investigate thematic and aesthetic values generated by linguistic forms. It means that style is not mere decoration; rather it conveys important details of meaning and evolution. Therefore, the discussion of stylistics includes a writer’s way of thinking about his/her subject and his/her characteristic way of presenting it for a particular reader and purpose by his/her way of linguistic choices. From the above scholars’



definitions and descriptions, it can be said that stylistics is a linguistic approach to literature, explaining the relation between language and artistic function. Every analysis of style is an attempt to find the artistic principles underlying a writer's choice of language.

Stylistics can be defined as "the study of style". The concept of style has been greatly disputable even as to literary texts and their definition in terms of different aspects. Lehman (1996, P. 303) proposes that the term "style" can be applied to individuals, to genres, to periods, or to languages. Scholars, for example, who read Shakespeare's writings, easily related them to him because of his style. One style is identified to the period of renaissance, another for enlightenment and so on and so forth. Thus, being applied to individuals, to genres, to periods, or to languages, the term style then still has a wide array of applications. When people say the style is the way in which language is used, it belongs to the linguistic concept of Ferdinand de Saussure's parole and langue. Parole means the way an individual user of a language performs the code reference of that particular language and the langue is studying the total properties of a particular language. This means style in this context is the way language is used by a particular writer in a particular literary work to communicate with the readers.



According to Chapman (1973, p. 11), style is the common adoption of a register by a number of people in a certain recurring situation. Styles are the product of social situations: of a common relationship between language users. Therefore, every style is used for communication within a group, large or small, close or spread, with features that are accepted as communicative by members of the group. Abrams (1981, p. 385) defines the term “style” as a manner of linguistic expression in prose or verse. He further elaborates that the characteristic of the style of work or a writer may be analyzed in terms of its diction or choice of its words, its sentence structure, and syntax, the density and types of its figures of language, etc. Hence, people can understand that style in literature mainly concerns the linguistic behaviors of a literary work and the characteristics of the literary selection that concern forms of expression that are used to put thoughts into words.

From the definition of Abrams, it can be inferred that style is the way language is used by a particular writer in a particular literary work. Style covers the process of selection and combination involved in writing a fictional work. That means it denotes the writer’s choice of words (diction) and the way such choices are arranged in sentences and longer units of discourse.



Actually, two notions are of relevance to the understanding of language difference: "Linguistic Relativism" which means that thinking is relative to the language learned and that speakers of different languages perceive the world differently, and the Chomskyan notion of "Linguistic Universals" according to which language is a universal phenomenon. By placing the focus on universal elements of language, one can reach a better understanding of the way language functions in general and the relationship between language and mind. Although the two notions represent two different schools of linguistic thought and seem contradictory, they are not. In fact, the two converge into one basic assumption that language and thought are related. The two agree that structure of thought and language consist of both predictable universal elements as well as individual ones. They simply emphasize different features in language. The relativists emphasize the individual elements of language and the universalists its general universal principles. The result is a difference in approaches to the study of language and the subject matter on which it should focus. The study of translation is based on implicit assumptions drawn from both the universalist and the relativist theories of language.

The very nature of translation presupposes the existence of certain universal parameters which render all languages translatable. It also



acknowledges that because of certain individual elements in each language, a perfect translation is ultimately impossible. According to Steiner (1975, p. 149): The relativists' position carried to its logical conclusion holds that no complete acts of translation between different semantic fields are possible. Actually, all translations are approximate reductive of meaning. A universal grammar will affirm the contrary, the intertranslatability of all languages. The fact that no closed speech has been found, none that native informants and foreign learners cannot comprehend and transfer, constitutes one of the strongest evidence in support of universalists. The issue of equivalence is of novel importance in the study of translation in general and the translation of literary work in particular.

Catford (1965) places special emphasis on the situational element in translation equivalence. He argues that both SL and TL texts must be relatable to the functionally relevant features of the situation to achieve translation equivalence. He also points to the concept of untranslatability of literary works. Catford believes that certain parts of a text are left untranslated because they are either untranslatable, or meant to give a local flavor to the translation. Nida (1964) discusses the reproduction of the SL message by the closest equivalent in the TL, thus introducing Dynamic Equivalence or Functional Equivalence (Waard and Nida 1986)



in translating. Consequently, preservation of the message rather than conversion of the form of the utterance is targeted in translating. Lefevere (1975) stresses the role of communicative value in literary translation. By this term he means the ability of the translator to measure the time-place-tradition elements found in both SL and TL. The importance of the study of comparative translations stems from the fact that stylistic differences in the choice of lexis and grammatical categories constitute the difference between culture and thought. Literary translation presupposes commitment on the part of the translator to create the style of the author, thus consistent stylistic deviations from the source text must result from their linguistic differences and the differences which the translators have to account for.

From each version of the novel, words were randomly chosen, compared with the translated text, and analysed in terms of the following:

- Lexis;
- Syntax;
- Textual features.

A frequency count of lexical items between the source and the translated texts is done to account for the levels of abstraction and degrees of specificity and definition. Moreover, a qualitative analysis of grammatical



categories in the source and the translated texts was done to account for their importance within sentences. At the textual level, differences between the ST and the TT are accounted for.

### 2.3. Syntactic Features

Arab linguists include coordinators, i.e. coordinating conjunctions, in the class of what are called 'particles'. They fall particularly within 'coordinating particles', whereas from the English perspective 'connectives' are mainly found under the rubric of conjunctions and adverbs. Ibn Hisham (cited in Kammensjö 2006, p.471) relates connectives to 'operators' that govern the morpho-syntactic category of '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 'logical arrangement', which relates formal and syntactic features to those of the context. They use terms that relate to discourse, such as 'repetition' and 'disjunction and conjunction'. Western Grammarians of Arabic have tended to study conjunctions from a lexical basis, relating words to meanings; for example, "لـ" as a preposition means 'to' and as a conjunction means 'in order to'. The two uses are regarded as related but not identical. Before 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).

It is not always possible to determine the etymology of Arabic conjunctions. Some conjunctions seem not to have reliable etymologies such as "لـ" means 'to' and "حتى" means 'until then'. Others such as "أو" means 'or', "و" means and, "ف" means and, "لو" meaning '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, يوم 'the day', حين 'when' (Waltisberg, 2006, pp.467-468). 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 إذا, and fa ف head the matrix clause, where the speaker is concerned with what is going on at particular point in time. Likewise after fronted temporal or conditional clauses او (or) , (and) ف or (so) اذن are possible after which the subjunctive may be used" (Waltisberg 2006 pp.468-469).

Abdul-Raof states that the conjunctive elements (و, فَ) (and) and ثم (then)) and the coordination particles (لا, بل, and لكن) 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).

On the other hand and according to Crystal, coordinators and subordinators are described as:

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 'a syndetic 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. (2008, p.115)

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 coordinate 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.

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

|   |  | English coordinators |     | Arabic Coordinators |                  |
|---|--|----------------------|-----|---------------------|------------------|
|   |  | And                  | But | Wa, tumma (ثم)      | fa, Laki n (لكن) |
| 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 clause              | +                    | +   | +                   | +                |
| 6 | Allows stringing                         | +                    | -   | +                   | -                |
| 7 | Can occur with "extraction" of           | +                    | +   | Not applicable to   |                  |



|   | different sentence elements in relative clause |   |      | 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).

### **Arabic Connectives vs. English Ones (from Dendenne 2010 p.6)**



| Semantic Relations | Arabic |   |     | English |    |    |     |         |        |       |
|--------------------|--------|---|-----|---------|----|----|-----|---------|--------|-------|
|                    | W      | f | tum | An      | Bu | So | The | For     | meanwh | Anywa |
|                    | a      | a | ma  | d       | t  |    | n   | instanc | ile    | y     |
|                    |        |   |     |         |    |    |     | e       |        |       |
| Addition           | +      | - | -   | +       | -  | -  | -   | -       | -      | -     |
| Contrast           | +      | - | -   | +       | +  | -  | -   | -       | +      | -     |
| concession         | +      | + | -   | +       | +  | -  | -   | -       | -      | -     |
| Comment            | +      | - | -   | +       | -  | -  | -   | -       | -      | -     |
| simultaneit        | +      | - | -   | +       | -  | -  | -   | -       | +      | -     |
| y                  |        |   |     |         |    |    |     |         |        |       |
| Reason             | -      | + | -   | -       | -  | +  | -   | -       | -      | -     |
| Result             | -      | + | -   | -       | -  | +  | +   | -       | -      | -     |
| Purpose            | -      | - | -   | -       | -  | +  | -   | -       | -      | -     |
| sequence           | +      | + | +   | +       | -  | -  | +   | -       | -      | -     |
| Explanatio         | -      | + | -   | -       | -  | -  | -   | +       | -      | -     |
| n                  |        |   |     |         |    |    |     |         |        |       |
| Resumptio          | +      | - | -   | -       | -  | -  | -   | -       | -      | +     |
| n                  |        |   |     |         |    |    |     |         |        |       |

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 syndetic 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).

## **Pronouns**

Pronouns in Arabic are subcategorized into:



| Subject Pronouns             | Object Pronouns             |
|------------------------------|-----------------------------|
| Independent Subject Pronouns | Independent Object Pronouns |
| Attached Subject Pronouns    | Attached Object Pronouns    |

Arabic pronouns are traditionally divided into two categories: 'explicit', e.g. أنا أأكل (I eat) and 'implicit', e.g. أكل ((he) eat!) (AlAfghani, 2003).

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 nonrealization of the unaccentuated pronominal subject, avoiding grammatical redundancy and ambiguity as seen in the following examples:

- سافروا (Travel): Active - past - masculine - plural 'they travelled'
- سافرن (travel): Active - past- feminine - plural 'we travel'
- هجروا (leave): Passive - past - masculine - plural 'villages were left'



El Kassas (2014) identifies four kinds of subject pronouns 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 is deleted subject:

- هل هذا ممكن؟ (interrogatives: This possible? Is this possible?)
- Answer: نعم هذا ممكن جدا (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 هي feminine referring to السماء (the sky) which is a feminine noun in Arabic” (El Kassas 2014 p.195).

- انها تمطر [(she) rains].
- ترعد [(she) thunders].
- تيرق [(she) lightens].



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 Aziz (1995), Al-Afghani (2003), El Kassas (2014), Muftī (2013) which provide comparative insights into the differences between English and Arabic in relevant respects.

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 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 syntax, semantics, and phonology, but not the aspects 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 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 /'ðeə(r)/, the normal pronunciation of there as a 'dummy' is /'ðə(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).

#### **2.4. Lexical Features**

Although English has lexical units for articles, for prepositions such as to, in, for personal pronouns, and for auxiliary verbs which mark tense and aspect, Arabic tends to incorporate these functions in nouns or verbs. Nevertheless, inflections for the above-mentioned functions in the Arabic



text were counted as independent lexical units except for what constitutes a gap in Arabic in particular structures; i.e., the copula in the present timeless sentences, the indefinite article, and the implicit personal pronouns. Apart from structural differences, the difference in the number of words between the Arabic and the English translations seems to suggest the existence of more significant differences in the distribution of vocabulary which can be attributed to differences in the style of prose writing in the two languages which are to a large extent governed by situations.

Though the Arabic texts have a greater number of nouns than the English text, fewer nouns in Arabic are modified (by other nouns or adjectives), and the English texts contain a greater number of adjectives than the Arabic texts. To analyze differences in the level of abstraction of the lexical items used in both the English and Arabic texts and their respective translations, the nouns have been divided into three categories: first, second, and third-order (Lyons 1977). The analysis shows that on average both the English source and translated texts have a higher proportion of first, second, and third-order entities than the Arabic source and translated texts.

Lexical structure in stylistics, according to Leech and Short (1981, p. 75), deals with the style that concerns word choices. The analysis of lexical



structure in stylistics can be seen from the author's choice of vocabularies such as simple or complex words, general or technical terms, words associated with other emotions or idioms, or the choice of a word class (noun, verb, adverb or adjective). From the stylistic point of view, lexis offers enormous possibilities of selection. The selection results in stylistic variation according to the lexis or words used. In stylistics, one of the most important things is the way lexical items are organized in the word stock.

For stylistic purposes, Galperin (2010, p. 62) presents the system of stylistic classification of English vocabulary which consists of three overlapping layers:

**a. Neutral layer:** Neutral layer is the most stable level. It forms the bulk of English vocabulary and its “common core”. It includes field-nonspecific words. A neutral layer is the source of polysemy and synonymy and renders itself for the word-formation processes.

**b. Literary layer:** It consists of:

1. common literary words (used in writing and polished speech); and
2. special literary words, which include terms and learned words (terminology of sciences), poetic words (highly elevated vocabulary), archaic words (obsolescent, obsolete, archaic proper), barbarisms, and foreign words (foreignisms), literary/terminological coinages (including nonce-words).



**C. Colloquial layer:** It contains words that have lively spoken character: common colloquial words, special colloquial words which include slang (e.g., college slang, rap slang, military slang), jargon, professional words (e.g., journalese), dialectal words, vulgar words, colloquial coinages (nonce-words).

Leech and Short (1981, pp. 78-79) divide lexis into five lexical categories:

1. General. This category covers the notions whether the vocabularies are simple or complex, formal or colloquial, descriptive or evaluative, and general or specific.
2. Nouns. This category explains whether the nouns are abstract or concrete and what kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)
3. Adjectives. This category covers all answers of these following questions: Do they occur frequently? What kinds of attributes do they embody (physical, emotional, visual, color, etc.)? Do they occur in comparative or superlative forms? Do they occur singly or in groups?
4. Verbs. This category explains how frequently verbs are used; whether they are linking, transitive or intransitive;



whether they are stative (referring to states) or dynamic (referring to actions, events).

5. Adverbs. This category covers the kinds of meaning they (adverbs) have (i.e. They may describe manner, place, direction, frequency, or degree) and in what form they occur (in comparative or superlative forms).

In the simplest thought, the lexical structure deals with the words, phrases and clauses of a text. Wren and Martin (2000, p.3) explain that the discussion of “word” is about part of speech which consists of noun, adjective, pronoun, verb, adverb, preposition, conjunction, interjection. As for phrase, Rozakis (2003, p. 102) proposes that a phrase is a group of words that functions in a sentence as a single part of speech. About clause, Langan (2003, p. 100) states that a clause is a group of words that has a subject and a verb and must express a complete thought. The further discussions of word, phrase and clause are as follows:

#### **a. Lexical Items (words)**

Every verbal language is composed of words as its vocabularies. O’Grady and Guzman (1997, p. 132) define “word” as the smallest free form found in language. The word is the most familiar unit compared to all units of linguistic analysis. The word can be a linguistic form that has one morpheme like a bed, table, etc and it can also be a linguistic form



larger than one morpheme like boyish, walked, books, slowly. Further, Nation (2001, pp. 11-21) states that there are four kinds of the word in a text:

1. High-frequency words. These words are almost 80% of the running words in the text;
2. Academic words. Typically, these words make up about 9% of the running words in the text;
3. Technical words. These words make up about 5% of the running words in the text;
4. Low-frequency words. These are the words of moderate frequency that did not manage to get into the high-frequency list. They make up over 5% of the words in an academic text.

In general, words are divided into several parts of speech or word classes. Katamba (1993, p. 19) states that “word” can also be seen as a presentation of a lexeme that is associated with what so-called part of speech. The part of speech includes noun, adjective, verb, adverb, pronoun, preposition, conjunction. These words construct phrases then clauses to establish the syntactic unit of the sentence. Wren and Martin (2000, p. 3) state that a phrase is a group of words that makes sense but not a complete sense. It functions as a single unit in the syntax of a



sentence. Jack Richards (1985, p. 39) explains that a phrase does not contain a finite verb and does not have a subject –predicate structure. According to Wren and Martin (2000, p. 5), the types of phrase are as follows:

### 1) Noun Phrase

A noun phrase is the main construction which can be the object, subject, or complement of a clause. It must contain a noun or noun-like word (such as a pronoun) which is the main element, and which is called the head. It may contain other elements, either before or after the head. These could include pre- determiners, determiners, post-determiners, pre-modifiers, and post-modifiers. The examples are: *The dog; The black dog; and The all black dogs.*

### 2) Adjectival Phrase

These are usually formed from an intensifier, followed by the head (an adjective). Examples include very happy, not too awkward, and cold enough. They may also be formed from an adjective and a verb construction, such as *easy to please, loath to do it.*

### 3) Adverbial Phrase

These are intensifying expressions formed from an intensifier (optional), followed by the head (an adverb), followed by a post-modifier (optional).



Examples would be: *terribly slowly, very happily indeed, exceptionally carefully, completely utterly dangerously, quite often and very soon.*

#### 4) Prepositional Phrase

These are formed from the head (a preposition), followed by a noun phrase. The examples of prepositional phrases are *in the teapot, on the bog, and round the bend.*

#### 5) Verb Phrase

These are formed from some verbs and those verbs may contain important grammatical information, such as tense, number, active or passive voice and so on. One or more auxiliaries may precede the head (a verb participle, shown in bold below). Examples would be: *has died, may have gone, might have been listening.*

### 2.5. Textual Features

The English translation of the Arabic text, unlike the Arabic translation of the English text, shows the frequent addition of information to the Arabic text especially about cohesive devices.

- Personal reference



The implicit pronouns and even possessives are always being added to the English translation of the Arabic ST. Whereas some other pronouns in the English utterance may be deleted in Arabic translation

- Comparative Reference

Intensifiers such as “even and quite” are being added to the English translation of the Arabic ST or the Arabic translation of the English ST.

- Thought connectors

The use of additional thought connectors in the place of wa (and) or, where no connector is used in Arabic is always applied in English/ Arabic translation. For example: the addition of such cohesive markers to the English texts is a sign of preference for explicitness in English style such as “thus, therefore, so, because..... etc”. were added to the English texts when in fact they are always not present or implicit in the Arabic texts.

- Deletion

Sometimes the indirect speech phrases were deleted in the Arabic translation of the English ST. Also, some forms of address that are used in Arabic for respect were sometimes deleted in the English translation of the Arabic ST.



- Evaluative markers

Evaluative markers such as *inna*, *laqad*, etc. which are frequently used as a stylistic feature of Arabic writing are deleted in the English TT.

- Collocations

Collocations depend on the compatibility of words. A coherent set of words relating to a particular topic or activity (especially in literary works) giving unity to a text. This doesn't mean that there are no incompatible collocations but they can be united via juxtaposition providing ironic contrast. The collocation in a sentence like a ship coursed the seas projects a physical image. Collocations in the Arabic text were erroneously translated and/or paraphrased rendering the textless effective.

- Register

The level of formality has to be maintained in translation to reflect the author's message effectively.

### **Context and Cohesion**

Under cohesion, ways in which one part of a text is linked to another are considered: for example, the ways in which sentences are connected.

This is the internal organisation of the text. Under context we consider the external relations of a text or a part of a text, seeing it as a discourse



presupposing a social relation between its participants (author and reader; character and character, etc.), and a sharing by participants of knowledge and assumptions. Dealing with cohesion needs answering questions like: Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? ; Or does it tend to rely on implicit connections of meaning? ; What sort of use is made of cross-reference by pronouns (*she, it, they*, etc.)? by substitute forms (*do, so*, etc.), or ellipsis? Alternatively, is any use made of elegant variation – the avoidance of repetition by the substitution of a descriptive phrase (as, for example, ‘the old lawyer’ or ‘her uncle’ may substitute for the repetition of an earlier ‘Mr. Jones’)? Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field? Context answers for concerns like: Does the writer addresses the reader directly, or through the words or thoughts of some fictional character; what linguistic clues (e.g. first-person pronouns *I, me, my, mine*) there are of the addresser–addressee relationship; what attitude the author implies towards his or her subject; if a character’s words or thoughts are represented, is this done by direct quotation (direct speech), or by some other method (e.g. indirect speech, free indirect speech)? It also sees if there are significant changes of style according to who is supposedly speaking or thinking the words on the page.



In the foregoing discussion, the researcher has tried to state review of research studies that deal, in one way or the other, with style and stylistic analysis. Also, subject of discussion in this chapter is the how to go about analysis. Since it might not be possible to have a similar criterion to analyze literary works, the researcher intends to use the approach suggested stylistic categories to analyze the selected short stories by Munro. Accordingly, the researcher bases his analysis on lexical categories, grammatical categories, figures of speech, and cohesion and context. In the next chapter, the researcher will apply the lexical categories and grammatical categories as frameworks to analyze the short stories of Munro, respectively.

### **Chapter Three:**

#### **Analytical Perspective and Style Description**

##### **3.1. Introduction**

In this chapter, the Arabic novel *مثل صيف لن يتكرر* by Mohamed Berrada and the translated English version, *Like a Summer Never to Be Repeated* are investigated by the researcher to find the similarities and



differences between the two styles and how the author's style can be transferred into another language. Barrada uses various literary devices in his narration that describe his tendency in dealing with his novel which is inspired by his real experience of being a student in Egypt. His style is distinguished by using slang language in his character's dialogues but he uses classical Arabic by his narrator.

### **3.2. Stylistic Analysis**

The stylistic analysis of the literary text can better be conducted after breaking the text into multifarious components and categories. Fry (1985) maintains that "... every word, every image, even every sound made audibly or inaudibly by the words in making a tiny contribution to the told movement ..." (p. 402). It is these tools, techniques, and figures of speech that help a reader to visualize the fictional world the writer has envisaged. However, language is a dominant factor to determine the style of a writer. Besides, the choice of words, groups of words, or type of words not only provide a clue about the uniqueness of an author but it can also be treated as a variable vis-à-vis the availability of a vast variety of words and freedom of choice. As lexical words denote the expression of a writer, grammatical words formulate the syntactic framework of the text/sentence. In the light of the above principles, lexical analysis is



carried out to know how the writer has used linguistic features to serve the thematic and literary cause.

Leech and Short (1981, pp.75-82) argue that the categories for the checklist are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. Short (1996:356) in his book entitled 'Exploring The Language of Poems, Plays, and Prose', also cites the checklist that was mentioned by Leech and Short. It says that going carefully through the checklist will mean you collect some data which will turn out not to be of real interpretative interest. Clearly, it would be sensible, when you write up your analysis, only to present the findings which are significant, in the sense that they bear reasonably applied directly on your account of the text. This does not mean only presenting the finding which supports your interpretation. One also needs to take into account significant details or patterns which appear to work against your view. As a consequence, one may modify his interpretation, or admit finally that you can't successfully integrate interpretatively what you discover.

### **3.2.1. Lexical Categories**



A lexical category is a syntactic category for elements that are part of the lexicon of a language. These elements are at the word level. Leech and Short (1981, p.75) divide the checklist for the lexical categories into five points: general, nouns, adjectives, verbs, and adverbs.

As it was put in the general remark above, the vocabularies that are used in the original text and the target text are very simple in a way one can understand them easily without further reference to the dictionary. Since most of the setting is reflecting everyday language in Cairo at that time. Even though most words used are all formal, many colloquial, or even better, vulgar words are used, like for example:

الشاي يا بهوات (وعندما تأكد من فرارهما) صاح بأعلى صوته الشاي يا

أولاد الكلب! (p. 13)

“your tea, sirs,” and then shouting (when he was sure they were trying to escape), “Your tea, you sons of bitches!” at the top of his voice. (p. 7)

The reason for using these words is to reflect the real-life usage of language in this local place among ordinary people with their simple and poor lifestyle.

Some names that are specific to the Arabic and Egyptian culture are mentioned, for example,



- وراء جامع الأزهر، توغل في زقاق جانبي واتجه نحو سقاية لماء السبيل

حيث بنات ونساء يملأن قِلا من الفخار الداكن. (p. 23)

Behind the Azhar Mosque he went down a side street,  
toward the fountain where girls and women were  
filling dark earthenware pitchers. (p.16)

Azahr Mosque is one of Muslims Sights in Egypt which gives the description its localization with the use of the word زقاق جانبي which is translated to the word “side street” but in fact to use “side alley” to give this Egyptian scene its effect as in the original text.

أشياء كثيرة جعلت من صيف ١٩٥٦، عند حماد، صيفا متميزا بأجواء  
المشرقة وذكرياته القرمزية المنعشة للأمال. كان الإعلان عن استقلال  
المغرب في مارس ١٩٥٦ قد دخل حيز التنفيذ، وكان امتحان التوجيهية  
(البكالوريا) قد مر بنجاح ثم جاء الإعلان عن تأميم قناة السويس في شهر  
يوليو ليتوج الأحداث ويرسم لها طريقا.

Many things made the summer of 1956 a special  
summer for Hammad, with its radiant atmosphere and  
optimistic memories. The declaration of Moroccan  
independence in March 1956 had begun to be  
implemented and he had passed the twjihiya  
(baccalaureate). Then came the announcement of the



nationalization of the Suez Canal in July to crown

these events and determine their path.

Berrada links his narration with historical events as we see above which gives to his work deep insights and reflections. The same thing is followed by the translator to give her work the spirit of the original text.

### • Nouns

The general tendency of the author is to describe that nouns and adjectives are used more than verbs and adverbs. The author focuses on description more than creating actions as in:

### Original Text:

تميزت الأسابيع الأولى بالاستثارة والحرص على حضور جميع المحاضرات  
وزيارة المكتبة بانتظام لقراءة المراجع، وكانت عملية التعارف مع الطلبة  
والطالبات تتم ببطء، إذ لم تكن هناك حفلة مخصصة لذلك. وقد لاحظ حماد  
وبرهوم أن مستوى الجمال بين الطالبات هو دون الوسط أو يقترب منه  
بصعوبة. وكان هناك طلبة من مصر والسعودية والأردن وسوريا وماليزيا  
ولكن التواصل شبه منعدم وكل واحد يكون شبه جزيرة منغلقة. ولم تكن  
طريقة التدريس، عند معظم الأساتذة، تسمح بمشاركة الطلبة في المناقشة  
وتقديم عروض تظهر طريقة تفكيرهم. ويذكر حماد أن الدكتور شوقي ضيف  
كان يمضى الحصة كاملة في إملاء محاضراته عن تاريخ الأدب، وهو ما



جعل برهوم، فى فصل الشتاء، يتقاعس عن المجئ للحصة الأولى ويطلب من

حماد أن ينوب عنه فى كتابة المحاضرات. (p. 45)

The previous extract clearly shows that a major grammatically word class is taken by noun (more than 70%). The writer has used the proper noun mainly to refer to the major characters; Hamad and Barhum (حماد، برهوم) because the story is mainly revolve around Hamad and his two close friends and some other minor characters that are mentioned through the novel due to their relationship with Hamad. Also proper nouns of countries, majorly Egypt and Morocco and other countries as Saudi, Jordan, Syria and Malaysia are mention several.

#### Translated text:

The first few weeks were characterized by excitement and eagerness to attend every lecture and visit the library regularly to read reference books. The process of getting to know other student was slow as there was no occasion designed to facilitate it. Hammad and Barhum noticed that the level of beauty among the female students was below average, or approached it with difficulty. There were students from Egypt, Saudi, Jordan, Syria, and Malaysia but communication was almost nonexistent. Each person



was like an island. The teaching method of most teachers did not permit students to participate in the discussion or present their thoughts. Hammad remembered how Dr. Shawqi Daif would spend the whole period dictating his lectures on history of literature, so in the winter term Barhum stopped attending this elementary class and asked Hammad to take notes for him. (p.39)

Translator follows Berrada in using many nouns and even gerund to achieve the same goal of the author of narration in describing and create this Egyptian atmosphere.

- **Adjectives**

By investigating the Arabic text, it can be seen that adjectives are the third mostly used grammatical word class in the novel. Most of the adjectives describe an object or a person, thus, mostly they are visual as in:

Original Text:

فى أسوان، رأى حماد النيل يتدفق كثيفاً، زاخراً مثل بحر صغير يصخب ومن حوله السهول والغيط والأدغال والصخور الصلصالية، وامتدادات النهر المكتنز الأرداف وهو يتابع رحلته نحو الجنوب. كأنما ذاكرته، فى ذلك اللقاء



الحافل بلوحات حضارة باذخة الجمال، رقيقة الذوق، تكابر في أن تتقبل تلك الذخيرة التي كانت تجهلها لأنها لم تعاينها من قبل، رأى العين. غير ان حماد وهو يتطلع الى تلك المعابد والتماثيل والرسوم والمسلات، أدرك أن رحلته الى مصر لم تكن مجرد نزوع الى استكمال صورة كان يعرف بعض ملامحها، بل هي رحلة نحو المجهول الذي يستعيد حضوره محملاً بأسئلة جوهرية صاغها الإنسان وهو يخطو، في فجر التاريخ، على ضفاف النيل. (p. 44)

This kind of descriptive paragraph is repeated within the novel whether to describe places, persons and economic, political or even cultural features in Egypt or Morocco.

Translated Text:

In Aswan, Hammad saw the Nile flowing in torrents, swelling like a raging sea, surrounded by plains, fields, thickets, dry clay rocks, and the froth of the surging river as it followed its course southward. It was as though, in this encounter full of pictures from a beautiful, refined civilization, his memory was striving to take in the treasure, which was new for him, having never set eyes on it before. As he gazed at the temples, statues, inscriptions, and obelisks, he understood that his journey to Egypt was more than



endeavor to complete a picture of which he knew some features; it was a journey into the unknown, whose return to presence brought with it essential questions, first formulated by man as he walked the banks of the Nile at the dawn of history.

Phillips follows Berrada's style creating equivalent effect on the target reader to live such experience of being in Aswan and even through the novel when he describes anything else. Berrada employs language effectively to reach his goal showing his proficiency of Arabic although learning Arabic was not allowed too much in his country before independency.

Original Text:

أحس بالوحدة وبالمواجهة مع أسئلة لا يملك لها جوابا. قرر أن يخرج من عزلته فاقترب من فتاتين إحداهما لها عينان سوداوان باسمتان جاذبتان، ووجهها الأسمر يجعلها مسممة كما يقول المصريون. عندما حاذاهما بدأ يتكلم بالفرنسية. (p. 64)

Translated Text:

He felt lonely and faced with questions he did not have the power to answer. He decided to come out of his seclusion and approach two young girls, one of



whom had black smiling eyes and a tanned face, rendering her mesamsema—delicate featured—as Egyptians say. When he was alongside them he began talking in French. (p. 55)

Berrada continues in his style of using many adjectives as we see above. Phillips follows him even she adds the adjective “young” to “girls” although it is not used in the original but it adds to the meaning. In the same time, she drops the adjective جاذبتان which is essential to add Berrada’s touch of extra descriptive way of anything. Berrada as usual use the colloquial terms of Egypt as “mesamsema” describing it as one of words Egyptians use to describe pretty women. Phillips follows him at this point.

Original Text:

كانت فى العقد الرابع من عمرها، بشرتها السوداء مصقولة ووجهها المستطيل يتميز بعينين صغيرتين بؤبؤهما لا يكاد يتوقف عن الحركة مع ابتسامة توهم الرأى بانها تصدر مباشرة من العينين. تلقائيتها فى الأوج ولامها سكر بلكنته الخفيفة المعهودة عند النوبيين المتمصرين... دائما ترتدى جلابية سوداء مع طرحة من نفس اللون، ولا تظهر الألوان الزاهية إلا عندما تخلع الجلابية. تكاد تكون قصيرة القامة شيئا ما، لكن ديناميتها تضى على حضورها امتدادات تملأ الذى تتحرك فيه. (p. 67)



Um Fathiya was in her forties. Her black skin was smooth and her long face was distinguished by small eyes whose pupils rarely stayed still and a smile to issue straight from her eyes. Her manner was natural and she spoke sweetly with the slight stutter that was common in Egyptianized Nubians... she always wore a black gallabiya and a veil of the same color; bright colors were only seen when she took it off. She was quite small but her dynamism meant she filled the room. (p. 59)

The previous extract is another descriptive paragraph which are always repeated through the novel. Here, Berrad describes Umm Fathiya which he wrote a whole chapter for her. She was his servant but he found in her mixture of two cultures with her black color skin and simplicity. He describes his way of wearing with a lot of colors hidden by black gallabiya the same state of her soul. He describes her soul which adds joy to any place. The translator gives her the same amount of interest following the author to create the same effect on target readers to imagine this Nubian woman.

- **Verb**



Verbs are the next frequently used grammatical word class next to nouns. The verbs carry an important part of the meaning majorly showing actions instead of states. In the following example, there are more verbs than any other pages:

عندما عاد حماد الى القاهرة فى سنة ١٩٦٤ لبضعة أسابيع، حرص على أن يزور أم فتحية. لم تكذ تصدق وبدأت بالعتاب: كده برضو ياسى حماد. جواب واحد فى السنين دى كلها...ده ماكنش عيش وملح، والعشرة ماتهن إلا على أولاد الحرام. يقبل حماد رأسها ويعتذر بالمشاغل والبحث عن الاستقرار وأنها دائما حاضرة فى المخيلة والقلب، ويقدم لها قفطانا مغربيا مشغولا بالسفيفة والقيطان ويلح عليها أن ترتدية ثم يضع فى وسطها حزاما أصفر معمولا من خيوط الصقلى، فتبدو أم فتحية: جميلة زاهية مثل بورجوازية مغربية، ويقول لها ضاحكا: خلاص حنصورك وحنذور لك على عريس عندنا! (p. 73)

Translated extract:

When Hammad returned to Cairo in 1964 for a few weeks he was eager to visit Umm Fathiya. She could hardly believe it and began scolding him, "Is this acceptable, Hammad? Only one letter in all these years...Didn't we know each other well? Living together is not taken lightly except by the illegitimate." Hammad kissed her forehead and made excuses about work and looking for somewhere to settle and



assured her that she was always in his mind and heart. He gave her a Moroccan kaftan of brocade and lace and urged her to put it on. Then he put a yellow belt made from Sicilian thread around her waist, so that she looked “beautiful and radiant like a bourgeois Moroccan woman.” He laughed and said to her, “Don’t worry. We’ll take a photo and look for a groom for you!”

Although verbs create actions and meaning in general, they are used less frequently than nouns and adjective with no dynamic effect just to add to the descriptive style of Berrada.

- **Adverbs**

Adverbs are the least used in the grammatical word classification which the writer has very little use of them as the small number of used verbs. There are little used adverbs manner than the rest of adverbs, i.e. place, time and degree adverbs.

- ميدان باب الحديد، شهر أغسطس، الشمس في منتصف النهار ترسل لهبيها  
اللافح وهو يخرج من محطة القطار بمدينة القاهرة حاملا الحقيبة بيد وباليد  
الأخرى صندوق من الكرتون به بدلة لونها كحلى غامق اشتراها ليلة سفره  
من باريس الى روما.



- Bab al- Hadid square. August. The midday sun blazed as he stepped out of the train station in Cairo, his suitcase in one hand and a cardboard box containing a dark blue suit he bought the night he left Paris for Rome in the other.

Berrada uses place and time adverbs extensively as he intends to document every small detail with place and time as we can see the usage of dates as in:

- On July 13, 1955 (p.3)
- The summer of 1956 (p.22)
- The nationalization of the Suez Canal in July. (p.22)
- On the morning of July 26 there was unusual activity in the town. (p.230)
- Especially on school trip to Luxor and Aswan in the spring of 1956.(p. 34)
- ... that touches his imagination in 1956. (p.35)
- When Hammad met Wahid in Paris in 1971.(42)
- As part of his adventures outside university, the first performance he attended, with his friend Abduh, of Umm Kulthum in 1957, when she sang “whom should I go to?”. (p.44)
- Hammad visited Cairo University again in December of 1971.



- During the summer of 1995, I was invited to an evening gathering of a widow and her three grownup sons.

By tracing all these dates, we can see that he has managed to reflect many of political, social and cultural features of all these years effectively. On the other hand, the usage of places is also extremely to achieve the author's aim of real description which makes readers to live the whole story as in:

- Bab al-Hadid Square, the train station in Cairo, Rabat, Casablanca, Marseille, Paris, Rome (p.3)
- ... to travel to Cairo, ... if he chose Cairo rather than Damascus. (p.4)
- The North African Lodge brought together students from Algeria, Tunisia and 'Marrakech'. (p.7)
- Did he really take him...to Qasr al-Nil Casino.... (p.13)

In fact, the most repeated places are Cairo and Morocco all the novel as the author's feelings of belonging to both. The fact that the writer used lesser adverbs indicates that the dynamic verbs are used with lesser modifiers to express the actions that are being taken place.

### 3.2.2 Figures of speech



The writer uses repetitions and parallelism to foreground some of the ideas in the novel as in the repletion of the word استقلالية which means independence as in the following line which are taken from on page:

Original extract:

وأتساءل عما إذا لم يكن هذا التحجيم المجحف للحقل الثقافى المصرى راجعا الى غياب استقلاليتته عن السلطة السياسية. صحيح أن استقلالية الحقول الثقافية فى اوروبا متصلة بتطورات اجتماعية وسياسية... لكن ذلك لا يمنع من إعادة طرح استقلالية الحقل الثقافى من منظور مختلف... دور المبادأة والسعى لتحقيق الاستقلال النسبى عن السلطة... يكون أفق استقلالية الحقل الثقافى مرآة... ليس استقلال الحقل الثقافى غاية فى حد ذاته (p. 151)

Translated Text:

I wonder whether the wrongful diminishment of the Egyptian cultural sphere is not the result of its lack of independence from political power. The independence of the cultural scene in Europe and other countries is linked to internal social and political developments...but this should not prevent us from approaching the issue of the cultural sphere's independence from a different perspective ... the role of taking the initial steps and striving to achieve



relative independence from the state...the  
independence of the cultural sphere is not a goal in  
itself. (p. 133)

## Simile

what we are going to see here is language used in a figurative way that gives extra meaning using figures of speech in the novel (from those selected chapters). Looking at it generally, the writer used more of simile than any other figures of speech, let's see some of it.

Using **like** as in:

- مثل أم فتحية: عروس من الزنج عليها قلائد من جمان (p. 67)

- **Like** Umm Fathiya: a black bride adorned with pearl necklaces.  
(p.58)

- الأيام مثل ثعبان، تتحوى وتلف الناس فى دوامتها دون أن تترك لهم سوى الذاكرة بمخزونات  
جديدة. (p. 73)

- **Like** a snake, days curl up and wrap people in their vortex leaving nothing behind except new memories. (p.64)
- Each person was **like** an island. (p.39)

We can observe some kind of allegory (extended metaphor) as in:

أعتبر القادم الجديد الى مكان الحفل بمثابة المثقف الذى يسمح له بأن يرتاد  
أروقة السلطة ضمن لعبة تمتص جهده وإخلاصه وعطاءه لتحوّله إلى زبد



يطفو على السطح قبل أن يتلاشى. وقانون اللعبة واضح وصارم يقوم على منع المثقف من استعمال الرصاص النافذ ودفعه الى استعمال أسلحة ضرب مغشوشة لا تغير الأشياء القائمة. (p.154)

In my interpretation of "The Game"—which was not the only one— I saw the newcomer to the party as a symbol of the intellectual who is excluded from the tents of power in a game that soaks up his effort, integrity, and talent and turns him into froth that rises to the surface then disappears. The rules of the game are clear and harsh, and designed to prevent him from using the effective bullet and force him to use debased weapons that can't change the existing order in any way. (p. 136)

ومن منظور التأويل نفسه الذى يجعلنى أتخيل السارد مثقفاً، يكشف نص "سمادير" عن عبثية العلاقة التى تفرضها السلطة على المثقف لتحوّله الى مجرد عنصر ديكور، والى مجرد ذبابة لا يأبه أحد لطنينها وسط أروقة السلطة المتدثرة بقوة التكنولوجيا ومظاهر الترف. (p. 155)

From the perspective of an interpretation in which the narrator symbolizes the intellectual, the text of "Hallucinations" reveals the futile relationship imposed on the intellectual by authority to turn him into a



merely decorative element, a mere fly whose hum no one pays any attention to within tents of authority draped in technological power and expressions of luxury.

Different linguistic features are used to distinguish Barrada's style at structure levels or at the usage of language to create such a mix between Egyptian dialect and Moroccan as in:

Extract :

- توقف قليلا ليسرح مع خواطره (p.9)

He paused for a moment and let his thoughts wander (p.3)

The two sentences have the same structure although the tool of conjunction is different. The Arabic is a compound sentence using "و" in "ليسرح" to show the reason of his pause whereas the English sentence uses "and" to add the more extra information. The subject of the second clause in both sentences is the same; it is the subject of the first sentence so it is omitted.

Extract:

- ياه السما بتندع

- الكلمة اللي حضرتك استعملتها دي كلمة فصيحة

- نعم؟



- عاوز أقول أن ندع دى أصلها نذع الماء أى خرج وبان
- آه، بالنحوى يعنى؟ ياعم احنا مالنا بتندع دى كلمة اتعلمناها مع الكلام...وأنت عارف لا بنسأل دى فصيحة والا لأ عامية... إلا قولى امال، عندكم بيقولو على بتندع دى إيه؟
- احنا بنقول السما تتبخ وهى أصلها عربى برده
- لا بقى، اسمح لى البخبخة عندنا حاجة ثانية خالص...)(p. 125)

Translation:

- The sky is spitting
- The word you just used, sir, is classical.
- Excuse me?
- I was going to say that nadha'a comes from nadha'al-ma to drip water, to come out and become clear.
- Oh, in grammatical Arabic, you mean? Sir, we prefer tanda', which we learn with spoken language. You know we don't ask if a word is classical or colloquial. Tell me, what do you say for tanda?
- We say the sky is spraying—tabukh—which is an Arabic word too.
- Really. Forgive me, but that means something else for us. (p.111)

Berrada by his descriptive way create a portrait in readers' mind about Egypt during all the years he depicts as in:

- His memory had accumulated from films like Long live love, forbidden love, and love and Revenge and songs by Abd al-Wahhab, Farid al-Atrash, Asmahan, and Umm Kulthum. The



names of certain writers—Taha Hussein, Tawfiq al-Hakim, and Ahmad Lutfi al-Sayyid. (p.4)

- He looked right and left and turned around, following the brown figures in gallabiyas of all colors with cotton skullcaps on their heads despite the heat, the women, who were mostly wearing black milayas, and a few men in European-style suits and red tarbooshes. It was a very different mix to the one he had left behind in his own country. There was also the yellow tram that cut through the middle of the square. (p.4)
- I think it is possible to distinguish between two different moments in Egyptian cinema, which can be called “Shadiism” and “Shahinism” (after the director Youssef Chahine). (p.142)

He gives deep description of all side of life in Egypt during all the years from 50s to 90s as he shows employing his unique style. Christina Phillips, the translator of the novel, follows Berrada’s descriptive style preserving the original message creating the same effect on target readers as first readers.



## Conclusion:

### Findings and Recommendations

This section exhibits the conclusion and the recommendations that the researcher reaches through the use of the descriptive analytical approach for the two selected versions of the same novel; Arabic version and translated English version.

### Conclusion and Discussion

This thesis compares the original text of Berrada's novel *مثل صيف لن يتكرر* with Phillips' target text, *Like a summer Never to be Repeated*, in English stylistically to show how Berrada has created his message practically his hidden message and how Phillip transfers this message into another language. This study shows similarities and differences in using language and structure. In doing this task, the translator tries to follow the author's style to some extent but this cannot be fully applied due to many aspects literarily, linguistically, and even culturally. In fact, Barrada not only portrays his culture but also the Egyptian culture. Although both



cultures are related to the Arabic world but still contain many differences which are clearly shown between Barrada's lines. The reader will never also forget the Egyptian Nubians woman "Umm Fathiya" whose name is used as a section's name with rich details about her life. The translator has a great experience in reflecting the Arabic culture in his translation as she translated Naguib Mahfouz's *Morning and Evening Talk* (AUS Press, 2007) and others as documented in the cover of his translated version. Phillips has managed to her work the spirit of the original text as shown in the analytical chapter.

Barrada assets that his moving from one city to another in Morocco as Fez, with its legendary presence, shaped the features of his literary experience and his cultural and political interests. This city to which he moved as a child - after the death of his father and the marriage of his mother - he lived in the custody of his uncle, and he was educated in an Arabic school, and his perceptions were opened to climates, rituals and dialects, which he was not familiar with in Rabat. He says in one of his interviews: "Fez is another image of Andalusia, with its music, dialogues and delightful rituals. In this city I picked up the secret of storytelling and narration, for my uncle was a special type storyteller". In Rabat, to which he returned at the age of nine, his political sense has waked up early in a country that is subject to French colonialism on the



one hand, and the power of an oppressive king on the other hand, in addition to struggle movements that seek to create another space for the country. This image was fully completed in Cairo in the mid-fifties. The young Moroccan student found himself in the midst of the tumultuous ideas, and the intellectual and revolutionary transformations that Abdel Nasser was going through. Furthermore, he discovered a world in ruins with life, political and literary movement as he said "Cairo is a critical threshold in my life. In this city, I lived linguistic and oral pluralism, the magic of Egyptian films, the first emotional relationships, the songs of Umm Kulthum and Abdel Wahab, libraries, and Taha Hussein." This period which has been monitored by Barrada in section under the title "*Like a Summer Never to Be Repeated*". A mixture of nostalgia, confessions, anecdotes and ironies is highly depicted that is engraved in his memory and never be erased from his reader's memory, as if it was a black and white tape. The duality of remembering and forgetting is the essence of Barrada's novels.

### **Recommendations**

After attempting to explore and identify literary devices and marking their effect on meaning and interpretation and after showing distinctions between the two writers; translator of literary works is intended to be



treated as a writer as he writes a new version of the original work; the researcher finds it possible to assume the following recommendations.

1. The stylistic approach is pedagogic which is helpful to broaden the area of analysis in literary texts as well as for students to learn the language from different points of view other than literary criticism.
2. The researcher recommends readers to notice the differences in styles which can lead to different meanings each according to his/her attitudes and beliefs or values.
3. The researcher would like also to take this opportunity to invite those who are new to this work to read and enjoy these short stories applying such strategies of comparison to deeper understanding.
4. Conduct other researches to broaden the area of study towards corpus-based analysis by manipulating other categories.
5. Conduct other comparative studies between those two writers using other categories like cohesion and context,.. etc.
6. Applying the stylistic approach to other authors.



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"دراسة اسلوبية لرواية محمد برادة مثل صيف لن يتكرر"

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**المستخلص:**

تهدف هذه الرسالة إلى تحليل رواية " مثل صيف لن يتكرر " للكاتب والناقد المغربي محمد برادة بنسختها العربية والمترجمة الى اللغة الانجليزية تحليلا اسلوبيا لغويا ، وتعتبر " مثل صيف لن يتكرر "روايته الأشهر والأكثر نبضا بواقع سيريته الذاتية . وتدور الرواية حول طالب مغربي سافر إلى القاهرة ليتم دراسته فوجد نفسه وسط تحولات فكرية وثقافية كانت تعيشها مصر في الخمسينات ويروي الطالب قصته بمزيج من النوستالجيا والاعترافات والطرائف والمفارقات التي لت تمحي من ذاكرته يمر أمام عينه كما هي ثنائية التذكر والنسيان السمة المميزة لكتابات محمد برادة الروائية كأنها شريط وتهدف الدراسة الى اظهار مدي نجاح المترجم في نقل وجهة نظر الكاتب وأي اسلوب استخدم للحفاظ على بنيان برادة الروائي وعرضة للصورة التي تشكلت في ذهنه من خلال خبرات الغربة والحنين للوطن ثم الحنين الى القاهرة بعد مغادرتها وعودته الى موطنه . وقد اظهر برادة قدرته على الابداع الروائي من خلال اسلوب وصفي خلق عالم جعل القارئ يعيش معه الرواية وكأنه يحيا ذلك العصر وجاء المترجم على أثره محافظا على الأسلوب الوصفي الطاعي .

وتنقسم الرسالة إلى ثلاثة فصول بالاضافة الى الخاتمة حيث يناقش **الفصل الأول** الدراسات السابقة والهدف من الدراسة ونبذه عن الكاتب والرواية .

**الفصل الثاني :** ويشمل على الاطار النظري للدراسة .



الفصل الثالث : ويتضمن الفصل على الجزء التحليلي في الرسالة .

أما الخاتمة فتتناول النتائج والتوصيات التي توصلت لها الرسالة

الكلمات الإفتتاحية: التحليل اللغوي ، المؤلفات ، اللغة ، أسلوب ، رواية