STYLISTIC ANALYSIS OF ARABIC AND ENGLISH TEXTS

تحليل اسلوبي لنصوص عربية وانكليزية

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ملخص البحث

الكاتب لابراز استندت الدراسة على التحليل الاسلوبي لنص عربي وانكليزي لمعرفة الطريقة التي اُستخدمت من قبل العناصر اللغوية كالصفات والاسماء وادوات الربط وغيرها لوصف الحالات الإجتماعية والثقافية التي انعكست في نصوصه. حيث يمكن تعريف الاسلوبية على انها دراسة تنوع الاسلوب في اللغات والطريقه المستثمرة من قبل المستخدمين وهذا يدل على شمولية تعريف مصطلح الاسلوبية. سيتم في هذا البحث استخدام نموذج مايك شورت لتحليل نصين. سيقدم الباحث الاعداد المناسبة والنسب المتكررة للكلمات المتعلقة بكل نص وعرض الاسباب وراء استخدام هكذا كلمات. .

Abstract

The undertaken study is based on the stylistic analysis of an Arabic text and an English one in which how the writer uses linguistic features like adjectives, nouns, conjunctions, sentence complexity to portray the social and cultural conditions of his texts. Stylistics is the study of stylistic variation in languages and of the way in which this is exploited by their users. This definition is certainly general enough as it covers that those who use the term' stylistics' would want to be covered by it. In this study, the model of Mick Short will be followed to analyze the two texts. The researcher presents in the appropriate numbers and frequency rates of the content words of each text and shows the social reasons behind using such words.

Aims

This paper aims at analyzing two texts, one in Arabic and the other in English, stylistically to show how the writer exploits his words in this colorful way.In addition, these two texts will be compared according to the results.

Introduction

The term "stylistics" is easy to define, whereas, the notion of "style" has been found notoriously elusive. Stylistics is viewed as "the linguistic study of style as an exercise in describing what use is made of language" so it can be shown that stylistics is not a discipline but it is more about a means of connection between the language and its role or reflection (Leech and Short, 1981: 13) which means to discover the reason behind using certain words by the author to express himself in a particular way.

It is known that stylistic analysis is an attempt to find the artistic principles underlying a writer's choice of language. Hough (1969:1) shows that the concept of style goes back to the very beginning of literary thought in Europe. To answer the question "what is stylistics?" Simpson (2004:2) says "stylistics is a method of interpretation in which the primacy of place is assigned to language" or it is the "analysis of the language of literary texts, Usually taking its theoretical method from linguistics, in order to undertake this analysis" (Mills, 205:3).

Analyzing a text stylistically is unlike doing other analysis like 'literary' analysis as it needs to be much more objective and rooted. With stylistics, it is known normally that the aim of the analysts is to explain how feelings can be transferred by the words of a text when people read and get them.

Ullmann (1957:23) accounts that " the tasks of stylistics are primary descriptive ." This statement suggests that stylistics is one of the descriptive ways which can never become a fully comprehensive method of literary criticism .

Key words: stylistics, linguistic features, style.

Question: how effectively the author has incorporated the linguistic features by using adjectives, nouns, verbs to maintain the thematic essence?

1.2 The Function of Stylistics

The function of stylistics is to act as a means of linking the two disciplines which are linguistics and literary criticism. Since stylistics is neither pure linguistics nor literary criticism, it can be said that a stylistician is intended to act as a linguist and as a literary critic. To link both, the job of the linguist and that of the literary critic, stylistics emerges as a connective means to demonstrate how the linguistic elements act significantly in a text to produce a intended message. Stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two. In this role, its concerns necessarily overlap with those of the two disciplines. It is for this reason that stylistic analysis shades imperceptible into literary appreciation,that is why, literary analysis seeks the assistance of stylistic analysis which means that the identification of what the reader or listener is guided in the literary text is saught by stylistic analysis (Fairly , 1979:335)Analysis of Linguistic Stylistics

1.3 The Aims of Stylistics

The aims of stylistics according to Crystal and Davy (1969:10) is to analyse language habits to identify features which are related to certain kind of social context, to explain the reasons behind using such features as opposed to other alternatives and to classify the features into categories according to their function in social context.Stylistic description of literary texts is not linguistic description by its own. Its ultimate aim is to provide of an authentic means of objectively justifiable interpretation. stylistics serves as a tool for a different purpose and it serves the purpose of the identification of an author, and the establishment of the authenticity of a work (Fairly , 1979).

1.4 Stylistics, Linguistics and Literary Criticism

Turner (1972:17) accounts "Stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively , with special attention to the most conscious and complex uses of language in literature".Linguists view literary criticism as a study which depends on the subjective impression, guesses, and individual tests, so its measures are not objective. Stylistics is seen as the first step in front of the critic, for it delivers the linguistic material of a literary work scientifically classified to help him understanding this work objectively (جبر : 1988:9).

1.5 Stylistic Devices

Foregrounding is a literary concept taken from Russian Formalism and has been translated to English as *foregrounding*. Foregrounding is a technique within literary devices in which the author creates "**defamiliarization**" through linguistic (i.e., pertaining to language) that has called readers' attention the **strangeness** of the world or the perception of the world portrayed or depicted in the literary work (http://www.enotes.com).Short stated that "a good starting point for the analysis of any poem or a text is to examine the clear foregrounded parts and provide an interpretation which connects those parts together (Short, 1996:31).Foregrounded features are considered as the parts of the text which the writer or speaker shows as essential to our understanding of what he has been

written.Leech (1970) has used the term cohesion foregrounding to call the strategy of connecting foregrounded features (Ibid:38).

2. Brief account of the author

The author is Charles Dickens. He (7 February 1812 – 9 June 1870) was an English writer and social critic. He created some of the world's most memorable fictional characters and is generally regarded as the greatest novelist of the Victorian period. During his life, his works enjoyed unprecedented fame, and by the twentieth century his literary genius was broadly acknowledged by critics and scholars. His novels and short stories continue to be widely popular People can expect, in simple terms, that the time period was filled with great contradictions and extremes, from good to bad. The topic of this opening part of the novel is the central tension between love and family, on the one hand, and oppression and hatred, on the other. (http://www.sparknotes.com/lit/twocities/quotes.html)

3. English Text

1. It was the best of times,
2. it was the worst of times,
3. it was the age of wisdom,
4. it was the age of foolishness,
5. it was the epoch of belief,
6. it was the epoch of incredulity,
7. it was the season of Light,
8. it was the season of Darkness,
9. in short, the period was so far like present period

3.1Linguistic stylistic features

The researcher will analyze the linguistic features that are stylistically relevant and for some reason attract some degree of foregrounding.

3.2.1 Lexical Features

Most of the vocabularies in the text are simple and easy to understand. But it's obvious that the author also employs many complicated and abstract words, especially the nouns, belief/ wisdom, in order to create the complex atmosphere in the story.

It can be seen from the following table that the poem consists mainly of nouns and verbs.

This text contains many open class words in the poem. Open class words are those which carry the majority of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g., the) and prepositions (e.g. in, of). Closed class words act like sentence 'glue' and link together open class words in meaningful arrangements (sentences). The following table shows how the open class words are distributed throughout the text, and whether they are nouns, verbs, adjectives or adverbs. The following table demonstrates the frequency rates of the lexical categories in accordance with the total number of the words and with the total number of the content words.

Total		Nouns		Verbs		Adjectives		Adverbs	
No	%	No	%	No	%	No	%	No	%
40	100	12	30	10	25	3	7.5	2	5

The table above shows the considerable number and frequency rate of the content words. The total number of the content words are (40).

3.2.1.1 Nouns

Nouns related to human	Nouns related to nature	Abstract nouns	
3	2	12	No
7.5%	5%	30%	%

This table indicates that the number and frequency rate of nouns (12), (30%) respectively, are the highest in the text. The nouns that are related to human with a frequency rate of 30% are higher than those nouns which related to nature with frequency 5%. This indicates that the writer depends on nature to express his ideas.

These nouns can bring visual imaginary and aid the description of the period and the things in it. Actually many of these nouns are common words and it's easy for the reader to understand them. The propose of using these vocabulary may be the author's intention to let the reader to have a authentic feel of that period and the whole society. The writer depends on or prefers using abstract nouns.

The mixture in the text of nouns belonging to these two different semantic classes could be said to account for what people perceive as an interconnection between nature and man and he uses many nouns that are related to humans like wisdom, belief and nouns which are related to the nature like darkness.

3.2.1.2 Adjective

The author uses three adjectives with number and frequency (3), (7.5) and they are dynamic adjectives which are best, worst and present.

3.2.1.3 Verb

The whole passage is in the past tense and the only verb used is the verb to be (was) to emphasize people were suffering from the situation.

3.2.1.4 Adverb

The author uses two types of adverbs which are disjunct (so far) and conjunct (in short) in the text which mean that the change in life happens quickly.
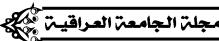
3.2.1.5 Pronoun

There are nine pronouns in this text referring to something inside the situation (endophora). All these pronouns function as cataphorically (it refers foreword to the noun).

Noun	Verb	Adjective	Adverb	Pronoun	Noun phrase	Adjectival phrase
Time	Was	Best	In short	It	The age of wisdom	The best of times
Wisdom	Was	Worst	So far	It	The age of foolishness	The worst of time

Foolishness	Was	Present		It	the epoch of belief	
Belief	Was			It	the season of Light	
Incredulity	Was			It	the season of Darkness	
Light	Was			It		
Darkness	Was			It		
Period	Was			It		
Season	Was			It		
Period	Was					
Epoch						
Age						
12	10	3	2	9	5	2
30%	25%	7.5%	5%	22.5%		

3.1.2 Lexical grouping

The foregrounding through repetition helps people to notice that almost all of the repeated words belong to a series of conceptual groups in the text: epoch, age, time. Age and epoch are synonyms indicating a particular period of time marked by distinctive features and both express remoteness.

There are many prepositional phrases are repeated (of wisdom, of belief).

Both are related to the mind and thoughts.

3.1.3 Grammar

There are no indefinite noun phrase in the poem. Every lexicalized noun phrase either begins with the definite article (the period) or has a sequence of pronouns before it.

The reason behind that is the author is referring to specific situation around him and he is talking about people's life in general.

1. **It was** the best of times,   2. **it was** the worst of times,
2. **it was** the age of wisdom,   4. **it was** the age of foolishness,

The first and second clauses were both "it was" followed by a noun phrase (four-word noun phrase) consisting of definite articles (the), an adjective (best/ worst), a preposition (of), and a noun denoting historical periods (times). In the third and 4th the utterance (it was the) construction persists, the noun phrase has shifted in its identity. The noun phrase (the age of wisdom) is still a four-word noun phrase, but the order of adjective, preposition, and noun after the definite article has been changed.

There was some kind of conflict between these two elements and this is explained in part by the above table. The two abstract nouns,(wisdom and Belief) , could belong to either category and might be seen to connect the two semantic classes. It could mean that the time was tough and some people like watching other people suffer so it's the best time for them.

Since "best of times/worst of times" is a contrast that seems impossible but is actually true (comparing the lives of the wealthy with those of the poor), it is a paradox (paradox is an idea that can't seem to be true but it is.The researcher thinks that Dickens uses the utterance (the present period) to express his life (the time he is writing in) to show that the past period is the same as the present period.

3.1.4 Foregrounding Features

The first eight clauses have began with the pronoun "it" so readers expect that the following clause would be the same. Instead, the author has used the noun "period" to inform the readers that he is talking about an important topic. Foregrounding is the identification of stylistic effect in what is salient or unexpected or abnormal in the use of language.The beginning of the text is conformed and established the same structure, so people expect the end to be with the same structure, as before. But instead people get different structure begins with the noun period. It means that the topic of this part of the text is about the time and period and the relationship (or conflict) between landscape and thought. So a predominant stylistic feature is repetition. There is a **Parallel construction** which is an identical/similar syntactical structure repeated in two or more successive sentences/clauses. Parallel constructions may be viewed as a

purely syntactical type of repetition. There are two parallel adjectives and two parallel nouns which are (best/ worst; foolishness/ wisdom). They can make a parallel meaning that is (it was the best of times because it was the age of wisdom and it was the worst of time because it was the time of foolishness.

The entire second clause could be said to rhyme (to be in a rhyme-like relationship) with the first.

Each clause found in the passage is characterizing something positive(times of light, wisdom, belief) or negative (darkness, foolishness, incredulity) about the "times". The author uses the pronoun(it) through the whole poem (cataphora) until he reaches the end and uses the noun (period) instead of it. The pronoun it refers to the noun period. This technique is used to attract the attention of the reader. The author uses a technique which is called tautology (saying the same thing twice, the word period).

(Simpson, 2004:57)

The following table shows the occurrence of foregrounding:

	Total	Repetition	parallelism	Deviation
No	31	21	8	2
%	100	67.7%	25.8%	6.45%

This table shows that the text is highly foregrounded.

Line	Repetition
(1)-(8)	It
(9)	Period
(1),(2)	Time
(3),(4)	Age
(5),(6)	Epoch
(1)-(9)	Was
(7),(8)	Season

	Total	Repetition of nouns
No	21	5
%	100	23.8%

"Short" and "far" are a pair (in short, the period was so far like present period) because they are opposites. Repetition can be lexico-structural, lexical or semantic. Lexico-structural repetition is either full or partial. Full repetition involves the repetition of a sentence structure as well as of all the lexical items occurring in it as in (it was + com.).

Partial lexico-structural repetition involves a repetition of the structure with a variation of one or more lexical items such as the word (period). The passage makes use of anaphora, the repetition of a phrase at the beginning of consecutive clauses—for example, "it was the age . . . it was the age" and "it was the epoch . . . it was the epoch. . . ." This technique, along with the passage's steady rhythm, suggests that good and evil, wisdom and folly, and light and darkness stand equally matched in their struggle. We have an important literary figure in the text which is simile (the period was so far like present period). **Simile** the imaginative comparison of two unlike objects belonging to different classes.
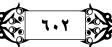
4. Arabic Text

- كان ثمّة ملك ذو فكّ عريض، و ملكة ذات وجه قبيح على عرش انجلترا, و كان ثمّة ملك ذو فك عريض، و ملكة ذات وجه جميل على عرش فرنسه. و في كلا البلدين كان السادة المتخمون يرون في مثل وضوح البلور أن الأشياء سوف تظلّ على حالها الراهن أبد الدهر...

The text

- كان ثمّة ملك ذو فكّ عريض،

- و ملكة ذات وجه قبيح على عرش انجلترا,

- و كان ثمّة ملك ذو فك عريض،

- و **ملكة ذات وجه جميل على عرش** فرنسا

- و **في كلا البلدين كان السادة المتخمون يرون في مثل وضوح البلور أن الأشياء سوف تظلّ على حالها الراهن**

...أبد الدهر

4.1 Lexical Features

	Total		Nouns		Verbs		Adjectives		Adverbs	
No	%	No	%	No	%	No	%	No	%	
30	100	6	20	6	20	6	20	7	23.3	

The table above suggests that the number of lexical content in the Arabic text (30)
is lower than the number of lexical content in the English text (40).

4.1.1 Noun

	Total	Abstract	Concrete	Collective nouns
No	11	2	5	4
%	100	18.18	45.45	36.36

The total number of content words is thirty.
The above table shows that the writer uses three types of nouns abstract, concrete, and collective nouns with number (2), (5), and (4)and frequently (18%), (45.45%), (36.36%) respectively. This indicates that the writer in the Arabic text express his thoughts using concrete nouns more than the others.
The author also use many contradictory nouns and the most important thing in this passage is that all the nouns used are concrete (الملك, الملكه), except one (الدهر).
4.1.2 Adjective
The above table shows that the number and frequency of adjectives are (6) and (20%) respectively.
That indicates that the passage is densely sparked with adjectives.The author in this text uses six types of adjectives which are عريض, قبيح, جميل, المتخمون, الراهن.
These adjective (which follow the nouns) show the contradictory meaning between two clauses. The adjective المتخمون follow the noun in the number. It is interesting that the author often links adjectives that seem contradictory, e.g. قبيح and جميل. The author wants to specify more fixed qualities relative to the nouns by using a state or condition which may be considered permanent and hence heightens the theme (the queen). The table also shows that the number of adjectives is (6) and frequency rate (20%) which is similar to the number and frequency of nouns and that reflects the stability and the descriptive sense in the text.
4.1.3 Verbs and Adverbs
Verbs and adverbs with number (6) and (7)respectively and with frequency rate (20%) and (23.3%) respectively.Verbs in this text have a number (6) of the total number (30) of the content words and all of them are with incomplete actions (كان, ظل).
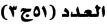## 4.2 Grammar
The first and third clauses are entirely repeated to show that they have a similar syntactic and semantic structure.
The second and forth clauses were both (وملكة) followed
noun + adjective + prepositional phrase ((ذات وجه (قبيح\ جميل) على عرش
(ism+ sifa +jar wa mjror).

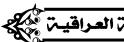| No	Clause
1	**كان ثمّة ملك ذو فكّ عريض**
2	**و ملكة ذات وجه قبيح على عرش انجلترا**
3	**و كان ثمّة ملك ذو فك عريض**
4	**و ملكة ذات وجه جميل على عرش فرنسا**
5	**و في كلا البلدين كان السادة المتخمون يرون في مثل وضوح البلور أن الأشياء سوف تظلّ على حالها الراهن أبد الدهر**

4.3 Repetition and Parallelism

Total	Repetition

		Noun	Verb	Adjective	Adverb
No	10	4	3	1	2
%	100	40	30	10	20

The table above shows that the writer uses repetition to attract the attention of the readers. The number and frequency rate of the repeated nouns (4), (40%) respectively are higher than others.

The number frequency rate of the repeated verbs are (4), (40%) respectively and that of adjectives are (1), (10%) and that of adverbs are (2), (30%).

The writer expresses his words in striking and colorful way to show his readers that he is tackling an important issues.The writer uses the same structures in the (first, third) and (the second, forth) clauses. The author uses an important technique which is parallelism (the use of components in a sentence that lend a balance in sound and rhythm as well as grammatical structure). Parallelism is defined by Short (1996: p.65) as one f the mechanism which the writers have at their disposal for controlling the associative connections which readers make. It may indicate that the kings are said to have "Large Jaws" because it is describing the harsh authoritative rule that the King of Great Britain and King of France may exhibit during that time, and how they are greedy. Dickens uses literary techniques to great effect in his novel set in two cities, London and Paris. In his opening passage, which leads to the comparisons of the kings and queens of both England and France as well as the social conditions.

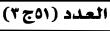## 5.The link between stylistic features and interpretation

When the reader reads the first clause of the English text, he will analyze it as a subject followed by predicate. But the second clause will change the mind of the reader because it will brings a contradictory meaning.For example, when the author describes the period which he passes through, large amount of contradictory nouns and adjectives like "wisdom, foolishness, best, worst, darkness, light, and so on" are used and the effect that they create is hopelessness and the character's emotions is out of control.When the reader reads the Arabic text, the first thing comes to the mind is that the king and queen of England are isolated but when he/she reads the clause followed, the idea will be changed as he/she gets a new angle to know better about them (he will finds that there is a relation between clauses).The author uses many attractive techniques to keep the attention of the readers.

Conclusion

This paper illustrates the usefulness of stylistic analysis as a way of exploring both literature and language. It also shows how intuitions about a text can be explored systematically and with rigor using a retrievable procedure of analysis.The Arabic texts reveals higher rates than the English text in the use of nouns (36.6%) vs. (30%), adjectives (20%) vs. (7.5%), adverbs (23.3%) vs. (5%).The English texts reveals higher rates than the Arabic text in the use of verbs (25%) vs. (20%). From the results one can conclude that the author prefers the use of concrete nouns in the Arabic text to convey his message while in the English text the use of abstract nouns are more than the concrete ones.The Arabic text reveals higher rates in the use of repetition of nouns than the English text in the frequency (40%) vs. (23.8%).

The tables of English text:

Noun	Verb	Adjective	Adverb	Pronoun	Noun phrase	Adjectival phrase
Time	Was	Best	In short	It	The age of wisdom	The best of times
Wisdom	Was	Worst	So far	It	The age of foolishness	The worst of time
Foolishness	Was	Present		It	the epoch of belief	
Belief	Was			It	the season of Light	
Incredulity	Was			It	the season of Darkness	

Light	Was			It		
Darkness	Was			It		
Period	Was			It		
Season	Was			It		
Period	Was					
Epoch						
Age						
12	10	3	2	9	5	2
30%	25%	7.5%	5%	22.5%	12.5%	5%

Nouns related to human	Nouns related to nature
Wisdom	Light
Belief	Darkness
Foolishness	
3	2
7.5%	5%

The tables of the Arabic text:

Noun	Verb	Jar wa mjroor(adverb)	Adjective
ملك	كان	ثمه	عريض
ملكه		على عرش انجلترا	قبيح
ملك	كان	ثمه	عريض
ملكه	كان	على عرش فرنسا	جميل
الساده	كان	في كلا البلدين	المتخمون
وضوح	يرون	في مثل	
ذو فك	تظل	على حالها	الراهن
ذات وجه			
ذو فك			
ذات وجه			
الدهر			
11	6	7	6
36.6%	20%	23.3%	20%

	Total		Repetition		
		Noun	Verb	Adjective	Adverb
		ذو فك	كان	عريض	ثمه
		ذات وجه			على عرش
		الملك			
		الملكه			
No	10	4	3	1	2
%	100	40	30	10	20

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