THE INFLUENCE OF ENGLISH GRAMMAR, SYNTAX, IDIOM AND STYLE UPON CONTEMPORARY LITERARY ARABIC

Yowell Yosef Aziz

A Thesis Submitted for the Degree of PhD
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University of St. Andrews

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THE INFLUENCE OF ENGLISH GRAMMAR, SYNTAX, IDIOM AND STYLE UPON CONTEMPORARY LITERARY ARABIC

Thesis submitted for the degree of Ph. D. in

July 1967

by

Yowell Y. Aziz.
DECLARATION

I hereby declare that the following thesis is based on the results of research carried out by me, that the thesis is my own composition, and that it has not previously been presented for a higher degree.
CERTIFICATION

I certify that Yowell Y. Aziz has spent nine terms at Research Work in St. Salvator's College, University of St. Andrews, that he has fulfilled the conditions of Ordinance No. 16 (St. Andrews), and that he is qualified to submit the accompanying thesis in application for the degree of Doctor of Philosophy.

[Signature]

Supervisor
STATEMENT OF TRAINING

July 1957 .. .. .. .. .. Licentiate honours on completion of 4-year course in the Department of English Studies, University of Baghdad.


October 1963 .. .. .. .. .. Granted 4-year scholarship by the Ministry of Education, Government of Iraq.

Matriculated as Ph. D. student in St. Salvator's College, University of St. Andrews.
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Finally I should like to thank my Government (Iraq) for the financial support without which the present work would not have been possible.
The following system has been followed for writing Arabic words in Roman characters:

\[
\begin{array}{ll}
\text{ا} & \text{a} \\
\text{ب} & \text{b} \\
\text{ت} & \text{t} \\
\text{ث} & \text{th} \\
\text{ج} & \text{j} \\
\text{ح} & \text{h} \\
\text{خ} & \text{kh} \\
\text{د} & \text{d} \\
\text{ذ} & \text{dh} \\
\text{ر} & \text{r} \\
\text{ز} & \text{z} \\
\text{س} & \text{s} \\
\text{ش} & \text{sh} \\
\text{ض} & \text{d} \\
\text{ط} & \text{t} \\
\text{ظ} & \text{z} \\
\text{ع} & \text{gh} \\
\text{غ} & \text{f} \\
\text{ف} & \text{q} \\
\text{ق} & \text{k} \\
\text{ل} & \text{l} \\
\text{م} & \text{m} \\
\text{ن} & \text{n} \\
\text{ه} & \text{h} \\
\text{و} & \text{w} \\
\text{ي} & \text{y} \\
\text{ء} & \text{y} \\
\end{array}
\]
The vowels used are as follows:

short vowels \( \acute{\imath} = u, \quad \acute{\imath} = i, \quad \imath = a. \)

long vowels \( \grave{\imath} = \ddot{u}, \quad \grave{\imath} = \ddot{i}, \quad \grave{\imath} = \dddot{a}. \)
ABBREVIATIONS

add. = addenda

C.O.D. = Concise Oxford Dictionary

M.E.A. = Middle East Affairs (Journal)

M.E.U. = A Dictionary of Modern English Usage

MSOS = Mitteilungen des Seminars Für Orientalische Sprachen

n.a. = no author

n.d. = no date (of publication)

R.A.C. = Review of the Academy of Cairo

R.A.D. = Review of the Academy of Damascus

ZDMG = Zeitschrift der deutschen morgenländischen Gesellschaft
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PART ONE

HISTORICAL BACKGROUND

AND EVALUATION
CHAPTER ONE

PURPOSE AND PLAN OF THE STUDY

The present work is concerned with the influence of English grammar, syntax, idiom and style upon contemporary literary Arabic. Loan-words which have been arabicized or directly adopted into Arabic have not been included in this study.

The work is in two parts. Part I treats the historical background of the influence, the native attempts at resistance or adaptation, a historical survey of the standard Arabic (a definition of this is given later in this chapter), previous studies and observations in this field, and evaluation of the material used, which covers works (books) as well as the press. Biographical notes of the authors used in this work and their association with the patterns and examples quoted in Part II are included here. At the end of Part I there is a Questionnaire answered by three of the authors treated in this work, namely Najîb Maḥfūz, ʿAḥmad Zaki, and Jabrā Ibrāhim Jabrā.

Part II deals with the actual examples of the influence; these examples have been subdivided and treated in groups, i.e. verbs, nouns, pronouns ... etc.

The method which has been followed in Part II is to discuss the modern pattern and point out its equivalent, if it exists, in the standard Arabic usage; and then examine the possibility of foreign influence in the creation of the modern Arabic pattern.

Although this study is primarily concerned with the influence of one foreign language on Arabic, i.e. the English influence, nevertheless,
very often it is impossible to tell, as V. Monteil justly states, (1) whether a certain influence is an anglicism or gallicism, on account of similarity between English and French and of the equal chance for either of the two languages to have exercised influence. In such cases both the English and the French patterns have been mentioned as possible factors in forming the modern Arabic pattern. Other European languages have played no appreciable part in influencing the formation of the Arabic used today.

The modern works which have been examined here are all taken from the 20th century authors, and are written in the modern literary Arabic, that form of language, which, throughout the Arab world is to be found in the prose of books, newspapers and periodicals. (2) These works cover the period between the two World Wars, and the post World War II period until 1965. These periods have been chosen in order that the greatest number of the examples of the influence can be collected, since during the two World Wars, and especially World War II and the period that followed, it is believed, the examples of foreign influence increased. Modern works as recent as those published in 1965 were chosen so that, as far as possible, the latest examples of the influence would be included.

The examples of modern writings quoted in this work are drawn from two main sources: (a) the prose of books - both original and translated, and (b) the Press. Examples of source (a) are taken from five writers, namely: ʻAhmad Amīn, Najib Maḥfūẓ, Mikha‘īl Nu‘ayma, ʻAḥmad Zākī, and

(1) L'Arabe Moderne, p. 311; cited hereafter as Monteil.
(2) cf. Zaki, the Questionnaire, p. 76.
Jabrā ʿIbrāhīm Jabrā. Short biographical notes of these five authors will be given later, with emphasis on tracing the European influence - mainly English, on their education and writings. Two works directly translated from English have also been included here to show the influence of translation at work. These works are: Roy Cowden’s The Writer and His Craft, translated by Jabrā ʿIbrāhīm Jabrā into Arabic with the title, al-Adīb wa ʿSināʿatuhu; and Herman Melville’s Moby Dick, translated by ʿIhsān ʿAbbās.

The press is represented by two Egyptian papers; al-Ahrām, and al-Jumhūriyya; (1) two Lebanese papers, al-Ḥayāt and al-Jarīda; four Iraqi papers, al-Thawra, al-Jumhūriyya, (2) al-ʿArab, and al-Manār, and one Sudanese paper, al-Thawra, (3) and extracts taken from the press of various Arab countries compiled by Charles Pellat under the title, 'Recueil de Textes Tirés de la Presse Arabe.' (4) The magazine, al-ʿArabī, published in Kuwait, has also been included. Two sections of this magazine have been examined, namely: the articles written by the editor, Ṭūḥmīd Zāki, who is one of the five authors examined in this work and the section called "مَرَأَة الْرَأْيِ الْعَرَبِيَّ the Mirror of Western Opinion" - extracts translated from Western press. This section has been studied as further influence of direct translation on the language of the press.

The term 'standard Arabic usage', is used throughout this work to cover all grammatical rules, expressions, and idioms which have been recognized by the traditionists, philologists and grammarians, at one stage or another during the history of the Arabic language. A study of

(1) Cited hereafter as Jumhūriyya, C.
(2) Cited hereafter as Jumhūriyya, B.
(3) Cited hereafter as Thawra, K.
(4) Cited hereafter as Press Arabe.
the standard Arabic is to be found in Part I, Chapter II:1. (1)

The history of what some writers term 'modern Arabic' starts in the 19th century. The term 'modern writings' used in this study covers the writings of 19th and 20th centuries; and the term 'modern writers' refers to the writers of these two centuries. Hence the history of some of the modern usages' goes back to the 19th century; and the term 'modern usages' means the new ways of expression found in 19th and/or 20th century.

When citing references the titles of books and periodicals have not been underlined because this has been found to raise inconveniences and complications in typing, besides being unpresentable, owing to the fact that the work has involved considerable transliteration which requires the placing of dots under certain letters like ِ, ٍ, َ, ُ, and ُّ, and underlining others, e.g. َِه, ُِه, َِه, ُِه, and ُِه.

For the sake of clarity and convenience the following steps have been followed when citing the references in this study:

(a) The name of the author appears first, followed by the title of the book. This order has been followed throughout the work except in cases where the distinction between the author and the title is clear from the text, e.g. Tadhkarat al-Kâtib by A. Dâghir.

(b) The title of the article is placed between two inverted commas, "..." to distinguish it from the title of the periodical.

(1) See p. 7.
With the above-mentioned points taken into consideration, it is hoped that no difficulty should arise from not underlining the title.
CHAPTER TWO
HISTORICAL BACKGROUND

II:1: STANDARD ARABIC

Standard Arabic, the grammar and idioms of which are mainly based on the language of Qur'ān, ceased to be a spoken language - if ever it was spoken - at the end of the 3rd century A.H. (9th century A.D.) and the beginning of the 4th century A.H. (10th century A.D.). (1) Thus the standard Arabic which the native philologists term العربية الفصيحة or العربية النصحي became the literary language as distinguished from the spoken dialects which gradually developed in the various Arab countries. From the 4th century A.H. (10th century A.D.) onward the standard Arabic was no longer considered a language into which one could be born and brought up; it rather belonged to the domain of the classical languages, and had to be learned like any other language which had ceased to be a living, native language. Thus is an exaggeration!!!

The development of the various spoken dialects and the clear-cut difference between them and the standard Arabic is mentioned by Ibn Khaldūn (1332-1406 A.D.), who writes:

اعلم أن عرف التخاطب في الأئمة وبين الحضر ليس بلغة مصر القديمة ولا بلغة أهل الجيل بل هي لغة أخرى قائلة بنفسها بعيدة عن لغة مصر وعن لغة هذا الجيل العربي الذي اعتقدنا وهي عن لغة مصر ابعد ها أنها لغة قائلة بنفسها فهو ظاهر يشهد له ما فيها من التغيير الذي يعد عند صناعة أهل النحو لنا ونا (2)

(1) Fūk, Arabiya, p. 122.
(2) Ibn Khaldūn, Muqaddima, p. 558.
It should be known that the usual form of address used among the urban and sedentary population is not the old Muḍar language nor the language of the (present-day) Arab Bedouins. It is another independent language, remote from the language of the Muḍar and from the language of present-day Arab Bedouins. It is more remote from the former (than from the latter).

It is obvious that it is an independent language by itself. The fact is attested by the changes it shows, which grammatical scholarship considers solecisms. 

Ibn Khaldūn explains that all languages are technical habits, and that the linguistic habits for the language of Muḍar (Qur'ān) became corrupt when they came into contact with non-Arabs, and that a new habit originated as a result of the contact. Ibn Khaldūn goes on to say that when the language of Muḍar ceased to be a spoken language and became confined to written literature the need was felt for studying and writing down the grammar in order to understand correctly the holy book Qur'ān:

وأنا وقعت العناية بلسان مصر لما فقد بمخالطتهم الأعاجم حين استولوا على ممالك العراق والشام ومصر والمغرب وصارت ملكته على غير الصورة التي كانت اولاً فانقلب لغة أخرى وكان القرآن منزلًا به والحديث النبوي منقولًا بلغته وهما اصلان الدين والملكة فخشي تناسيهما وانغلاه الاضهام عتبهما بفقدان اللسان الذي نزلًا به فاحتتج الى تدوين احكامه ووضع مقايسه واستنباط قوانينه وصار علماً دافعاً وابواب ومقدمات وسائل سماه اهله بعلم النحو وصناعة العربية فاصبح ننا محفوظاً وعلماً مكرياً  

(1) Translated by Franz Rosenthal, Muqaddimah, iii, p. 351.
(2) Ibn Khaldūn, Muqaddimah, p. 554.
(3) ibid, p. 555.
(4) ibid, pp. 556-557.
Concern for the Muṣar language was only felt when that language became corrupt through contact of (Arabs) with non-Arabs, at the time when (the Arabs) gained control of the provinces of the ‘Irāq, Syria, Egypt, and the Maghrib. (At that time) the (Arabic linguistic) habit took on a form different from the one it had had originally. The (Muṣar language) was thus transformed into another language. (Now), the Qurʾān was revealed in (the language of the Muṣar) and the Prophetical traditions were transmitted in it, and both the Qurʾān and the traditions are the basis of Islam. It was feared that, as a result of the disappearance of the language in which they were revealed, they themselves might be forgotten and no longer be understood. Therefore, a systematic treatment of its laws, a presentation of the analogical formations used in it, and the derivation of its rules were needed. (Knowledge of classical Arabic) thus became a science with subdivisions, chapters, premises, and problems. The scholars who cultivated that science called it grammar and Arabic philology. It became a discipline known by heart and fixed in writing ... 

Ibn Khaldūn points out that the habit of the Muṣar language is different from Arabic philology, which is a knowledge of a quality and not a quality itself. Therefore the habit of the Muṣar language cannot be acquired by learning Arabic philology and grammar only. A thorough study of the literature - prose, verse, proverbs, etc. - is necessary to acquire such a habit. To prove this point Ibn Khaldūn compares the Arabs of Spain with those of the Maghrib.

(1) Translated by Rosenthal, Muqaddimah, iii, pp. 346-347.
(2) Ibn Khaldūn, Muqaddima, p. 560.
(3) ibid.
(4) ibid.
The Arabic philologists and teachers of Arabic in Spain are closer to acquiring and teaching the (linguistic) habit than others. They use evidential Arab verses and proverbs in this connection and investigate a good deal of (Arabic) word combinations in the classroom. Thus, a good deal of (linguistic) habit comes to the beginners early in (their) instruction ...

Other people, such as the inhabitants of the Maghrib and Ifriqiyyah and others, treated Arabic philology like any other research discipline. They did not tolerate investigations of the word combinations of Arab speech. They merely provided an evidential verse with the ending vowels, or decided in favour of one rule (against another), in accordance with the usage and word combinations of the (Arabic) language. With them, Arabic philology thus came to be, in a way, one of the intellectual norms of logic and dialectics and (thereby) remote from the ways and habit of language. (2)

(1) Ibn Khaldūn, Muqaddima, p. 561.
(2) Rosenthal, Muqaddimah, p. 357.
What Ibn Khaldun says of teaching Arabic in the Maghrib and Afriqiyyah at his time would be true, later on, of Egypt under the Ottoman rule. The students of al-Azhar in the 18th and 19th centuries concentrated on learning grammatical rules and philology, the result of which was that most of the graduates of al-Azhar could not write Arabic correctly, despite the fact that they had a considerable knowledge of the grammar and philology of the language.

The Ottoman occupation of the Arab world in the 16th century A.D. marks the beginning of one of the darkest periods in the political and linguistic history of the Arabs. (1) The language of the ruling class was Turkish; the Arabic used in the government offices and official correspondence showed many borrowings from the Turkish language. Thus, Jurji Zaydān believes that what he calls deterioration in Arabic started at the time of Mamālīk during the Ottoman rule; he writes: (2)

(1) Fück, Arabiya, p. 192.
(3) Probably a printing mistake in the original text.
'The weak and the odd qualities which characterize the language used in government offices are due to the decline at the time of the Princes and Mamalik ... Naturally, a language lives as long as the people who speak it are alive, and dies with their death; it flourishes with their prosperity, and deteriorates with their decline. At the time of those Princes and Mamalik, politics, administration, arts, and sciences reached their lowest ebb in Egypt. By the end of the 18th century the written language had become very similar to the language of common people (slang) characterized by weak expression, foreign words, and colloquialism. When the French entered at the end of that century (18th) the (written) language of the learned was almost colloquial.'

Jurji Zaydán gives an example of the language written by the learned people and the graduates of al-Azhar at the time of French occupation:


It is obvious from the example above that the written language of this period became permeated with colloquialism written in a loose style with a poor attempt at rhyming.

The end of the 18th century and the beginning of the 19th century saw another important event; namely, the direct contact of the Arab world with the modern Western civilization, which brought with it ideas and inventions new to the Arabs, who felt the need to express the new

(1) ibid.
concepts and find names for the new inventions in their own language. Hence translation movement was started and missions were sent to Europe. When they returned they introduced the new ideas at home. All this affected the language. Conscious efforts were also made by a few learned people to rid the written language of what were considered weak points such as loose style, foreign expressions, and colloquialism. These efforts were based on conforming the language to the rules and grammar of the standard Arabic as far as possible and at the same time making it suitable to the new era; and the seed of what is called 'modern Arabic' was sown. Egypt, Syria, and Lebanon led the way; and among many men of letters in the 19th century who contributed to the new change in language and literature, and whose writings were to influence the people who came after them, one may mention Rifāʿa Badawī Rāfī al-Ṭahṭāwī in Egypt, Aḥmad Fāris ibn Yūsuf ibn Maṣūr al-Shidyāq and Buṭrus al-Bustānī in Lebanon.

Rifāʿa al-Ṭahṭāwī (1801-1873), a graduate of al-Azhar, was sent as preacher with the Egyptian mission to Paris. While in France, he studied the French language and acquired a good command of it. After returning home, he translated many books into Arabic. (1) The European impact on his writings is seen in that he tried to get rid of the rhymed prose and other rhetorical devices that prevailed at that time. (2)

Fāris al-Shidyāq (1804-1887), a Maronite who, after being converted to Islam, became known as Aḥmad Fāris al-Shidyāq, was a prolific writer who travelled to Europe and lived for some time in Malta, France, and

(1) For the translated works of Rifāʿa al-Ṭahṭāwī, see Anwar al-Jundi, Taṭawīr al-Tarjama Fi-l-Adab al-Muʿāṣir, p. 30.
(2) Taḥtāwī, Takhliṣ al-Ibriz, p. 47.
and Britain. His works include al-Jāsūs‘āla-l-Qāmūs, a criticism of Firuz-Abadi's dictionary, Wāsiṭa fi Ma‘rifat Aḥwāl Malṭa, and al-Sāq ‘ala-l-Sāq, an account of his travels, with critical remarks on Arab nations and others. He is one of the few Lebanese of his time who cared more for English than French. While in Malta, he translated Sharḥ Tabā‘i‘ al-Ḥayawān from English. (1)

Buṭrus al-Bustānī (1819-1883) was dragoman to the United States Consulate at Beirut. He produced his dictionary Mūḥīṭ al-Muḥīṭ, which R. Dozy found useful in the composition of his Supplément aux Dictionnaires Arabes. al-Bustānī was a member of the American mission which translated the Bible into Arabic.

Most of the writers in the 19th century were also journalists, and this is true of the three names which have been mentioned above. Rifā‘a-l-Ṭahṭāwī worked for some time as editor of al-Waqā‘i‘ al-Maṣriyya, (2) and then editor of Rawḍat al-Madāris. (3) Fāris al-Shidyāq wrote for an Arabic newspaper, al-Jawā‘ib, which was published in Istanbul. (4) Buṭrus al-Bustānī founded the newspaper Nafīr Sūriyya, a weekly al-Janna, a semi-monthly al-Jinān, and later al-Junaynāl. (5)

The fact that these writers were journalists as well, helped their influence to spread widely.

In the 19th century, people who had good command of the standard Arabic were few, and even these few did not always write in accordance

(1) Anwar al-Jundi, op. cit., p. 31.
(3) ibid, p. 115.
(5) ibid, II, p. 31.
with the grammatical rules of the standard Arabic. The eminent orientalist Silvestre De Sacy (1758-1838) writes about ɬăhţăwī’s 
Takhlīş al-Ibrīz Fī Talkhis Paris that its Arabic is not always in agreement with the rules of Arabic grammar. (1)

In the second half of the 19th century we have another picture of Arabic. Muhammad 'Abduh (1849-1905) writes:

There were two types of written prose in Egypt, both of which disliked by the (healthy) taste and disavowed by the language of Arabs. The first type was used in government offices and similar departments. This type of prose consisted of words put together in a loose and unintelligible style. Neither its form nor its matter can be traced to

(2) Muhammad Rashid Riḍā, Tārikh al-Ustādch al-Imām, p. 11.
any language in the world. Some of its remnants are still found today in the works of certain Coptic writers, and those writers who have been influenced by them; but God be praised (thank God) it is rare.

The second kind of prose was used by men of letters and graduates of al-azhar. In this, rhyming was adhered to in prose even if inane, rhythmisation and different kinds of paronomasia were affected even if in poor taste, difficult to understand, unpleasant to the ear, did not convey the intended meaning, and violated the literature and grammar of the Arabic language. Although in form it could be traced to the basic rules of the Arabic language, yet it could not be regarded as one of the accepted styles of Arabic. This kind of prose is still found today, especially in the writings of the graduates of al-Azhar.

Linguistic development takes time. Although the basis of modern usages and expressions was laid in the 19th century, it was in the 20th century and especially after World War I that these usages became tangible and increased in number. The changes in language are closely connected with the changes in education in the 20th century. In the 19th century education was the privilege of a small minority, which could produce people like Tahtawi and al-Shidyag, who had a good command of standard Arabic. On the other hand, the 20th century saw the opening of an increasing number of schools, and education became the right of the majority. To this one may add the influence of the press, the radio, the cinema, and other means of mass language-communication. The rules of the standard Arabic were not always observed; changes took place, and new methods of expressing ideas were adopted. A new form of literary Arabic, in many ways different from the prose of the 19th century came into use. This is the literary Arabic of the present day.
A study of the history of the Arabic language will reveal that it has been, throughout its various periods, in contact with other languages. As a result of this, Arabic has influenced those languages and, in turn, been influenced by them. However, the story of the foreign influences - Persian, Greek, Aramaic and Syriac - on Arabic at these pre-modern times has been discussed by various authors. (1) The present chapter will, therefore, deal only with modern times, which, as far as the Arabic language is concerned, start with the end of the 18th century and the beginning of the 19th century.

EGYPT:

It is the accepted view that the story of the Western cultural influence begins with Napoleon's invasion of Egypt in 1798. The French expedition was not of a purely military composition; it had with it a group of French savants whose main purpose was to conduct scientific research necessary for the maintenance of the French rule in Egypt. Those savants founded the Institut Français; they are also accredited with bringing into Egypt the first printing press. (2) They published the first newspapers, le Courrier D'Égypte, followed by La Décade Égyptienne, which were in French. All this resulted in the French language gaining ground in Egypt. The Western influence was continued


(2) 'Abdul Latif Ḥamza, Adab al-Maqāla, p. 50.
under the rule of Muḥammad ʿAlī. He founded schools on the European style, and brought European teachers. He sent students to study in Europe. (2) At first he resorted to Italy, but soon he returned to France, from which he recruited most of the staff needed by the army, schools, and administration. (3) He set up the first national printing press, (4) and during his rule was published the first Arabic newspaper, (5) A bureau for translation was set up in 1842. (6) Most of the books translated were from French, and they dealt mainly with scientific and technical subjects. (7) This is one reason why the French influence on Arabic literature was not felt until the second half of the 19th century. (8) With the British occupation of Egypt in the last quarter of the 19th century, English began gradually to gain importance over French. By the time of World War I a generation had come out carrying the idea of the English culture and education; whereas the French influence had begun to decrease. (9) Since then, English has become the first foreign language taught in schools.

SYRIA AND LEBANON:

While in Egypt the impact of Western culture was the outcome of deliberate measures taken by authorities, in Syria it was due to

(1) Fück, Arabiya, p. 192.
(2) ibid.
(3) Meguid, The Modern Arabic Short Story, p. 55; cited hereafter as Meguid.
(4) Fück, Arabiya, p. 192.
(5) Wehr, Die Besonderheiten, p. 4.
(6) Monteil, p. 88.
(7) ibid.
(8) Meguid, p. 56.
individual and unofficial activities. The Syrians are venturous people; and from the earliest times in history they have had commercial and cultural ties with foreign countries. It was quite common in the 18th and 19th centuries to come across Syrian merchants and scholars living in Europe. When Napoleon invaded Egypt he had a number of Syrians among his interpreters.

As early as the 17th century there had been French schools in Lebanon, and the French, through missionaries, had established control over the Latin church there; but it was not until the 19th century that France took serious interest in Lebanon. During his occupation of Syria and Lebanon (1831-1840), Ibrahim Pasha encouraged European and American missions to settle there. The French Jesuits were very eager to resume their work which had stagnated since the temporary suppression of their order by the Pope in 1773. They rapidly opened schools, and finally founded their Université de St. Joseph at Beirut in 1875. The American mission which had arrived in Beirut in 1820 established a printing-press in that town in 1834. Like the French missionaries, they also started their own schools, and in 1866 founded the Syrian Protestant College, later known as the American University of Beirut. While the Jesuits' printing-press (set up at Beirut in 1848)...

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(1) Meguid, p. 57.
(2) ibid., footnote (4).
(3) Seton-Williams, Britain and the Arab States, p. 96, cited hereafter as Seton-Williams.
(5) ibid.
(6) ibid., p. 103.
(7) ibid.
produced scholarly works in French or Latin, the Americans devoted
themselves to the production of school-texts in Arabic.\(^{(1)}\) Thus while
the French Catholics made a valuable contribution to the progress of
Syrian education in general, the Americans played the greater part in
the revival of Arabic as a literary language.\(^{(2)}\) The founding of the
foreign schools encouraged the natives to set up their own schools, where
French and English were taught.\(^{(3)}\)

After teaching in Arabic for some time, the Syrian Protestant
College, \(\text{\'Al-M}^{\text{a}}\) known as the American University of Beirut, replaced it by
English as a medium of teaching at the end of the 19th century.\(^{(4)}\) The
Americans, and at a later date the Jesuits, translated the Bible, which
has greatly influenced the writings of the Christian authors of Lebanon
and Syria.\(^{(5)}\) After World War I, Syria and Lebanon were placed under
French mandate, and the French remained so until their independence
after the World War II.\(^{(6)}\) Thus French became the most important and
influential foreign language in these two countries.

\textbf{PALESTINE:}

The British interests in Palestine - mainly based on religious
grounds, had been growing for some time when in 1838 the first British
vice-consul was appointed in Jerusalem.\(^{(7)}\) Soon afterwards he engaged

\(^{(1)}\) G.E. Kirk, p. 83.
\(^{(2)}\) ibid.
\(^{(3)}\) Fu'ad \(\text{\'A}r\)rub, \(\text{Tatawwur al-Fikr, Abhath, June 1962, p. 162.}\)
\(^{(4)}\) Jurji \(\text{\'A}r\)ub, \(\text{\'A}l-Lughah \text{- l-'Arabiyya, Footnote (1), p. 106.}\)
\(^{(5)}\) P. \(\text{\'A}r\)ub, \(A \text{\'A}rabiyya, Footnote (1), p. 106.}\)
\(^{(6)}\) ibid., p. 222. Full independence came in 1947, when the last
foreign soldier had left these countries; ibid., p. 223.
\(^{(7)}\) G.E. Kirk, p. 177.
in vigorous efforts to set up a church which, besides encouraging worship, would promote and strengthen the British influence. In the eighteen-thirties the first English mission succeeded in establishing itself in Jerusalem. What with the efforts of the missions and the diplomatic bodies the ground was prepared and the British influence was to be exercised on all levels: political, religious, and educational, in Palestine in the 19th century.

Other European countries, namely the French and the Russians, had their missions and schools in the 19th century. The British interests were increasing gradually until World War I, when Palestine was occupied, and in 1920 placed under the British mandate. When the British mandate ended in 1948, the subsequent events resulted in the shifting of the Arabic speaking population out of most of the mandatory territory mainly into what is now the State of Jordan.

With the increasing influence of Britain in Palestine came the increasing importance of the English language, which was taught in schools and used in many aspects of life during the British rule in that country.

IRAQ:

The British interests in Iraq associated with the East India Company go back to the end of the 16th century. Nevertheless, until World War I, the impact of Europe had been very lightly felt in Iraq. While the coasts of the Levant and Egypt were directly exposed to the

(1) Tibawi, British Interests in Palestine, p. 39.
(2) ibid., p. 44.
(3) ibid., p. 43.
(4) Seton-Williams, p. 122.
(5) G.E. Kirk, p. 66.
influences of Europe, Iraq remained out of the direct way of these influences, which reached Baghdad only after they had passed through the filters of Bombay, or Istanbul, which greatly lessened their vitality. (1) During World War I, Iraq came under direct British control, and remained under British mandate until 1932, when it was declared an independent state and admitted into the League of Nations.

British political influence remained very strong in Iraq until 1958, when it received a severe blow with the downfall of the monarchy. Most of the social and educational reforms in Iraq, since World War I, have been based on the British system. Except for a very few cases, English has been the only foreign language taught in schools there.

SUDAN:

The impact of Western ideas and Western education upon the Sudanese started with the British occupation of Sudan in 1899. (2) The educational policy in Sudan was planned by the British authorities then, and was mainly based on the English system; and the subsequent reforms in the elementary and secondary education, until 1956, were also inspired by the English system of education. (3) English became very important, and a considerable teaching-time in schools was devoted to it. (4) There has been an increasing flow of Sudanese students to the British universities, and a number of Sudanese scholars, graduates of British universities, have published works in English on topics relating to Sudan. (5) Thus the influence of English has probably been stronger in Sudan than the

(1) G.E. Kirk, p. 105.
(2) P.M. Holt, A Modern History of the Sudan, p. 124.
(3) ibid., pp. 198-201.
(4) ibid, p. 200.
other Arabic speaking countries.

It is perhaps not necessary to discuss the European impact on the rest of the Arabic speaking countries in the East. Their part in forming modern Arabic is negligible, since, in their literary life, they have been dependent on works published in Egypt, Syria-Lebanon (which also includes Jordan and Palestine), and Iraq, in that order of importance. It is therefore thought sufficient to say that the present state of Saudi Arabia belongs to the countries influenced by English.

NORTH AFRICA:

The situation in the Arabic speaking countries of North Africa, namely: Tunisia, Algeria, and Morocco, is quite different. There the French rulers sought to squeeze Arabic out of the main educational, cultural and administrative channels and replace it by French. This was felt more strongly in Algeria, which the French considered part of France, than in Tunisia and Morocco, where the French authorities were more tolerant towards Arabic. Only recently, after attaining their independence, have these countries become free to give the teaching of Arabic in their schools the importance due to a national literary language.

It is obvious from this survey of the historical background of the European influence that the two languages which have most influenced the Arabic language of the present day are English and French. In the earlier stages, during the 19th century, the French language had advantage over English. However, with the growing importance of Great Britain and America during the two World Wars and after, the English language has come to be regarded, in the Arabic speaking countries, second only to the native language - Arabic. This corresponds to the declining political power of France during the same period, which, as one expects, affected unfavourably the status of the French language in the Arabic speaking countries in the East.
After a slumber which lasted several centuries, the Arab countries woke up in the 19th century to find themselves faced with a host of new ideas perpetuated by the modern civilization in the West. The Arab world was, and still is, confronted with a serious linguistic problem, that of expressing a vast and ever-increasing number of new concepts for which no words in Arabic existed. An influx of foreign words and expressions began to invade the Arabic language and threaten it. As a reaction against this, a reform movement started in Syria at the end of the 19th century. The old conviction of the educated Arabs that ancient Ḥarbiya is better and more correct than any later form was re-awakened and popularized. Among the earliest proponents of this puristic movement was Ibrāhīm al-Yāzījī. The supporters of this doctrine insist that the new vocabulary should be derived exclusively in accordance with the ancient models or by semantic extension of older forms; and that European idioms and structural forms should be translated or approximated within the framework of the idioms and syntactical forms recognized in standard Arabic. The purists have had a considerable influence on the development of modern literary Arabic, although there has been a widespread protest against their extreme points of view.

As against the puristic writers, there are those who are tolerant of any change and support the reform of the language. They welcome the Western methods of expression and try to imitate them freely.

(1) For a full discussion of the puristic movement, its supporters and opponents, see Anwar al-Jundi, al-Lughat al-‘Arabiyya Bayn Ūmātihā wa Khuṣūmihā.
To this group belong the Arab writers who migrated from their countries and went to live in America and Europe, as Jabrān Khalīl Jabrān; and some of the Egyptian writers.\(^{(1)}\) This section of writers has its extreme members too, some of whom go so far as to replace the Arabic alphabet by the Roman alphabet.\(^{(2)}\)

The supporters of reform, who encourage adopting Western ideas and methods, may be classified into two groups: (a) the group which favours development after the English pattern, and to which belong the writers who have been influenced by English culture and ideas,\(^{(3)}\) and (b) the group under French influence. To this group belong those writers who have been educated in French institutions.\(^{(3)}\)

However, one may add that these two groups are not fully formulated into two schools of thought. One can detect their views and inclinations—whether in favour of English culture or the French culture—through their writings.

\(^{(1)}\) 'Awaḍa‘ Khālīda, n.a., Lughat al-‘Arab, iv, pp. 55-56.
\(^{(3)}\) Anstās al-Karmālī, himself a purist, is in sympathy with the Latin group. He writes: اننا نعتقد ان الابتعاد عن التأثير بالثقافة السكنونية نفيًّ لنا فهذها لا توافق طبيعتنا ويجب منها مراجعة في حين ان الثقافة اللاتينية اشترقت من نغوسنا.

Academies of Language:

There have been attempts by the purists on the unofficial and individual level to check the foreign elements. On the official and group level such efforts and attempts are represented by the Academies of language, the earliest of which is the Academy in Damascus called 'al-Majma' al-'Ilmi al-'Arabi' which was founded in 1919. (1) It published its first review in 1922. (2) The Academy in Cairo, founded in 1932, was first called 'Majma' al-Lughâ al-'Arabiyya al-Malaki'; the word 'al-Malaki' was dropped after the Egyptian Revolution in 1952, and since then the Academy has been known as 'Majma' al-Lughâ al-'Arabiyya'. It published its first review in 1935. The Academy in Baghdad, known as 'al-Majma' al-'Ilmi al-'Iraqi', was set up in 1948.

The main aim of these academies has been to maintain the purity of the Arabic language and adapt it to modern needs. The creation of a scientific and technical terminology has been the major challenge to which the main efforts of the three academies have been devoted. They have produced and continue to produce a vast number of technical terms for almost all fields of knowledge.

The contribution of the academies in the field of syntax and idioms is seen in the articles published by some of the members in the academies' reviews. These articles and their authors will be mentioned in the following chapter entitled, 'Previous Studies and Observations'. (3) However, some mention should be made of an article by 'Abdul Qâdir al-Maghribî published in R.A.C., I, p. 322, under the

(1) Monteil, p. 34.
(2) ibid.
(3) See p. 29.
There is no great difference of opinion among our men of letters concerning the adoption or rejection of foreign expressions or rejecting them. The only condition that they have laid for accepting these expressions is that they should not violate the rules of the Arabic grammar, and that they should not be repulsive to the healthy taste. They have not made necessity a condition for adopting these expressions, as the Academy has made it (necessity) a condition for arabicizing words."

al-Maghribi concerns himself mainly with the field of phraseology towards the end of the article he summarizes his views on the subject thus:

If someone while reading a certain language comes across an expression unknown to Arabs, and it is to his taste and he wants to translate it into Arabic, let him do so. If it happens that he has an unhealthy taste, or that the expression itself is ugly and futile, it becomes incumbent on the masters of language and literature.

The criticism aimed at these academies is that they work slowly and do not hold their meetings often enough; hence they do not keep pace with modern developments and new ideas. Besides, the decisions of these academies are not binding, and often remain in the files, and never reach the public."}

Page 28, line 5, after literature, read: "to show its futility and ugliness so that the people will avoid it ... The countries which have academies of language can cause the death of ugly styles because they possess the means and facilities to do so; and this is expected from the Royal Academy of Language."

No systematic and comprehensive study has been made, by native authors, of the influence of European languages on modern Arabic language. Attention has been limited to a few scattered remarks and casual footnotes usually found in the books and in articles of periodicals that deal with common mistakes in modern Arabic writings. Among the earliest attempts of this sort is a small book by Ibrāhim al-Yāziji, \(^{(1)}\) entitled "Lughat al-Jarā'īd" which first appeared in the form of articles in \(\_{\text{al-Diyā}}\), Cairo, 1898-1899. It deals with common mistakes in the journalistic language of that time. The author includes a few examples of European influence without stating their origin. \(^{(2)}\)

Tadhkarat al-Kālib by As'ad Dāghir, \(^{(3)}\) was published in Cairo in 1923. \(^{(4)}\) It deals with common mistakes in the Arabic of that time. Here and there the author points out some foreign elements which have found their way into Arabic, \(^{(5)}\) but like al-Yāziji, Dāghir does not

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\(^{(1)}\) Ibrāhim ibn Nāṣif ibn 'Abdullāh al-Yāziji; born in Beirut, 1847, died in Egypt 1906, was a writer and journalist; his works included \(\text{al-Farbūld al-Umm min Qalā'īd al-İsān} - \) a dictionary. He also took part in translating the Bible into Arabic for the Jesuits; see \(\text{Zūrākīlī, A'lam, I, p. 72.}\)

\(^{(2)}\) See Yāziji, Lughat al-Jarā'īd, pp. 41, 61, 101.

\(^{(3)}\) As'ad Khalīl Dāghir, born in Lebanon (date of birth unknown) educated at the American University of Beirut, went to Egypt and worked with the newspaper 'al-Muqatt'am'. His works include 'Tārikh al-Jarb al-Kūbrā' in verse, 'Hākat al-Umm wa Bānī Isrā'īl' and several books translated from English; see \(\text{Zūrākīlī, A'lam, I, 293.}\)


\(^{(5)}\) Dāghir, Tadhkarat, pp. 33, 40, 43, 47, 82, 123, and add. 2.
trace the origin of these foreign elements.

The next effort which may be mentioned here is *Kitāb al-Mundhir* an open letter to the Academy of Language in Damascus, first published in 1927. Here again the author, Ibrāhīm al-Mundhir, deals with the common mistakes, and points out a few expressions based on European patterns which he does not identify.

In 1939 a book entitled *Akhṭā'unnā Fī al-Ṣuḥuf wa al-Dawāwīn* by a Syrian, Ṣalāḥ al-Dīn Sa'dī al-Zu'bulawī, was published in Syria. It deals with the mistakes in the language of the press and government offices in Syria. The author refers to some constructions, the origin of which he traces to French influence.

In the field of phraseology mention should be made of a book called *Dirāsāt Fī al-Lughā* by Ibrāhīm al-Samarrā'ī. The author devotes the last chapter of his book to a list of phrases which he traces to French and English origin. These phrases are not quoted in real examples taken from authors.

As for periodicals, here too one often comes across casual remarks and footnotes in the Reviews of the Language Academies in Cairo and Damascus. Reference has been made to these notes whenever they have been used in the present work. However, mention should be made of the first published in Baghdad in 1961.

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2. Dr. Ibrāhīm al-Samarrā'ī, professor of Arabic in the Faculty of Arts, University of Baghdad.

article by al-Maghribī which appeared in the first issue of the Review
of the Academy in Cairo, published in 1935. (1) The article, entitled
"Ta‘rib al-Asālīb", lists a number of phrases and usages all of which
are traced to French. The examples are not documented, and therefore one
may presume that the author considers them to be commonly recognizable.

In the same issue (R.A.C., I, 1935) Aḥmad al-‘Awāmirī publishes an article
entitled "Buḥūth wa Taḥqiqāt Lughawīyya Muṭanawī’sa", in which he includes
one or two constructions based on the English patterns. (2)

In the Review of the Academy in Cairo, xiii, 1961, (4) there is an
article entitled "Hawājīs Lughawīyya" by Muḥammad ʿAbdul Jawwād, who
points out a few foreign constructions in the Arabic of modern writers.

Another list of phrases of foreign origin is given by Muḥammad Kurd‘Alī
in volume 7 of the Review of the Academy in Cairo. (5)

Critical articles, in the Review of the Academy in Damascus,
sometimes single out the foreign constructions. (6) Muḥammad Kurd‘Alī in
the course of his article "Tarākīb wa Mufradāt Ghayr Faṣiḥa", R.A.D.,
xxviii, p. 150, mentions a few examples of foreign influence. To the
phrases mentioned by al-Maghribī, (7) Mustafā Jawwād adds some of his own
which he publishes in R.A.D., xxxii, pp. 151-153, under the title,
"Wasā’il al-Nuḥuḍ bi -l-Lughawī-l‘Arabiyya".

(2) See R.A.C., I, p. 138.
(3) ʿAwāmiri, “Buḥūth wa Taḥqiqāt Lughawīyya”, pp. 160-161 and
(4) p. 154.
and Mustafā Jawwād, al-Qawl al-Nājī Fi-l-Ghalat al-Shā‘i, R.A.D.,
xxiv, part 1, p. 403.
II:2: EUROPEAN STUDIES:

The earliest and probably the only systematic attempt of the study of European influence on modern Arabic was carried out by Hans Wehr in a Ph.D. dissertation which was entitled "Die Besonderheiten des heutigen Hocharabischen mit Berücksichtigung der Einwirkung der europäischen Sprachen" published in MSOS, xxxviii, ii, pp. 1-64, in 1934. The work does not confine itself to the European influence; it deals with the new aspects in modern Arabic whether they owe their existence to foreign influence or not. The work covers syntax phraseology as well as loan-words.

Apart from Hans Wehr's work, the rest of the European efforts in the field of studying the foreign influence in modern Arabic idioms and expressions consist of scattered notes which occur here and there in the actual text or in footnotes. However, mention should be made of an article by Hans Wehr entitled "Entwicklung und traditionelle Pflege der arabischen Schriftsprache in der Gegenwart" published in 1943 in ZDMG, 97-1, pp. 16-46, in which the author (1) includes fresh examples of European influence besides those quoted in his former work already mentioned. (2)

Vincent Monteil's 'L'Arabe Moderne' (3) contains several examples of the European influence, most of which are quoted from Hans Wehr and Charles Pellat, who in his book, 'Introduction à L'Arabe Moderne', points out a few examples of French and English influence. (4)

(1) See p. 25, footnote 2.
(2) Die Besonderheiten.
(3) For the place and date of publication, see the Bibliography.
CHAPTER FOUR

EVALUATION OF MATERIAL AND AUTHORS

IV:1: MATERIAL

The forms of English (or French) influence examined in this work follow points 2, 3 of the general pattern laid down by Uriel Weinreich for grammatical interference when two languages are in contact. These points may be reproduced here briefly:

1. The application of a grammatical relation of language A to B-morphemes in B-speech, or neglect of a relation of B which has no prototype in A.

2. Through the identification of a specific B-morpheme with a specific A-morpheme, a change (extension, reduction) in the functions of the B-morpheme on the model of the grammar of language A.

Examples of point 2 are placing of the main or reporting verb after or into, the exact words of the speaker in the direct speech in modern Arabic writings, as:

(4) ماذا في الدقيق ؟ تسأل السيد أحمد

and the use of subordinate clause of purpose in a front-position, as:

ولكي تفسح له قامت نصف قومة.

As regards the neglect of a relation of B language which has no prototype in A language, in Arabic language archaism is not recognized; so it is very difficult to be sure if a certain pattern has become

(1) Uriel Weinreich, Languages in Contact, p. 30.
(2) A morphological element considered in respect of its functional relations to a linguistic system. Oxford Illustrated Dictionary.
(3) U. Weinreich, op. cit., p. 30.
(4) Mahfūz, Qaṣr al-Shawāq, p. 40; see Direct Speech, p. 174.
(5) Mahfūz, Bayn al-Qasrayn, p. 116; for full discussion of this see Clauses of Purpose, p. 172, f.
Point 3 manifests itself in one of the following ways:

a. It helps to populatize the old but otherwise rare expressions and usages, as in the case of two or more nouns preceding the genitive with which they are in construct.\(^{(1)}\) Another example is several verbs preceding one common direct object.\(^{(2)}\)

b. It may result in the creation of new patterns. Examples of this are numerous. One may quote \(^{(3)}\) 'سُفَ لَن سُفَ لَا and the use of the European type of the indirect question in modern Arabic writings.\(^{(4)}\)

c. It may extend the signification and/or the use of the standard Arabic expression, as in \(^{(5)}\) 'بَعْضُ لَا نِعْمَةً ' with the meaning of 'any', and its use in the negative sentence, \(^{(5)}\) and the use of \(^{(6)}\) 'بَعْضُ لَا نِعْمَةً in construct with indefinite plural in modern Arabic writers.\(^{(6)}\)

d. Reduction of the usage of signification of the standard Arabic expression. It has been mentioned that it is difficult to ascertain this, since archaism is not recognized in Arabic, nevertheless one may quote the future signification of the imperfect, which, one feels, has lost ground with modern writers.\(^{(7)}\)

The difficulty of tracing the precise time of borrowing or the relative order in which various items are borrowed is recognized by such an authority as Einar Haugen.\(^{(8)}\) This is also true of the Arabic language.

\(^{(1)}\) See p. 98, f. \(^{(2)}\) See p. 92, f.
\(^{(3)}\) See p. 80-82. \(^{(4)}\) See p. 151, f.
\(^{(5)}\) See p. 106, ff. \(^{(6)}\) See p. 104, f.
\(^{(7)}\) See p. 79.
'Borrowed items', to quote Haugen again, 'tend to remain in an uncertain linguistic status for some time after their first adoption ... Before a particular form of the loan has met general social acceptance, each borrower may achieve his own compromise replica, with more or less fidelity to the model according to his wishes or his ability.' This explains the existence, in modern Arabic writings, of several varieties for one phrase or pattern, e.g. the use of ان ازاء انا to introduce the indirect question; such phrases as يحرف الاحساسات يحرف المشاعر which are different rendering of one phrase, i.e., 'to hurt somebody's feelings', and for 'in spite of'.

As has already been mentioned, the examples of patterns collected in this work come from: first, original works written by five authors, secondly, works translated from English, and thirdly, the press. Some of these patterns occur in all the three types of writings, i.e. original works, works of translation, and the press. Other patterns are not so common and occur only in one or two of the sources of writings mentioned above, and in the case of original works, some of the patterns have been attested in the works of all the five authors, whereas other patterns occur in the writings of some authors and are absent from the works of others. However, it should be stated that the occurrence of a certain pattern depends on the number of works examined and the subject matter of the work.

The patterns will be examined here in connection with their occurrence; first in the original works, secondly in the works of translation, and finally in the press.

(1) ibid., p. 55. (2) See p. 151, f. (3) See p. 196. (4) See p. 3-4.
IV:1a: Original Works:

The patterns attested in the original works of the five authors have been divided into: first, patterns attested in the writings of all the five authors; secondly, patterns attested in the works of four authors; thirdly, the patterns attested in the works of three authors; fourthly, the patterns attested in the works of two authors; and finally the patterns attested in the works of one author only.

The patterns attested in:

Five Authors:

بعض announced to a definite noun in the plural and having a plural signification, (1) بعض announced to an indefinite noun in the plural, (2) أي with the sense of 'any' used in the negative sentences, (3) هناك هنالك used as introductory words in the sense of the weak 'there', (4) بينا، بينما used as conjunction-equivalents in the sense of 'while', (5) ل used for time in the sense of 'for', (6) and the subordinate clause of purpose introduced by ظل placed in front position. (7)

Four Authors:

Amin, Mahfuz, Nu‘ayma, and Zaki; not in Jabārī:

Transitive verbs becoming intransitive, (8) the restrictive adverb أو placed before the word or words which it modifies, (9) نفط used to deny two alternatives, (10) and حتى لو used in the concessive sentences in the sense of 'even if'. (11)

(1) See p. 103, f. (2) See p. 104, f.
(9) See p. 131. (10) See p. 149, f.
(11) See p. 165, f.
Amin, Mahfuz, Nu‘ayma, and Jabrā; not in Zakī:

Forced passive, (1) the noun خد used as a preposition-equivalent in the sense of 'against', (2) and the particle ك used in the sense of 'as, in the capacity of'. (3)

Mahfūz, Nu‘ayma, Zakī, and Jabrā; not in Amin:

The use of the prepositions في ب with the noun to express adverbial idea, (4) the omission of conjunction و and inserting it only before the last item in a list of enumeration, (5) and the tag-question with أليس كذلك؟ (6)

Amin, Nu‘ayma, Zakī, and Jabrā; not in Mahfūz:

The pattern حتي ولا used in the negative sense of 'not even', (7) and حتي إذا used in the concessive sentences in the sense of 'even if'. (8)

Three Authors:

Amin, Nu‘ayma, and Zakī; not in Mahfūz, & Jabrā:

Intransitive verbs becoming transitive. (9)

Mahfūz, Nu‘ayma, and Zakī; not in Amin, & Jabrā:

The verb دع used to express order or exhortation to the 1st and 3rd persons، كلان ككتان (10) annexed to two singular nouns joined by لا يجب the pattern used in the sense of 'must not', (12) and the use of بالاحرى in the adversative sentences, (13) and placing of the clause of cause in front position. (14)

(1) See p. 88, ff. (2) See p. 111, f.
(7) See p. 147. (8) See p. 166, f.
(9) See p. 85, ff. (10) See p. 95, ff.
Amīn, Mahfūz, and Zakī; not in Nu‘ayma &r. Jabrā:

Inverting of the order of the personal pronouns and placing the first person after the 2nd and the 3rd,\(^1\) using the adjective as an adverb,\(^2\) the adverb حَول used as a preposition-equivalent in the sense of 'about',\(^3\) and the use of سِوِف in the apodosis of لَو.\(^4\)

Mahfūz, Nu‘ayma, and Jabrā; not in Amīn &r. Zakī:

The insertion of و between two participles used as حَال circumstantial adverb,\(^5\) the indirect question,\(^6\) and relative sentences of the non-defining type.\(^7\)

Amīn, Nu‘ayma, and Jabrā; not in Mahfūz &r. Zakī:

The placing of the subordinate clause introduced by بعد in front position.\(^8\)

Two Authors:

Amīn and Zakī; not in Mahfūz, Nu‘ayma, &r. Jabrā:

The pattern سُوِف لَا used to express negative future,\(^9\) the adverb حَول used in the sense of 'approximation',\(^10\) the pattern where words are repeated with نَقْط (11) and the omission of the conjunction.\(^12\)

Mahfūz and Jabrā; not in Amīn, Nu‘ayma, &r. Zakī:

The pattern هل سُوِف used to express a question in the future,\(^13\) the adverb خَلَال used in the sense of من 'through',\(^14\)

\(^{1}\)See p. 113.

\(^{2}\)See p. 118, f.

\(^{3}\)See p. 120, f.

\(^{4}\)See p. 161, f.

\(^{5}\)See p. 144, f.

\(^{6}\)See p. 151, f.

\(^{7}\)See p. 157, ff.

\(^{8}\)See p. 175, f.

\(^{9}\)See p. 80, f.

\(^{10}\)See p. 121, f.

\(^{11}\)See p. 133, f.

\(^{12}\)See p. 139, ff.

\(^{13}\)See p. 82.

\(^{14}\)See p. 125, f.
the insertion of \( \') between two adjectives which qualify a noun simultaneously, and placing the exact words of the speaker before the reporting verb in the direct speech.

**Nu'ayma and Zaki; not in Amin, Mahfuz, and Jabrā:**

Two or more verbs with one common object, and two or more verbs with one common subject.

**Mahfuz and Nu'ayma; not in Amin, Zaki, and Jabrā:**

Several nouns preceding the genitive to which they are annexed and expressing exclamation with 

**Amin and Mahfuz; not in Nu'ayma, Zaki, and Jabrā:**

٦٨٦ in the sense of 'any' used in the affirmative sentences.

**Mahfuz and Zaki; not in Amin, Nu'ayma and Jabrā:**

The pattern where number is placed after two or more indefinite nouns, the expression في نفس الوقت used as an adverb of time, and the pattern ولا حتى used in the sense of 'not even'.

**Amin and Nu'ayma; not in Mahfuz, Zaki, and Jabrā:**

Inverted word-order in questions with 

One Author:

**Zaki:**

سُف... ولكن أيضا

(1) See p. 142.  
(3) See p. 92, f.  
(5) See p. 98, f.  
(7) See p. 108.  
(9) See p. 130.  
(11) See p. 155, f.  
(13) See p. 132, f.  
(2) See p. 174.  
(4) See p. 93, f.  
(6) See p. 146.  
(8) See p. 110.  
(10) See p. 147.  
(12) See p. 80.
Nu‘ayma:

The pattern دل used for prohibition in the sense of 'let not', (1) the insertion of , before the last of several adjectives qualifying a common noun simultaneously, (2) and حتى وان used in concessive sentences in the sense of 'even if'. (3)

Jabrā:

The adverb خلال used in instrumental sense of 'through'. (4)

Mahfūz:

Omission of the conjunction in sentences, (5) and the pattern في حالة used in the sense of 'in case of' in the conditional sentences. (6)

(1) See p. 96, f. (2) See p. 145.
(3) See p. 166, f. (4) See p. 126.
IV:1:b: **Translations:**

The literary history of the Arabs shows that translation flourished at the time of Abbasids when works from Greek, Syriac, and Pehlevi were rendered into Arabic.

In modern times, translation movement in the Arab world is closely connected with Napoleon's invasion of Egypt (1798), which brought with it the European influence in the Arab world. Great need was felt by the Arabs to render the science and culture of Europe accessible in Arabic. Hence a new era of translation was initiated in the Arab world, and in this field (translation) as in other literary and cultural aspects, Egypt, Lebanon and Syria led the way.

In Egypt translation was started under Muhammad 'Ali; and the pioneer of this movement in Egypt is Rifāʿa al-Ṭahṭāwī, who founded Madrasat al-ʿAlsun', the School of Languages in 1835; and in 1842 a Bureau for Translation was set up in 'Madrasat al-ʿAlsun' with Ṭahṭāwī as its head. A great number of books, mostly on science, were translated into Arabic. These translations were from French. Of the influence of the School of Languages on Arabic, Anwar al-Jundi writes:

![Anwar al-Jundi](image)

The school helped to improve Arabic style in that it introduced some of the French expressions and idioms which helped the

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(1) The number reached 2,000 books; see Anwar al-Jundi, Ṭawwwur al-Tarjama, p. 3; a list of the Translations by Ṭahṭāwī is given on p. 30.

(2) ibid, p. 4.
Arabic style to develop beyond the conventional patterns and stilted forms that prevailed at that period.

When 'Abbas came to the government of Egypt in 1849, 'Mudrasat al-Aisun' was abolished, and translation was no longer encouraged. However, the spirit created by al-Ṭahṭāwī remained. It was revived in the second half of the 19th century when conditions became suitable and translation flourished once more.

With the British occupation of Egypt in 1882, English gained importance, and the number of books translated from this language increased by the end of the 19th and the beginning of the 20th century.

In World War I, a Committee for Writing, Translating, and Publication was established in Egypt. It translated many books mainly from English and French into Arabic. (1)

In Syria and Lebanon the foreign missions played an important part in encouraging translation. The American mission in Beirut undertook the translation of the Bible, which was done from the original languages. (2) The New Testament was issued in 1860, and the Old five years later. The Catholic version of the Bible was translated—not from original sources—by the Jesuits, who gave the translation to a Lebanese scholar, Ibrāhīm al-Yāzījī (1847-190) to correct the language.

Both translations had considerable literary influence on the writers in Syria and Lebanon. (3)

(1) For further details of this Committee see Mazyad, Ahmad Amin, p. 18 and footnote (32); cited hereafter as Mazyad.
(2) The translation was done by Eli Smith and Cornelius Van Dyck, with the collaboration of: Butrus al-Bustānī, Naṣīf al-Yāzījī and Yūsuf al-ʿĀsīr; see P.K. Hitti, A Short History of Lebanon, p. 213.
(3) cf. Hitti, supra, p. 213. Shidyq had a hand in the translation of an earlier edition of the Bible, which was published in London in 1851.
Some of the best scholars and translators in the 19th century in Lebanon were Europeans, such as Eli Smith, a graduate of Yale, and Cornelius Van Dyck. Both were members of the American Mission which translated the Bible. Cornelius Van Dyck, a professor at the American University of Beirut, produced several works - translations and original works - in Arabic. (1)

Syria and Lebanon were gradually coming under the French influence, so most of these translations were done from French. Ahmad Fāris al-Shidyāq was one of the few Lebanese who had a preference for English, and translated a few books from that language. (2)

As the 19th century draws to its end, and we enter into the 20th century, we find the number of the translated works, by Syrians and Lebanese, increase.

Nowadays the flow of translation in the Arabic speaking countries is uninterrupted, and covers all fields of knowledge; and the greatest number of these translations is done from English and French. (3)

The difficulty of mastering two languages, and the possibility of interference between them is not a new discovery. al-Jāḥīṣ, who lived in 767-868 A.D. at a time when translation into Arabic flourished, writes:

وينبغي أن يكون أعلم الناس باللغة المنقلة والمنقول إليها، حتى يكون فيها سواً وغالية، ومن جدناه أيضاً قد تكلم بلسانين علينا أنه قد ادخل الضم عليها، لأن واحدة من اللغتين تجدب

(2) al-Shidyāq translated Sharḥ Tabā'ī al-Hayawan; for other works translated by al-Shidyāq, see al-Jundi, Taťawwar al-Tarjama, p. 31.
(3) cf. Monteil, p. 89.
"He (translator) must be the most knowledgeable man about the language from which translation is rendered and about the language into which it is rendered; so that he will be an authority equally in both of them. Furthermore, we find that if he speaks two languages he is liable to do violence to (both of) them; for one of the languages will attract, take from, (or) and obstruct the other. How can he master both languages to the same degree that he were to master one of them only?"

In modern times translation has played an important part in introducing into Arabic not only single expressions, but sometimes whole phrases and proverbs. Muṣṭafā Jawād, a purist, writes the following about translators and their part in modern Arabic:

'Translators are responsible for the greatest number of common mistakes in our modern language. We must, however, recognize the difficulty of mastering two languages equally.'

After this historical survey of the role of translation, we proceed to examine the patterns which are found in translated books studied in this work.

As one might expect, most of the patterns which occur in the original

(1) Jāḥiz, Hayāwān, I, p. 76.
works are also to be found in the works of translation. However, certain patterns occur only in the works of translation and have not been attested in other works. The patterns stated here will be classified into: first, patterns which have been attested in translated works only, and secondly, patterns which have been attested in the works of translation, together with the other types of works.

Patterns Attested in the Translated Works Only:

The noun ٍ agrees used in the interrogative sentences with the sense of 'any', (1) tag-questions based on the English pattern, (2) and the apodosis of ٍ to which ٍ is prefixed preceding the protasis. (3)

Patterns Attested in the Translation Together with other Works:

The pattern ٍ ـ ٍ used to express a question in the future, (4) intransitive verb becoming transitive, (5) the forced passive, (6) two or more verbs with one common object, (7) the verb ـٍ used for order or exhortation to the 1st and 3rd persons, (8) several nouns preceding the genitive to which they are annexed, (9) the noun ـٍ annexed to a definite plural and with a plural sense, (10) and ـٍ annexed to an indefinite plural, (11) the noun ـٍ used in the sense of 'against', (12) the noun ٍ used in the negative, affirmative and interrogative sentences in the sense of 'any', (13) the pronoun preceding

its antecedent, (1) the prepositions ـفيـ used with the noun to express adverbial ideas, (2) the use of the ـالنسبةـ ـالنسبةـ as adverb, (3) the adverb ـحولـ used as preposition-equivalent in the sense of 'about', (4) the use of ـهناك، هنالكـ as introductory words in the sense of weak 'there', (5) the use of ـخلالـ in the sense of 'while', (6) the use of the adverbs ـبينما، بينما~ as conjunctions in the sense of 'while', (7) the expression ـفي نفس الوقتـ used as adverb of time, (8) the restrictive adverb ـفقط~ placed before the word or words which it modifies, (9) ـفقطـ used in the pattern ـأَنْ ذَاكَ، أَنْ ذاَكَ نَقْطـ (10) the particle ـلـ used for time in the sense of 'for', (11) omission of the conjunction, (12) insertion of ـو~ between two adjectives describing a common noun simultaneously, (13) ـأَو~ used in the negative sentences to deny two alternatives, (14) indirect questions, (15) tag-questions, (16) inverted word-order in questions with ـهل~ used in the concessive sentences in the sense of 'even if', (17) relative sentences of non-defining type, (18) ـحتى لو ~ and ـحتى و آنـ used in adversative sentences, (19) the expression ـبالإِحْرَىـ used in the subordinate clause of purpose introduced by ـكَيـ preceding the main clause, (20) the exact words of the speaker placed before the reporting verb in the direct speech, (21) and the subordinate clause introduced by ـبعدـ preceding the main clause. (22) See p. 174. (23)
IV:1:c: The Press:

Closely linked with translation are the press, radio, and very recently television. They are very active means of carrying and popularizing the foreign influence.

The Arab world was first introduced to journalism during the invasion of Napoleon to Egypt. The two newspapers, *Le Courrier d'Égypte* and *La Décade Égyptienne*, published during the French rule were in French. The French Headquarters issued orders and other circulars to the people; these were written first in French, and then translated into Arabic. (1)

The prose of these publications showed a considerable degree of French influence.

The first Arabic newspaper in Egypt was published in 1828, during the reign of Muḥammad ʿAlī. It was called 口径 التأثير The Egyptian Chronicles. Copies of this paper reached Sudan, al-Shām, and Arabia. (3) Thus journalism in Egypt started on the official level and remained an official organ until the rule of Ismāʿīl when what A. Ḥamza calls 口径 الصحافة الشعبية the Popular Press, came into being. (4) The Syrian immigrants played an important part in setting up this type of the press and making it flourish. The most important newspaper set up by these Syrians was *al-Ahrām*, founded by Salīm Taqlā in Egypt in 1875. (5)

In Lebanon, the first newspaper was founded in 1858, and was called 口径 حديثة الأخبار. In 1866 the American Mission founded a

(2) ibid., p. 96.
(3) ibid., p. 26.
(4) ibid.
(5) ibid., p. 27.
religious periodical which was edited by Cornelius Van Dyck.\(^1\)

In Syria, an official journal was started in Damascus in 1865; it was issued in Arabic and Turkish and was known as سورة.

The number of journals found in the Arab world increased rapidly, as time passed by. The early Arabic newspapers were modelled after the European journals of the 19th century.\(^2\) These were political-literary journals rather than newspapers. The emphasis was more on literary contents than on politics. The prose used in these early newspapers showed the characteristics of the written Arabic in the 19th century, i.e. a prose which was full of rhyme and other rhetorical devices.

From the early stages, the Arabic press has been closely associated with translation. Most of the editors and people who contributed to the journals in the 19th century were also translators. Rifā‘a-al-Ṭahṭāwī, the pioneer of translation in Egypt, edited al-Waqā‘i‘al-Ḥaḍāshiyā, and then Rawdat al-Maddāris; Ahmad Fāris al-Shidyāq edited al-Jawā‘ib.\(^3\)

In the beginning of the 20th century and during the period between the two World Wars several translators specialized in translating telegrams and other news items for the papers\(^4\), and many of them, as well as other contributors translated novels and short stories, which were issued in instalments and published in the papers.\(^5\) These translations were done from English and French.\(^6\)

After World War I the journals of literary and political essays were

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\(^1\) See Hitti, Lebanon in History, pp. 463, 465.
\(^2\) Tom J. McFadden, Daily Journalism in the Arab States, p. 4.
\(^3\) First issued in Constantinople in 1860; later removed to Cairo.
\(^4\) Anwar al-Jundi, Ta‘jawwur al-Tarjama, p. 23.
\(^5\) ibid.
\(^6\) ibid.
gradually replaced by another type of newspapers where news items prevailed. With this change - from political-literary journals to newspapers - the European influence becomes greater, since modern press in the Arab world depends mainly for news and even comments on foreign correspondents and/or dispatches provided by foreign agencies - mainly English and French. McFadden writes (in 1953):

'In Cairo virtually all the dailies there regardless of how political they might be, subscribe to one or more of the major, truly commercial news services. Reuter, United Press and Associated Press compete there for a share of the available market and they have at least as many clients as do Agence France Presse and the Arab News Agency. The last two had pre-war monopoly in Beirut. But the Lebanese papers started to seek for more objective news. This caused both Reuter and United Press to enter Beirut market soon after the war.'

Thus in modern Arabic press translation of news items becomes all important. Besides, the journalists and pressmen nowadays are not required to be - indeed most of them are not - masters of the Arabic language as the journalists of the 19th and early 20th century tried or aspired to be.

On the work of the Arabic press and its advantage over the Academies of Language as a formative element in Modern Arabic, one may quote Ahmad Zaki, himself an academician, writer and journalist.

(1) Tom J. McFadden, Daily Journalism in the Arab States, pp. 90-91.
He writes:

"Besides the academies of Language, there is the press. The news pours on the journalist from all parts of the world, and in all languages. The news despatch should be translated during the first hours of the night, so that it will see the light in the little hours of the morning. The news contains new meanings, new names, and new inventions. To the journalist, speed comes first, and then accuracy. He has no time to consult the academies, which have no facilities for urgent consultation, and which insist that there should be committees and councils; and decisions take weeks. The press, therefore, has taken the place of the academies. Moreover, the public reads the press every day, whereas it hears of the academies once a year. Thus the press has become the strongest and most active instrument in formulating the language and developing it."

After this historical survey of the press and its role in the development of Arabic, we proceed to state the patterns which have been attested in the newspapers studied in the present work. These patterns will be divided into: first, patterns attested in the press only, secondly, patterns attested in the press, together with the works.

Patterns attested in the Press Only:

The excessive use of ست سوف to express the future, the use of ـ لن لست for negative future, the pattern where several nouns are annexed to each other, two prepositions preceding the noun to which they are annexed, and the subordinate clause of purpose introduced by مععمل لـ جـط preceding the main clause.

Patterns Attested in the Press, together with the other works:

The pattern هل ست لـ سوف used for negative future used to express a question in the future, transitive verbs becoming intransitive, the forced passive, two or more verbs with one object, two or more verbs with one common subject, several nouns preceding the genitive to which they are annexed, the noun بعض annexed to a definite plural with a plural sense, بعض annexed to the indefinite plural, the noun ضد used in the sense of 'against', the noun أي used in the negative sentences in the sense of 'any', the number placed after two or more indefinite

(1) See p. 79, f.  (2) See p. 81, f.
(5) See p. 80, f.  (4) See p. 82.
(8) See p. 92, f.  (9) See p. 93, f.
nouns, (1) the inverted order of the personal pronouns with the first person placed after the 2nd and the 3rd, (2) the pronoun preceding its antecedent, (3) the use of the prepositions في، بـ with the noun to express an adversial idea, (4) the use of the relative noun للنسبة as an adverb, (5) the adverb حول used as a preposition-equivalent in the sense of 'about', (6) the adverbs هناك، هناك used as introductory words in the sense of the weak 'there', (7) the adverb خلال used in the instrumental sense of بـ the adverbs بينما، بينما used as conjunction-equivalents in the sense of 'while', (9) the expression في نفس الوقت used as an adverb of time, (10) the restrictive adverb فقط placed before the word or words which it modifies, (11) the particle ليس فقط... ولكن أيضا used in the pattern ل ل used in the sense of 'as, in the capacity of', (13) ل for time in the sense of 'for', (14) omission of the conjunction, (15) insertion of before the last item in a list of enumeration, (16) omission of the conjunction joining sentences, (17) insertion of و between two adjectives, (18) insertion of و before the last of several adjectives qualifies a common noun simultaneously, (19) the use of the exolamative pattern with كم the pattern لا يجب أو ااو used in the sense of 'must not', (20) the pattern used in the negative sentences to deny two alternatives, (22) indirect question, (23) relative sentences

(1) See p. 110.
(2) See p. 113.
(3) See p. 114, f.
(4) See p. 116, f.
(5) See p. 118, f.
(6) See p. 120, f.
(7) See p. 122, ff.
(8) See p. 126.
(9) See p. 127, ff.
(10) See p. 130.
(11) See p. 131.
(12) See p. 132, f.
(13) See p. 135, f.
(14) See p. 136, f.
(15) See p. 139, f.
(16) See p. 139, f.
(17) See p. 140, f.
(18) See p. 142, f.
(19) See p. 145.
(20) See p. 146.
(21) See p. 148.
(22) See p. 149, f.
(23) See p. 151, f.
the use of the expression in the sense of 'in case of', in conditional sentences, (3) used in the concessive sentence in the sense of 'even if', (4) the expression used in the adversative sentence, (5) the subordinate clause of purpose introduced by placed before the main clause, (6) and the subordinate clause of time introduced by preceding the main clause. (7)

(1) See p. 157, ff.
(2) See p. 161, f.
(3) See p. 164.
(4) See p. 165, ff.
(5) See p. 168, f.
(6) See p. 172, f.
(7) See p. 175, f.
In this chapter short biographical notes on the lives of six authors - namely, Ahmad Amin, Najib Mahfuz, Mikhail Nu'ayma, Ahmad Zakî, Jabrâ Ibrahim Jabrâ, and Ihsân Abbâs - are to be found. The emphasis is on the English influence on their works. The influence is associated with the patterns and examples quoted in the work.

In the case of Najib Mahfuz, Ahmad Zakî, and Jabrâ Ibrahim Jabrâ, their replies to a questionnaire put to them by the present writer are to be found at the end of these biographical notes.

For the patterns used by these authors see p. 36, ff.
A fuller discussion of Ahmad Amin's life and works is written by A.M.H. Mazyad and published by Brill, Leiden, 1963. A brief biography is therefore attempted here, with special stress on the European influence on his writings.

Ahmad Amin, born in Cairo in 1886, was brought up in the old tradition. He was educated in kuttâbs - where the young boys learned orthography of Arabic by memorising the Qur'ân - and al-Azhar. When in 1908 Madrasat al-Ṣađâ' was established, A. Amin joined it. Three years later he graduated and was selected as an assistant for lecturing in Ethics.\(^1\) In 1921 he was transferred to the courts as a judge,\(^2\) a position which he gladly gave up when he was given a teaching post in the Faculty of Arts of the Egyptian University in 1926.\(^3\) A new and happier period of his life thus began when Amin entered the University. He occupied important posts including the deanship of the Faculty of Arts and the Directorship of Cultural Administration in the Ministry of Education.\(^4\) In 1939 he was selected a member in the Academy of Language in Cairo. Ahmad Amin died in 1954.

Ahmad Amin did not know any European language until he was twenty-six years old when he began seriously to learn English, which became for him a means of access to original Western material.\(^5\) At this time he became acquainted with an English lady, Miss Power, who not only helped him to master the English language, but also had a favourable

\(^{1}\) Mazyad, p. 15.
\(^{2}\) ibid., p. 21.
\(^{3}\) ibid., p. 22.
\(^{4}\) ibid., p. 25.
influence on his personal development. (1) In 1914 A. Amin, together with some of his colleagues, founded the Committee of Writing, Translation, and Publication, which was headed by A. Amin himself. The first work Amin was to publish was done on the Committee's behalf; it was the translation into Arabic of a booklet entitled *Primer of Philosophy*, which was published in 1918. (2)

Of the English influence on his literary work Amin writes:

'\textit{The second stage in the history of my literary life was my acquaintance with English literature.}'

He goes on to say:

'I feel that reading the English literature influenced me in many ways: it developed in me the tendency to concentrate on meaning rather than expression. Through reading English literature I acquired simplicity of expression, the practice of tackling subjects directly without lengthy introductions, and a dislike for artificiality; so

(1) Mazyad, p. 16.
(2) ibid., p. 18.
(3) Fayd, VI, p. 294.
(4) ibid., p. 296.'
that I sometimes favour the colloquial expression for which I cannot find any equivalent in literary Arabic. I am content to use it, in spite of the philologists and purists."

However, this English influence affected the style and the way A. Amin treated the subject rather than his language, which is a product of his early life.

On examining the patterns used by A. Amin one finds that most of them are common patterns, which can be found in the writings of the other authors. This suggests that the patterns may have found their way into his writings indirectly. However, there are one or two patterns which are less common, and which may suggest a more direct impact of English, e.g. the use of (1) سوف لا for negative future. This pattern is found in one other writer, namely A. Zaki. But it is common in the press. Here one may also mention (2) حتى اذاء used for concession in the sense of 'even if, though', which is rare except in translated works.

The direct influence of the English language is more obvious in A. Amin's phraseology, where one comes across phrases such as (3) ج-legged which are of English idioms.

On the whole A. Amin uses less foreign patterns than the other four authors do.

(1) See p. 80, f.
(2) See p. 166, f.
(3) See pp. 181, 190.
Najib Mahfuz, a well known contemporary novelist, was born in Cairo, Egypt, in 1911. He finished his primary and secondary education in 1930. In the same year he enrolled in the Faculty of Art, Kulliyat al-Adab, where he studied philosophy. He graduated four years later, in 1954.

While still at college, Mahfuz tried his hand at translation. The result was Miṣr al-Qadima translated into Arabic from English and published in 1932. Najib Mahfuz' early works are essays and historical novels, which include ‘Abath al-Aqdār (1939), Rādūbis (1943), and Kifāh Tība (1944). His best known novels, which deal with the analysis of character and treat the various aspects of social life, were written after World War II. They include Khān al-Khalīlī (1946), Zuqāq al-Mīdāqq (1947), Bidāya wa Nihāya (1949), the trilogy, Bayn al-Qaṣrāyn (1956), Qaṣr al-Shawq (1957), al-Sukkariyya (1957), considered by many to be his masterpiece, al-Sūmān wa-l-Kharīf (1962), al-Liṣ wa-l-Kītāb (1962), and Dunya-l-Iḥā (1963).

Although brought up in the old school, Mahfuz has been able to develop an Arabic style of his own, which Taha Husayn describes as modern and simple, as well as classical.

Mahfuz is unaware of any foreign influence in his writings. Although he studied French and English, he depends mainly on the latter for foreign language. Of the five authors examined in the present

(2) ibid., p. 75.
(3) See the Questionnaire, p. 75.
(4) He mentions this in a letter to the writer of the present work.
work, Mahfūz is the most prolific in regard to the number of the patterns he uses. However, the great majority of these patterns are very common and can be traced in the writings of the other authors. But some of the patterns are less common, e.g. changing of the order of the personal pronoun and placing the 1st person after the 2nd, and the use of ٌلاحتي in the sense of 'not even'.

The use by Mahfūz of so many patterns, the greater number of which are very common, and the fact that he is unaware of any foreign influence in his work, makes one tend to believe that the foreign influence in most cases is indirect. It is also to be noticed that the majority of the patterns used by Mahfūz are attested in the works written after World War II. This shows that these patterns became somehow established only after World War II. The few patterns which have been attested in his works written before and during World War II are the use of بعض (5) annexed to an indefinite plural, حول (6) used as preposition-equivalent in the sense of 'about', و (7) used in the negative sentences to deny two alternatives, the particle ل (8) used for time in the sense of 'for', the exclamative pattern with كم (9), tag-questions with الايذ كذلك ؟ (10), and the subordinate

(1) See p. 36, ff.
(2) See p. 113.
(3) See p. 147.
(4) For the dates of Mahfūz's works, see A. Miquel, "La Technique du Roman chez Neguib Mahfouz", Arabica, x, p. 90.
(5) Kifāh Tība (1944), p. 5.
(6) Rādūbīs (1943), p. 100.
(10) ibid., p. 295.
clause of purpose introduced by (1) placed before the main clause. These are common patterns which might have become established before World War II. However, Maḥfūz's early works also show some traces of the direct influence of English. This is clear in the (2)

Such phrases are not a part of everyday conversation; and it is not difficult to detect their English origin.

Unlike Ahmad Amīn, who was strongly influenced by his Islamic education, Mīkhā‘īl Nu‘ayma is influenced by his classical Russian and American education and culture as much as, if not more than, he is by his Eastern upbringing.

M. Nu‘ayma was born in Biskinta, Lebanon. He attended Russian Missionary schools in his native village and then in Nazareth. In 1906 he was sent by the Russian Mission to continue his studies in Poltava, Ukraine, where he mastered the Russian language; and the treasures of the Russian literature were opened to him. At the end of his fourth year there he returned to Lebanon, but only for a short time; for in 1911 he was in Wallula, Washington, U.S.A.; and the following year he joined the University of that State. He graduated four years later with a degree in Law, which he never practised. In 1918 he was taken soldier in the U.S.A. army, and spent his one year service in France. He returned to America in 1919 and remained there until 1932, when he returned to Lebanon, and settled in his native village Biskinta. Since then he has been living in relative isolation. As a result of this, he is nicknamed the Monk of Shakhrūb; Shakhrūb being the place where he lives.

While in Washington, M. Nu‘ayma became one of the outstanding members of the literary circle which was founded by Jābrān Khalīl Jābrān. Nu‘ayma and Amīn al-Riḥānī are among the most distinguished members of the American school of Arabic Literature since 1932; and Nu‘ayma is generally acknowledged as one of the principal

(1) al-Nūr wa-l-Dayjūr, p. 134.
(2) ibid., p. 135.
founders of literary criticism in modern Arabic letters.

Nu'ayma is at home in English and Russian, and can read French. (1) Like several other Arab writers, Nu'ayma has written some of his books in English. (2) The Western impact on his books is great, which is hardly surprising owing to the fact that he spent a long time in European and American countries and schools.

Nu'ayma does not use as many patterns as Mahfūz does; but he is different from Mahfūz in that he uses some rare patterns, e.g. (3) دع ل، used for prohibition, which is not found in any other author examined in this work. He also uses (4) حتى وان for concession in the sense of 'even if', which is found in translated works only. It is unlikely that these rare patterns have been established in the language; hence they owe their existence in Nu'ayma's work to the direct European - in this case English - influence. Mention should also be made of the pattern where ج is inserted before the last of several adjectives which describe one common noun simultaneously. This pattern, which is common in Nu'ayma, has been attested in one other type of work only, namely, the press; and is obviously a direct influence of the European pattern.

In the field of phraseology the English influence is obvious in such expressions as (6) عمل علحا اصاب السمار على رأسه and (7) كتل السمكة تفتر من المطي الى النار.

(1) Ashtar, al-Nathr al-Mahjari, p. 29.
(2) The Book of Mirdåd, Khalîl Gibran - a Biography, Memoir of a Vagrant Soul, and Till We Meet.
(3) Ghirbal, p. 54.
(4) Jibrîn, p. 10; Arcash, p. 17.
(5) al-Yawm al-Akhir, p. 29.
(6) Karm Ala-l-Darb, p. 50.
(7) Mirdåd, p. 258.
The majority of the patterns used by Nu‘ayma are common patterns. This shows that they might have entered into his writings indirectly. On the other hand, it is difficult to decide definitely that these patterns had become established when Nu‘ayma wrote his works. For Nu‘ayma’s literary life extends over a long period; more than half a century. (1)

Finally, mention should be made of the Bible and its considerable influence on Nu‘ayma. Examples of this influence are many, some of which have been discussed by ʻAbdul Karîm al-Ashtar. (2) However, this type of influence - i.e., patterns due purely to the influence of the Bible - is outside the scope of the present work. Nevertheless, the following sentence, (3) "ما جاءت لادين العالم بل بالاحرى لارفع عنه الدينونة" written in Biblical style merits some comment. In this example the standard usage for adversative sentences is placed side by side with the modern usage which shows how some of the modern usages are gradually gaining ground even with writers like Nu‘ayma who were brought up in the old tradition of the language.

(1) See Ashtar, al-Nâthîr al-Mahjarî, p. 220. Nu‘ayma wrote Kân Mâ Kân, al-Abâ’wa-l-Banûn, and part of Mudhakkirât al-Arqash, while he was in America.

(2) al-Nâthîr al-Mahjarî, p. 222.

(3) Mirdâd, p. 102.

Ahmad Zakī, Egyptian writer, was educated in Egypt and then in Britain. He graduated in 1914 from Higher Teachers' Training College in Egypt, with 'licentiate' in Sciences. Then he left for Britain, where he studied and worked for the next ten years, 1918-1928. He got his B.Sc. from the University of Liverpool in 1922, and two years later Ph.D. from the same university; then the D.Sc. from the University of London in 1928. That same year he returned to Egypt and taught in the Faculty of Science, University of Cairo, where he later became dean. Between 1946 and 1952 he occupied several important positions in the government, including that of a minister in the Cabinet of Ḥusayn Rushdī. After the Egyptian Revolution he was appointed Rector for the University of Cairo.

A. Zakī is a writer as well as journalist. He is also a member of the Academy of Language in Cairo. He was the editor of the monthly magazine al-Hilāl from 1947 to 1951. In 1958 he was asked by the government of Kuwait to issue a monthly magazine, al-ʿArabī, and has been since the editor of this magazine.

The bulk of A. Zakī's writings consists of articles which he has contributed to periodicals. He also wrote a book on astronomy called Maʿa-l-Lāh ʿIāl-Sanāʾ,\(^1\) and translated two books, 'Dame aux Camellias' and G.B. Shaw's St. Joan, into Arabic.

When studying A. Zakī's language and style one should remember two factors which, it is believed, have had great influence on his writings: first, Zakī's educational background based on studying and working in

\(^1\) For the place and date of publication, see the Bibliography.
Sciences; secondly, Zaki as a journalist. Concerning the first point, Zaki writes: 'I am a scientist, but, except for my ten years of study in England, I have been writing all my life - popularizing science and also literature.' (1) Of his style as a journalist one may quote A. Zaki again, 'One might call it "newspaper style"'. (2)

As a writer with an educational background based on sciences, the majority of Zaki's articles deal with sciences. In most cases the material for such topics is drawn from sources written in foreign languages - mainly English. Hence one may expect some influence of translation, which is probably responsible for certain patterns which are either rare or have not been attested in the other writers examined in this work, e.g. the pattern where is separated from its verb in the example which does not occur in the other writers; the use of which is attested in two other places only, i.e. the press and A. Amin; the use of the uncommon pattern annexed to two singular nouns joined with the use of the adverb for approximation of time, a pattern which has not been attested in the authors' works; and the use of the future particle in the apodosis of which is attested in the works of two other authors, A. Amin and N. Mahfûz, besides the press.

The direct influence of English on his phraseology can be seen in

(1) "Forum Interviews, Dr Ahmad Zaki", Middle East Forum, November 1959, p. 31.
(2) ibid.
(3) See p. 80.
(4) See p. 80, f.
(6) See p. 121, f.
such phrases as: the verbal phrase with where this verb is used in the sense of 'extend'. (3) But on the whole A. Zaki uses fewer of these phrases than the other authors.

On the other hand certain patterns which are common in the writings of the other authors have not been attested in A. Zaki, e.g. the use of ِ in the sense of 'any' in negative sentences; the use of the forced passive; the use of the particle ِ in the sense of 'as, in the capacity of', which is common in the writings of three authors, A. Amín, N. Mahfúz and J. Jabrā, besides the press and translations; and the indirect question and the non-defining relative phrase which are common in three of the five authors as well as in the Press and translated works. (4) The fact that these common patterns are not attested in Zaki's writing seems to be due to deliberate efforts to avoid modern patterns of foreign origin. He is also aware of the foreign influence in his writings, at least when he treats a science topic. (5) Hence the common patterns such as the particle ِ used in the sense of the English 'for', ِ ِ ِ ِ used as introductory words in the sense of the weak 'there in English, the use of ِ ِ ِ ِ as conjunctions, and the use of ِ for concession, must have been established usages by the time he was writing, and there they seem to have entered into his works indirectly.

The general impression that Zaki's language gives the reader is

(1) See p. 192.
(2) See p. 191.
(3) See p. 181, f.
(4) See p. 36, ff.
(5) See the Questionnaire, p. 76.
that of a purist for he uses the patterns sparingly, and the number of the examples of foreign patterns is less than the number attested in the other authors, with the exception of A. Amin. (1)

The number of patterns used by each of the five authors is as follows: Amin, 29 patterns; Zaki, 37; Nu‘ayma, 37; Jabrā, 39; and Maḥfūz, 42. Although Zaki and Nu‘ayma have the same number of patterns, yet Zaki uses less examples per pattern than Nu‘ayma does; in other words the frequency of the occurrence of patterns is higher in Nu‘ayma.
Jabrā Ḥibbīn jabrā: a contemporary novelist, poet and critic, was born in Bethlehem in 1920. He was educated in the Government school in Bethlehem and later in Jerusalem, where he attended the Arab College. He graduated in 1937 with distinction in Arabic and English among other subjects. He spent another year in the same college and got a diploma in education. He taught for one year, and in 1939 he was sent to England and attended University College of South West, Exeter, until 1940, when he joined Fitzwilliam House, Cambridge. He took his B.A. in English Literature in 1943; after which he returned to Jerusalem, but only for a short time; for in the same year he left for Baghdad, Iraq, to take up a teaching post in the College of Arts, where he taught English literature until 1952. In this year he left for U.S.A. on a Rockefeller Foundation Fellowship and joined the Harvard University. He did research in Literary Criticism for two years. In 1954 he returned to Iraq and joined the staff of Iraqi Petroleum Company, a position which he still holds (1967).

Although most of his work is in Arabic, Jabrā has also written two books in English, in addition to a good deal of poetry and prose published in English Middle Eastern magazines.

He has also translated into Arabic several books from English, including: Shakespeare's Hamlet, The Sound and the Fury by William Faulkner, and Adonis by James Frazer.

(2) See the biographical notes published in Hunters in a Narrow Street.
(3) المخلوق والنفر, Beirut, 1960; ال وب والعنف, Beirut, 1963; and هاملت, Beirut, 1957.
Being proficient in Arabic as well as English, Jabrā is in a position to divorce the two languages from each other. Most of the influence of English on his Arabic expressions and idioms is the result of conscious efforts. (1) He has worked hard to give his Arabic a contemporary look, 'exploiting whenever possible the resourcefulness of the Arabic language.' (2) But there are times... he believes, when recourse to English expressions is unavoidable. (3)

For the patterns used in Jabrā's works see p. 36, ff.

However, there are additional patterns which have been attested in Jabrā's translated work, al-Adib wa Șinā'atuhu, but do not occur in his original works. These patterns are: The use of ای in the interrogative sentences in the sense of 'any', the use of the adverb حول as a preposition-equivalent in the sense of 'about', the use of the adverb خلال in the instrumental sense of the preposition (there will be a comment on this later), the use of حتي وان for concession in the sense of 'even if', the use of حتي إذا for concession in the sense of 'even if' (there will be a comment on this later), two verbs governing one common object which they precede, and placing two or more nouns before the genitive to which they are annexed. (4)

The extra patterns which are attested in the translated work are most probably due to the direct influence of translation. A point in support of this view is that these patterns - probably except for حول - are not common.

The two patterns, namely, خلال used in the instrumental

(1) See the Questionnaire, p. 77.
(2) See the Questionnaire, p. 77.
(3) See the Questionnaire, p. 77.
(4) See pp. 109, 120, f., 126, 166, f., 92, f., 98, f., respectively.
sense of و... and the adverb حول used as preposition-equivalent
deserve extra comments. These two patterns, which are attested in
Jabrā's translated work but not in his original writings, are not
warranted by the English text, in that their exact English patterns do
not occur in the original.¹

This shows that these two patterns seem to have become established with
the writer.

The impact of the English language on Jabrā's phraseology is
obvious in such phrases as اشتنغل على الكتابء الشغل، دائرة خبيئة
and القفز الى الاستنتاجات (2) which are directly
translated from English.

(1) For خلال... the English text reads: 'in so far as', see Robert Morss
Lovett, "Literature and Animal Faith", The Writer and His Craft,
p. 8; and for حتى اذا... the English reads, 'even for the
purpose...', ibid., p. 9.

(2) See Phraseology, pp. 181, 192, 194, 180.
IV:2:1: **Ihsan 'Abbas**

Ihsan 'Abbas was born in Palestine in 1920, and started his education at village level. Then he moved to schools in Haifa, and then the Arab College in Jerusalem. After graduating from there in 1941 he taught Arabic in Government schools until 1946, when he went to Egypt and studied at the Faculty of Arts, University of Cairo, until 1949. In 1951 he was appointed a lecturer and then reader of Arabic in the University of Khartoum, where he stayed until 1961, when he was appointed to the chair of Arabic Literature in the American University of Beirut.

He is a prolific writer and scholar; he wrote a number of works on Arabic literature and Islamic culture; (1) he has also edited a number of classical works. (2) He has special interest in the Muslims of Spain and Sicily. (3)

Ihsan 'Abbas has a good command of English, which is his main European language. At present, he is engaged in, among other things, the production of a major English-Arabic dictionary. He also works on translates and revises other translators’ work from English into Arabic, for the Franklin Book Program in Beirut.

Most of the common patterns examined in this work are attested in Ihsan Abbas's translation, (4) which shows that these patterns seem to have


\[(3)\] He has written *Tārīkh al-Adab al-Andalusi*, Beirut, 1960; and *al-'Arab Fi Siqiliyya*, Cairo 1959.

\[(4)\] *Oby Dick.*
behave established and the translator is either unaware of them or sees no objection to using them. On the other hand, some of the patterns which are common in the other authors examined in the present work, and which one may tend to believe that they have become established in Arabic, do not appear in ِIpsān ِAbbās. For example, the use of the particle ِلَّا in the sense of the English 'as', 'in the capacity of', is absent from ِAbbās's translation. The European type of indirect question - common in the works of the other writers except ِAhmad ِAmin - is attested in ِAbbās only once.  

The forced passive - another common pattern - is not attested in ِAbbās. The absence of these patterns from ِAbbās's translation makes one believe that he is at home with both English and Arabic and knows the boundaries of both languages; hence it seems that he tries deliberately to avoid interference between the two languages. To illustrate this point one may quote:

(2) هل سنكون رئيسي سرير مرة أخرى ؟

The English text for this reads: 'He made out to ask me whether we were again to be bedfellows.'  

As already mentioned, ِAbbās is quite aware of the fact that the English indirect question does not exist in the standard Arabic. Hence he analyses the English sentence and takes it back to its original form in the direct speech. Thus he renders the indirect question, 'whether we were again to be bedfellows' into Arabic by using the usual direct question هل سنكون رئيسي سرير مرة أخرى ？But then he uses the future particle ِلَّا after ِهل which,

(1) See the Indirect Question, p. 151, f.
(3) Melville, Moby Dick, p. 49.
according to the standard Arabic, is quite unnecessary. This pattern which is found in modern writings, is in the case of ‘Abbās indirectly suggested by the English example.

The direct influence of translating in ‘Abbās's work is seen in his frequent use of certain patterns which are either rare, or not attested in the works of other writers examined in the present study. To such patterns belong the examples of the pronoun preceding its antecedent, which is found only in translation and the press. ‘Abbās also uses the tag-question based on the English pattern, which is not attested in the other works examined here. Also directly attributable to the influence of translation is the pattern where the apodosis of to which is prefixed is placed before the protasis, which is found only in one other work, namely the translation by Jabrā.

In the field of phraseology the direct influence of translation is seen in his use of such phrases as based on the English '(up)on the whole' instead of the standard Arabic phrase which does not belong to the phrases used in everyday conversation. He also makes use of the common phrases like those with used for inanimate objects, which is found in the works of other writers.

IV:3: QUESTIONNAIRE:

The following questions were prepared by the writer of the present work, and answered by three of the authors - Najib Mahfuz, Ahmad Zaki, and Jabarah Ibrahim Jabarah - whose writings have been examined in the present study.

1. Are you aware of any English influence in the form of an idiom, an expression or a usage which might exist in your writings?

2. Do you sometimes feel that the Arabic expression fails you and you have to go to English or any other foreign language and produce a form of translation of the foreign expression?

3. Would you prefer a popular, modern usage or expression which owes its existence to a foreign influence to an archaic Arabic one?

4. Have you ever noticed that you have used a foreign expression which you would like to replace by an Arabic one?

5. Do you sometimes think in the foreign language and then translate your thoughts into Arabic?

6. When translating from a foreign language, do you sometimes find it necessary to deviate from the pure Arabic expressions and idioms in order to produce the atmosphere of the original work?
1. No.

2. No.

3. No. However, I do not aim at purifying the Arabic expression regardless of its nature.

4. No.

5. No.

6. The technique which I follow in my novels makes me use styles which sometimes resemble certain English or French ones which are close to the spirit of the Arabic language.
1. Any one, whatever his native language may be, who has studied thoroughly a foreign language, would be aware of that experience, especially if he spoke, as well as wrote that foreign language.

2. In science, which an Arab has studied in a foreign language, this happens a lot. But in subjects studied mainly in the native language this hardly happens at all. This is a general human experience.

3. I prefer a modern Arabic expression which I always can find or make.

4. An Arabic expression, even of my own, never failed me. At least I was never conscious of using a foreign expression when I wrote in Arabic.

5. Certainly, but only when the source of the idea I wanted to express, originated in a discipline I studied in the foreign language.

6. That is if I wanted to translate literally. And we must not forget that expressions and idioms of any people come out from the life of those people, and some are therefore not translatable at all, even literally, to any other language, without notes in the margin.

P.S. I may add to these replies of mine that I took the expression 'archaic' in the questions set to mean classic, or rather to have been intended to mean classic. I object also to the expression 'classic'. The Arabic language has changed continuously from century to century, and the Arabic language of this day is represented in all what is written today in the daily papers, weekly, monthly, and quarterly magazines, as well as in books of all kinds. It is the Arabic that every Arab reader feels his own today, and it is that Arabic that I had in mind when I replied to the aforesaid questions.
1. Yes, certainly.

2. Yes. There are English expressions which I find desirable and irreplaceable when I write in Arabic. I translate them as best I can, exploiting whenever possible the resourcefulness of the Arabic language. This happens most often when I write criticism, especially in connection with art. But even in literary criticism (as I am sure you are aware) recourse to English expressions is unavoidable.

3. Generally speaking, yes, unless the archaic Arabic expression is really exact and capable of being successfully revived.

4. Not than I can remember. One writes so much that whatever foreign expressions have been acquired over a long time cease to attract one's attention: they become part of one's style and thinking. Of course, it is up to scholars to spot and 'isolate' such expressions.

5. In certain matters, yes. Whenever I want to write about art, I find it easier to formulate my thoughts in English (I sometimes do the actual writing in English first) then do an Arabic rendition in my best style. I find English (which is the foreign language I know best) has the terminology and the method required for my purpose, which I feel is lacking in Arabic.

6. To a certain extent, yes. But in all cases I try to make my translation sound as Arabic as possible. Purely literal translation would defeat one's purpose: it might sound silly and unintelligible.

As an illustration of this point may I refer you to my translation of 'Hamlet'. For example, the play within the play in 'Hamlet' was deliberately written by Shakespeare in a heavy pompous style, in parody of other dramatists. In my translation I tried to do the same thing.
PART TWO

ACTUAL EXAMPLES OF

THE INFLUENCE
CHAPTER ONE
PARTS OF SPEECH

I:1: THE VERB:

I:1:a: The Imperfect - Future:

The imperfect in Arabic can indicate the future time. The future particles ِـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~

Modern writers often seem unaware of the capacity of the imperfect on its own to indicate the future. This has resulted in the excessive use of ِـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~

where the use of the same verbs without ِـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~ would have been adequate in view of the context. Tense-conscious, the modern writers often try to imitate the future tense in European languages - mainly English and French. (5)


(2) Lane,*Arabic-English Lexicon*, IV, pp. 1281, 1469; cited hereafter as Lane; cf. also Ibn Hishâm, *Mughni*, I, pp. 138-139, cited hereafter as Mughni.


(4) Hayât, May 6, 1964, p. 3.

(5) The statement of Sèlim Abou,*Bilinguisme Arabe-Français*, p. 268, that 'on tend à vouloir exprimer en Arabe les aspects des temps européens: ainsi s'explique l'usage aquis des parties sa et sawfa avant un verb dont le sens futur est par ailleurs fort clair (par exemple: bâda dâlik, sawfa yara, où sawfa est inutile) should be taken with reserve. ِـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~ are not always redundant where future is indicated by some other means. ِـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~ might be for emphasis; cf. Aşbahânî *Ağhāni*, ix, p. 105, (cited hereafter as Aghāni): ِـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~
The identification of the Arabic future with the European future tense has brought about other changes. These are:

A: 
Separated from its Verb:

Thus in modern usage one sometimes comes across sentences where the future particle is separated from its verb, as:

وَرَجَعَ الْقَمَرِ الَّذِي اتَّخَذَهُ النَّاسُ مِنْ كَانَ النَّاسُ مُقُاسًا

للحَسَنِ وَسُفُرُ الْابْدِ يَأْخُذُونَ

It is not permissible in standard Arabic to separate سُفُر from its verb. The clause is equivalent to the perfectly correct English, 'and will for ever take'. The prepositional phrase is inserted between سُفُر and the verb exactly as English would normally place the adverb or adverbial phrase between the two parts of the compound verb.

B: 

To express the negative future, modern writers often use سُفُر followed by the negative particle لا as:

ولكن سُفُر لا تعود اوريا الى الدين القديم.

and

فَنِمْ يَحَدِ الدُّنْيَا لِحُسْنِ بِلاَتِهَا فَسُفُرْ لَحْمِي عِنْ قَلِيلٍ بَلْوُمِبَا

Tha'lab, Majalis Tha'lab, p. 209.

(1) Zaki, 'Arabi, September 1959, p. 75.
(2) Ibn Manzur, Lisân al-Arab, II, p. 65, cited hereafter as Lisân; Lane, iv, p. 1469. In poetry, however, there are examples of سُفُر separated from its verb:

Aghani, ix, 368.

(3) Fowler, M.E.U., p. 448; for a full discussion of the position of adverb in English see pp. 446-450.
(4) Amîn, Fayâ, iv, p. 168.
(5) Zaki, Ma'âl-Lah, p. 9.
It has already been mentioned that the imperfect can indicate the future. The future negative, therefore, can be conveyed by ِلا placed before the imperfect, which is the case in standard Arabic usage. The foreign influence in ِلا سوف is recognized by Muhammad Abdul Jawad, who writes:

The use of سوف ل (based on) from English 'will not, shall not', and French 'ne sera pas.'

However, since the English language has separate articles for the future, whereas French uses suffixes, it is more likely that the influence is English rather than French.

One also comes across ِلا سوف ِل

used in modern writings to express the negative future, e.g.

(1) Zaki, 'Arabi, June 1964, p. 9.
(2) Manar, July 2, 1964, p. 4.
(4) "Hawajis Lughawiyya," R.A.C., xiii, p. 194. For further discussion of سوق ِلا سوف ِل, see 'Awamiri, "Buğthu wa Taqiqat Lughawiyaa Mutanawwi'a," R.A.C., i, p. 139; and Mundhir, kitab, p. 23.
The particle لن placed before the imperfect expresses a strong negative future. (1) There is no need to insert سوف before لن
Here again the English 'shall not, will not', have influenced the forming of سوف لن.

Modern writers often use هل تا before the imperfect to express a question in the future, as:

وهل ستأتي بهذا الكلب الجميل أيضاً؟ (2)
وهل ستتزوّجين انت أيضاً يا نبينة؟ (3)
هل سنكون زفيفي سير سير مرة أخرى؟ (4)
هل ستقوم بخرسها ثانية ومنى؟ (5)
هل سيديم مثل هذا الحكم؟ (6)
هل ستدافع عنها؟ (7)
وهل سيسافر الأمير بعد ذهاب؟ (8)

The imperfect on its own preceded by هل conveys the idea of a question in the future. (9) There is no need for the future particle هل to be prefixed to the imperfect. (10)

The insertion of the future particle بعدها هل in such examples is due to the equation of the particle with the English, 'shall, will'.

(1) Wright, ii, p. 300.
(2) Jabrâ, Araq, p. 61.
(3) Mahfûz, Bayn al-Qašrayn, p. 175.
(6) ʿArab, June 30, 1964, p. 5.
(8) Ḥayât, May 12, 1964, p. 2.
(9) Muṣhni, ii, p. 350.
(10) See Yâziji, Lughat al-Jarâʾid, p. 93, and A. Dâghir, Tadhkara, p. 74.
I: 1: b: Transitive Verbs:

Certain verbs which normally govern a direct object are often used, by modern writers, with a preposition governing the object. The following examples are quoted as representative of this trend in modern usage.

A: Some verbs of the third form are sometimes used intransitively — with a preposition, as:

1. نافذ ضد الاستعمار
2. هذه تحارب في جنوب شرقي أسيا ضد ما تصفه بالخطر
3. ناضل كل تواء ضد الحدود
4. يناضل بغير انقطاع ضد كل ما يؤوليه
5. يكافح ضد التيار
6. يكافح كفاح المستميت ضد السدود

The form فاعل in standard Arabic is transitive, it signifies prolongation, resistance, and reciprocity. The use of فاعل in modern usage shows the influence of the English verbs, 'fight' or 'struggle, against', and the French, 'se battre, contre, lutter contre'.

B: Modern writers often use the preposition مع with the verbs of the sixth form, as:

8. يتبادل الزيارات مع أصحابه
9. يجب أن يتساوى مع منطق كل حقيقة

(2) Ahrām, May 11, 1964, p. 4.
(3) Nu‘ayma, Sawt al-Alām, p. 15.
(4) Nu‘ayma, Āb‘ād Min Moscow, p. 203.
(5) Amīn, Fawq, xx, p. 177.
(6) Nu‘ayma, Āb‘ād Min Moscow, p. 203.
(7) Wright, I., pp. 32-33.
(8) Mahfūz, Šumām, p. 143.
(9) Jarīda, May 28, 1964, p. 5.
In the standard usage مع is not used with the verbs of the sixth form because 'the possible reciprocity of the third form becomes a necessary reciprocity, in as much as the sixth form includes the object of the third among the subjects that exercise an influence upon one another.' The presence of مع after the sixth form in the examples quoted indicates that one party to the reciprocal action is still treated as the object; a sense which is normally expressed by the third form, thus:

بادل اصحاب الزيارات، يساوي متطابق الحقيقة، يناسب دعوته
لا يطابق الذي وجدوا في السماة، ينافق سيولة لب الأرض.

The modern usages of the sixth form مع come under the influence of English 'with' and French 'avec';

English, 'exchange with'; French, 'échanger avec';
English, 'be equal with'; French, 'égaliser avec';
English, 'fit in with'; French, 'être en harmonie avec';
English, 'disagree with'; French, 'être en désaccord avec'.

(1) Amin, Fayd, ii, p. 268.
(2) Zaki, Ma'a-l-Lah, p. 137.
(3) ibid, p. 93.
(5) cf. Wehr, Die Besonderheiten, p. 18.
Intransitive Verbs:

There is a tendency in modern writings to use a direct object with certain verbs which in standard Arabic govern their objects through prepositions. These verbs are:

(A) انتقد

In the standard usage this verb takes as its indirect object a person governed through على and a thing as direct object, e.g. انتقد الشعر على قائله. In modern usage انتقد usually takes a person as direct object and a thing as indirect object, e.g.

وانتقد ائتمتين في بعض ما يقول. (2)

وانتقد اخوه عبد الحميد في تصرفاته. (3)

The modern usage of انتقد is based on the English 'criticise', and the French 'critiquer'.

(B) ضحى

In the standard usage it governs its object through the preposition بـ. (4) In modern writings ضحى often governs a direct object, e.g.

ضحيت عزة نفسها وطهارة جسمي. (5)

فقد ضحيت كل شيء لي في سبيلك. (6)

(2) Zaki, Ma‘a-l-I‘āh, p. 58.
(3) Amin, Zu‘amā‘-l-Islāh, p. 28.
(4) Lane, v, p. 1173; cf. also Dāghir, Tadhkara, p. 77; Bāb al-Taqrīb, n.a., Lughat al-‘Arab, iv, p. 368.
(5) Nu‘ayma, Kān Mā Kān, p. 81.
In *Lisân al-'Arab* with a direct object is explained thus:

ضحي فلا نعنمه: آيه رعاه بالضحى ... وضحيناً بين فلان اتيناء ضحي . (1)

The modern usage of ضحي comes under the influence of the English 'sacrifice', and the French 'sacrifier'.

(c) 

This verb is often used in modern writings with a direct object, e.g.

ابن احتاجك · احتاجك · احتاجك ... (2)

ابن ما يحتاجه رجل كيفا ليس نظرتين . (3)

اذ يحتاج محدا ضخما . (4)

&ghir(5) and Mustafâ Jawâd(6) are of the opinion that پحنا governs its object through in the standard usage. But Lane writes, احتاج عليه احتاجه 'he, or it, wanted, need, or required, him, or it.' (7) Dozy is also of the opinion that پحنا construed with the accusative exists in standard Arabic, and criticises Wright for not recognizing this. (8) However, the common usage in standard

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(1) XIX, pp. 210-211. cf. Lane, v, p. 1773. We came to them in the time of the morning called ضحي في الغنم الضحي.

(2) Nu'ayma, *al-Abâ wa-l-Banûn*, p. 68.


(5) *Tâshkara*, p. 79.

(6) *Mabâhîth Lughawîyya*, p. 80.

(7) Lane, part 2, p. 663.

Arabic is whereas in modern writings the accusative after has become common. This is mainly due to the influence of the English 'need' or similar verbs. The example obviously falls under the direct influence of the English, 'and a regressive poetry needs both', (2) of which the Arabic text is a translation.

(1) Jabrā, Adīb, p. 111.
The forced passive, i.e. the form of the passive voice in which the agent of the verb is expressed, is contrary to the nature of the Arabic usage. The Arabic term 'al-mabni Li-l-majhul', means 'related to the unknown'; and as such it is assumed that the agent is to be kept unknown. The agent, therefore, cannot be mentioned in the same sentence with the passive verb. Here the Arabic 'al-majhul' differs from the passive in English and other European languages, which permit the use of the forced passive when emphasis is placed on the object, which becomes the new subject of the verb, while for some reason or other the mention of the original subject in the same sentence with the passive verb is desirable.

In modern writings, however, examples of the forced passive have become very frequent, e.g.

لقد حصرت عما من الصليبيين... (4)

استقبل بحفاوة غير عادية من الشعب... (5)

ان هذه الاتفاقية ستوقع في اثينا من قبل وزيري خارجية البلدين. (6)

According to Şafâ' Khulûsî the forced passive was first introduced into Arabic during the Abbasaid dynasty by Syriac translators. (7)

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(1) Blachère, Grammaire d'Arabe Classique, p. 260, cited hereafter as Blanchère.
(2) Mahfûz, Bayn al-Qasrayn, p. 151.
(3) Amin, Fayd, II, p. 216.
(4) ibid, IX, p. 54.
(7) Fan al-Tarjama, p. 129. No examples are quoted.
Nöldike is of the opinion that the pattern did not exist in the classical period, (1) nor is it to be found in the later orthodox writers. (2) Blachère (3) also believes that the forced passive is contrary to the nature of Arabic usage, and states that the examples cited by Reckendorf (4) are on the one hand taken from poetry, and on the other hand, the subject introduced by is felt to be the instrument rather than the pure agent.

If examples of the forced passive existed in the standard Arabic usage, they must have been very rare. For, whenever it was felt that the mention of the agent of the passive verb was desirable, this was usually done either:

first, by means of a new sentence, as

\[ \text{قتل النصر بن الحارث بن كلدة } \rightarrow \text{ قتله علي بن أبي طالب. } \] (5)

which becomes the inchoative, or, secondly, by placing the suffix in the beginning of the sentence, followed by the verb with inseparable pronoun referring to the preceding

\[ \text{الشر يبدو له صغاره } \rightarrow \text{ الصرف لا يحتله الظرف. } \] (7)

The existence and the frequent occurrence of the forced passive in modern writings is due to the English and French influence. (8)

Examples where the agent and the passive participle are expressed

(1) 9th - 11th century A.D.
(2) Zur Grammatik des Classischen Arabisch, p. 54.
(3) p. 260, footnote (1).
(4) Syntax, pp. 233, 246, 251.
(5) Agānī, iv, p. 203.
(6) Maydānī, Amthāl, i, p. 364.
(7) ibid, p. 418.
(8) See Monteil, p. 237.
in the same sentence are also frequent in modern writers, as:

(1) ومض البحي مصحوبا بعمل كل.
(2) لا يريد أن يسكن في بلد محكم بالاجاب.
(3) كان محبوبا من الرجال والنساء.
(4) كنت محبوبا من والديك، مكرما من اهل قريتك.
(5) رسالة الدكتوراه المقدمة من محمد اديب صالح.
(6) وكانت مشغولة من قبل السفارة الإسبانية.

This construction has been criticised by Jurji Zaydan and others (7) on account of its foreign origin. But the editor of Lughat al-'Arab is of the opinion that the pattern exists in the standard usage, and quotes the following examples:

ارحى من ربك بمعنى ارحى

(8)

However, one feels that in these examples is equivalent to

من عند

and does not really indicate an agent. Damiri quotes the following two verses by an anonymous poet:

قالوا حبيبك ملسوغ فقلت لهم من عقرب السدغام من حية الشعر
قالوا بلى من اناعي الأرض قلت لهم
وكيف تسمع اناعي الأرض للقرن (9)

(1) Maḥfūz, Zuqāq, p. 130. The standard idiom here is وصحبته e.g. وقصد الاهرام وصحبته الوزير Alf Layla, I, p. 44.
(2) Amin, Fayā, v, p. 267.
(3) Jabrā, Şurākh, p. 32; cf. the use of عند in Alf Layla, I, p. 255.
(4) Nuʿayma, Kān-Mā Kān, p. 28.
(9) Ḥayāt al-Ḥayawān al-Kubrā, I, p. 169.
However, such pattern as is rare even in poetry of standard Arabic.

Here again, the European influence, mainly English and French, is responsible for the existence and the frequent use of this pattern in modern writings. Thus in Adīb one reads:

\[\text{يجدون أنفسهم مهددين من قبل جماعات بحرية} .\] (1)

which falls under the direct influence of translation from the English, '... found themselves threatened by barbarian hordes ...' (2)

(1) Jabrā, Adīb, p. 18.
I:1:e: Two Verbs Governing One Common Object:

When several verbs have one direct object, the object is placed after the first verb, and the other verbs follow, each governing a suffixed pronoun referring to the preceding object, e.g. اجار (1)

In modern writings the direct object is often placed after the last verb, as:

لكننا قد استقبلنا وودعنا اهلة عديدة . (2)

عرف وكشف اله الانبياء. (3)

ولقد استمعت وشاهدت عرضا تلفازيا. (4)

رأي وسجل ما وجد في الفضاء . (5)

سمع وعرف الموجة الطويلة . (6)

يدرون ويقرون ما للاستاذ ٠٠٠٠٠ من منزلة . (7)

ونحن نحس ونقدر الشرف الذي منحننا اياه . (8)

هذه السيدة لا تؤلف ولا تكتب الحانها . (9)

Translations from European languages, chiefly English and French, are responsible for giving currency to this usage. Direct influence of translation can be seen in الاهمال بالاقتصاد لابد ان يشير ويوسع الاستفالة (11)

which is translated from the English,

(1) Blachère, p. 394.
(2) Nuʿayma, Mirdād, p. 20.
(3) Nuʿayma, Zād al-Maʿād, p. 130.
(5) ibid, p. 34.
(6) ibid, January 1963, p. 31.
(9) Presse Arabe, p. 91.
(10) cf. Blachère, p. 394.
'a concern with economics can surely quicken and enlarge the
question ...' (1)

A further example is: 

الأساعد for the English, 'to test and explore the possibilities of
life.' (3) 

I:1:1:6: Two or More Verbs Taking One Common Subject:

Examples of two verbs connected by و and sharing the same
subject, which they precede, are found in standard Arabic, e.g.

بي عبداля عبداля (4) But this pattern, which is
called الساعد is rare in standard Arabic. (5) The common
pattern is

بي عبداля عبداля Further, more, in the rare
standard pattern بني عبداля عبداля although the agent is
preceded by several verbs, it is the grammatical subject of only one,
which will be in singular and the other verbs will agree in gender and
number. (6)

In modern writings the rare pattern has become common, and the
agent seems to be the grammatical subject of all the preceding verbs,
which are in singular, as is clear from No. 9 of the following
examples:

(1) F. O. Mathiessen, 'The Responsibilities of the Critic', The Writer
    and His Craft, p. 252.
(2) Jabrā, Adīb, p. 168.
(3) J. Donald Adams, 'The Writer's Responsibilities', The Writer and
    His Craft, p. 242.
(4) Wright, II, p. 327.
(5) ibid.
(6) ibid.
Sometimes the preceding verbs are more than two, e.g.

An example of this pattern occurs in a verse quoted in *Aghâni*:

But such examples are very rare even in poetry. Translations mainly from English and French are responsible for the increasing examples of this pattern.

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(1) Zakî, *'Arabi*, September 1962, p. 15.
(3) Nu‘ayma, *al-Nûr wa-l-Dayjûr*, p. 35.
(11) XIV, p. 156.
The imperative form دع is often used by modern writers for exhortation to first and third persons, e.g.

(1) دعو نجد ق万达 اصونا قبل ان نعطي العالم قوادا
(2) دعو نجد ان نعلم العالم نجد بيننا من يعلمنا
(3) دعو نعترف بهذه الحقائق ولو امام انسنا
(4) دعو نتساءل عن المستقبل
(5) اجلس على كرسي بيانو ودع أحد اصدقائك يدور بيك

In the standard usage the particle ل prefixed to the imperfect in the jussive, is used to indicate exhortation to the first and third persons, e.g.

(6) توموا فلاصل لكم ولنحل خطأكم لينفق ذو سعة من سعته

The verb دع in standard usage is a verb of complete predication, like its synonym ذر and it means 'allow, leave'.

Two patterns are possible after ذر دع and دع ذر when followed by a verb: first, the following verb may be jussive, as apodosis of the conditional sentence, e.g.

(7) 전한 كت لا تستطيع دفع منيني فدعني ابادرها بما ملكت يدي

'If thou art unable to repel the stroke of death,
Allow me, before it comes, to enjoy the good which I possess.'

(1) Nu‘ayma, Chirbāl, p. 49.
(2) ibid.
(3) ibid, p. 54.
(5) Zakī, ʿArabī, July 1960, p. 46.
(6) Wright, ii, p. 35.
(7) Lane, Suppl. p. 3051; for ذر see p. 2933.
(8) ʿAbdul Salām M. Hārūn, Sharḥ al-Qagāid, Muʿallaqat Tarafa, p. 193.
(9) Translated by W.A. Clouston, Arabian Poetry, p. 23.
'Leave them to eat and enjoy themselves.'

Secondly, the dependent verb may be indicative e.g.

'Leave them in their discussion to play.'

in the preceding examples from modern writers seems to have lost its original function as a verb of complete predication and has become a verb of modality (auxiliary). Other examples of used as a verb of modality are:

for the English, 'Let us express this part of man.'

for the English, 'Let us hold on here by this tooth.'

Obviously the modern usage of for exhortation to first and third persons is suggested by the English 'let' when used to denote exhortation to the speaker and to others.

The new function of as a modality verb becomes even

(1) Qur'ān, xv, 3.
(3) Qur'ān, vi, 91.
(4) E.H. Palmer, op. cit.
(5) cf. Wright's revised edition of 1951, which refers to the modern usage of II, p. 44; whereas the edition of 1862 does not mention this usage.
(8) Abbās, Moby Dick, p. 534.
(9) Melville, Moby Dick, p. 288.
clearer in the prohibition of the first and third persons, e.g.

(1) دعونا لا نخدع ذواتنا إذا خدعنا الخير.

In the standard usage prohibition in first and third persons is expressed by لا followed by the jussive, e.g.

(2) لا يتخذ المومنون الكافرين اولياً.

Often the energetic mood is used in such sentences as:

(3) لا يركن احد الى الاحجام لا ارهب ما هنا.

The modern pattern دعونا لا is an influence of the English, 'Let us not ...' For, in the standard usage دعونا لا a verb of complete predication, has the form لا تدع for prohibition.

(1) Nu‘ayma, Ghirbāl, p. 54.
(2) Wright, ii, 36 (b).
(3) ibid. p. 42 (b).
(4) Lisān, x, p. 264.
I:2: THE NOUN:

I:2:a: Status Constructus:

I:2:a:(a) Nouns Preceding the Genitive to which They Are Annexed:

When two or more nouns are supposedly to be construct with the same noun in the genitive, the rule in standard usage is that the genitive is placed after the first noun and the rest follow, each with a pronoun referring to the genitive suffixed to it, e.g. زكري عدي ونسبه وقصته ومقتته (1). The pattern in which more than one noun precede the genitive with which they are construct is attested in standard Arabic, e.g. بين ذراعي وجبهة الأسد (2). Mustafá Jawād, (3) who quotes عطر وريح عمر (4) writes about this pattern:

"وقد كت استكره هذا التركيب ولكني وجدته فصيحاً"

"I used to dislike this construction until I found that it was correct usage."

At any rate, the pattern عطر وريح عمر is rare in standard Arabic. In modern writings, on the other hand, it has become very common, e.g.

(5) Blachère, p. 323.
(2) Wright, II, p. 201.
(3) 'al-Ighám, Lughat al-'Arab, vi, p. 665.
(4) Jamharat al-Amthāl, letter ع, by 'Askari.
(5) Māhūz, Sūmmān, p. 105.
(6) Nu‘ayma, Marāhil, p. 119.
(7) Nu‘ayma, Durūb, p. 126.
In the preceding examples the nouns precede the genitive with which they are construct. The English and the French patterns have helped this pattern to gain ground in modern writings, as Monteil rightly points out.

Thus Randolph Churchill's book, 'Rise and Fall of Sir Anthony Eden' appears in the Iraqi newspaper, Manār, as

instead of, 

and in 'The Writer and His Craft' the phrase, 

'the novels and plays of Dumas fils' is rendered into Arabic thus:

(1) Ahram, May 6, 1964, p. 9.
(2) Jumhuriyya, C., May 19, 1964, p. 4.
(3) Ibid, p. 12.
(5) Ahram, May 23, 1964, p. 11.
(7) June 21, 1964, p. 3.
(9) Jabrah, Adib, p. 88.
Several Nouns Annexed to Each Other:

The pattern in which the first noun is in construct with the second and the second with the third and so on is not unknown in the standard Arabic, e.g.

بضرب عنق بعض هؤلاء الأسرى. (1) بتسمية باتي كتاب خلقت
بني العباس. (2)

In theory nothing prevents one from having four or more terms in a state of construct. (3) However, for the sake of elegance the writers very often stopped at the annexation of three terms. (4)

Modern writers often have four or five nouns annexed to each other, e.g.

(5) لتشديد مقاطعة حكومة جنوب إفريقيا.
(6) بمستوى تنفيذ مشروعات خطة التنمية.
(7) وكذلك بتحب وسائل خفض تكاليف مقارنة الآلات.
(8) لمتابعة تنفيذ مقررات مؤتمر الابره.
(9) من أجل شرح وجهة نظر الدول العربية.

Daghir quotes an example with five nouns:

اصل وثيقة عند زواج أم الحسن. (10)

This pattern, which strictly speaking is correct grammatically was always frowned at by critics and rhetoricians as poor style, and had not found a place in standard Arabic.

1. Reckendorf, Syntax, p. 137.
2. ibid.
3. Blachère, p. 322; see also Reckendorf, Syntax, p. 137.
10. Tadhkara, p. 115.
This train of nouns in annexation state, which is mostly found in the journalistic language, is often due to foreign influence brought about through translation from various news agencies, with the English and the French languages playing an important part.

Although dual in form كلا (كلتان) takes the predicate in the singular, e.g. كلا الجنتين اتة اكلبا، هنا رجلان كلاما.

However, when كلا (كلتان) denotes 'both together', not 'each of the two separately', it naturally takes the predicate in the dual, as كلاهما يعماان كلا ضار ونافع.

Wright is quite incorrect in stating that the predicate can be plural.

(1) Wright, ii, pp. 212-213.
(2) ibid, p. 213.
(3) ibid, p. 214.
(4) ibid.; he gives the example كلاهما اتة اكلبا، but this is only because in the 1st person, the plural forms of pronoun and verb do duty for the dual as well.
Examples of  كلالن  كلالن annexed to two singular nouns joined with و exist in poetry, e.g.,

(1) كلا السيف والعظم.

but they are rare, and not permissible in prose.

(2) كلا أخي وختلي واجدي عضدا.

In modern prose one sometimes comes across كلالن كلالن in construct with two singular genitives, as:

(3) كلا الحب والخوف شديد.

(4) كلا الوالد والولد يحمل لقب بك.

(5) وكلا الشوق والقلق يتفاوت عمقا.

(6) كلا الصغر والكبر يشوقان.

The pattern followed in the above-mentioned examples is similar to the English 'both A and B are ...' The English idiom, therefore, might have influenced the modern Arabic pattern.

(1) Wright, ii, p. 213.
(2) Reckendorf, Syntax, p. 157, footnote (2).
(3) Wright, op. cit.; Mustafá Jawād does not recognize this pattern, "Fawā'id Lughawiyyya," Lughat al-ʿArab, viii, p. 619.
(4) Maḥfūz, Bayn al-Qasrāyān, p. 31.
(6) Nuʿayma, Durūb, p. 175.
The word *beṣen* a part, a portion, is used with the genitive of a plural or a collective to signify someone or more, a certain one, some one, one;

One of his pupils addressed Muhammad, in a certain cave, we find one day. And in Lane, *beṣen* some, or somewhat or some one, (lit. a thing) of things, or of a thing ... thus it signifies someone or more. (2)

Thus the singular sense of *beṣen* when it is construct with a definite plural is well recognized. (5)

The plural sense of *beṣen* is also recognized as implied in Lane quoted above, and in *ṣidān*, when it is said:

Thus both the singular and the plural signification of are found in the standard Arabic. In modern writings, however, the plural signification has prevailed if not totally supplanted the singular one. Thus one reads:

Wright, II, p. 207.
(1)
I., p. 227.
(2)
(3)
VIII, p. 388.
(4)
Amin, Fayd, v, pp. 198-199.
(5)
Jabra, Adib, p. 62.
(6)
Mahfūz, Summān, p. 156.
has been identified with the English 'some and the French 'quelque'. Thus has come to mean 'some ladies'; 'some facts'; 'some of our men' ... etc., and hence the plural signification has gained ground. Thus, 'Some hands now jumped into a boat alongside, and pushed' is translated into Arabic as:

ووثب بعض الرجال عندئذ في القارب وجعلوا به.

As a result of this equation of with the English 'some' and the French 'quelque', further development has taken place affecting the grammatical construction of the Arabic word. Thus in modern usage one comes across in construct with an indefinite plural, as:

وليس للحكومة سوى بعض مدارس ابتدائية.

هناك بعض شبان وصبيات اجتمعوا ليحرقوا بختهم.

فتحت لنا بعض صفحات من ذلك الكتاب.

خلا سطح الماء الا من بعض زوارق صيد.

(1) Zāki, ʿArabi, August 1962, p. 9.
(2) Nuʿayma, Kān Mā Kān, p. 42.
(4) Melville, Moby Dick, p. 298.
(5) 'Abbās, Moby Dick, p. 552.
(6) Amin, Zuʿāmā'-l-Islāḥ, p. 54.
(7) Nuʿayma, Kān Mā Kān, p. 43.
(8) Nuʿayma, Dūrūb, p. 152.
(9) Maḥfūz, Kifāh Tība, p. 5.
in construct with an indefinite plural, as shown in the preceding examples, is not permissible in the standard usage. The rule is that, like كُلْ بِعْض مَعْنَىٰٰ, in construct with a plural, such a plural is always definite. (7) The following two examples come under the direct influence of translation from English:

لدى معظم الناس بعض انكار غامضة عابرة. (8)

for, 'Most men have some vague flitting ideas.' (9)

لنظير الى هذه المسألة مع بعض امور أخرى هامة. (10)

for, 'Let us, then look at this matter, along with some interesting items . . .' (11)

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(1) Zaki, 'Arabi, August 1962, p. 12.
(2) Zaki, 'Arabi, November 1961, p. 11.
(8) 'Abbās, Moby Dick, p. 342.
(9) Melville, Moby Dick, p. 179.
(10) 'Abbās, op. cit., p. 591.
(11) Melville, op. cit., p. 320.
The various uses of 

ا ي

are fully discussed in Lane. (1) They may be summarized thus: 

ا ي

is a noun, used in five different manners: first, in interrogative, meaning who? which? and what? e.g. 

ا ي

who, or which, of them, is thy brother? 

And in what announcement, after it, will they believe. Secondly, it is used in condition, e.g. 

ا ي

ابهم يكرمني اكرمه whichever of them treats me with honour, I will treat him with honour. 

Thirdly, it is used as a conjunct noun 

ا ي

in the sense of 

ا ي

و

Then we will assuredly draw forth, from every sect, him of them, who is most exhorbitantly rebellious against the compassionate. 

Fourthly, it may denote perfection, or consummateness, e.g. 

ز

رجل Zayd is a man, what a man! 

Fifthly and lastly, it is used as a connective of the vocative 

ا ي

يا 0 thou man. 

In modern writings 

ا ي

is frequently used in negative sentences with a new signification, as: 

(2) 

لم يلق اي جواب . 

(3) 

لم اشترك في اي انتخاب . 

(4) 

لم يتأثر اي نوع من التراث . 

(5) 

لن تبلغ بها اية راحة نفسية . 

(6) 

فلا تحمل امة من ام اورها اي تبعية من جرائها . 

(1) I, pp. 132-134; Mughni, I, pp. 77-80. 
(2) Nu‘ayma, Akābir, p. 41. 
(3) Mahfūṣ, Zugāq, p. 91. 
(4) Mahfūṣ, Bidāya, p. 11. 
(5) Jabrā, Surākh, p. 63. 
In the preceding examples 'اي' has the sense of the English 'any'; it is annexed to an indefinite noun to express a strong or absolute negative, which in the standard Arabic is conveyed by using the indefinite singular by itself. Sometimes 'من' is also found, in the standard usage, placed before the indefinite noun to give it a more intensified negative sense, e.g.

ما لكم من الله غيره ـ ما جاء من يشتر ولا نذير.

The modern usage of 'اي' in the sense of 'any' has had a long controversial history as to whether it violates the pure Arabic grammar or not. However, all the critics agree that it is due to foreign influence. According to ‘Aqqād the new sense of 'اي' has been introduced by journalists to express the meaning of the English 'any', as used in the negative sentence. The direct influence of translation from English can be seen in:

ولا يعرف أي مؤلف آخر المج إلى هذه المسألة.

(1) Amin, Fayd, I, p. 106.
(6) Wright, ii, pp. 135-136; De Sacy, i, p. 490.
(9) 'Abbâs, Moby Dick, p. 638.
for the English, 'I know not that any other author has hinted of the matter.' (1)

The modern writers, having identified ای with 'any', often equate it with the English word. Thus the modern ای is not only attested in the negative sentence but also in the affirmative sentences, as:

كان يتوقع في اية لحظة ان ينقض عليه. (2)
لا استطيع الكتابة الا في هدوء تام، فاي سوت يضعني. (3)
كان مطرقة ستهوي على رأس كلنا في اية لحظة. (4)

The use of ای in the above-mentioned sentences is based on the use of the English 'any' meaning 'every, each'. (5) Here are two more examples of the modern ای which fall under the direct influence of translation from English:

الواجب الأول على ای منكر هو ان يعرف ... (6)

for, 'The first duty of any thinker is to know...' (7)

في السباح يبدا ای مسيحي بخشل وجهه. (8)

for, '... in the morning any Christian would have washed his face.' (9)

In the standard Arabic usage كل ای is not used to express the signification of the English 'any' meaning 'every, each', e.g. 'not everything which is black is a date.' (10)

(1) Melville, Moby Dick, p. 348.
(2) Mahfuz, Bayn al-Qasrayn, p. 510.
(3) Amin, Hayti, p. 237.
(4) Jabrac, Arag, p. 150.
(5) See C.O.D. for 'any' meaning 'every, each'.
(8) Abbas, Moby Dick, p. 67.
(10) Wright, ii, p. 204.
Examples of the equation of اَيِّ with the English 'any' occur also in the interrogative sentences, but such examples are attested only in translated works, e.g.

اَتَّبَعْتُ اَنْ في هذِه السَّلِيْقَة المُهْجُورَة اَيُّ سَمَّكَ؟ (1)

from the English, 'Do you think there any fish in that hole?' (2)

لَكَنْ أَيْسَدُقُ اَيِّ حَوَات مِثْل هذِه النَّصْصَات؟ (3)

from the English, 'But will any whaleman believe these stories?' (4)

To express the signification of the modern اَيِّ as used in the interrogative sentences above, the standard Arabic uses the indefinite noun by itself. Sometimes منِّ is used before the indefinite noun, e.g.

هَلْ مِن خَالِق غَيْرِ اللَّهِ 'Is there any creator but God?'

(1) Jabrā, Adīb, p. 96.
(2) John Crowe Ransom, 'Poetry as Primitive Language', The Writer and His Craft, p. 146.
(3) 'Abbās, Moby Dick, p. 724.
Modern writers often place together two or more indefinite nouns the last of which is usually a number, e.g.

غير عنصر رقم ٩۶ و رقم ٨٦ اعلن العلماء حديثا عن استحداث عنصر رقم ٩٨ رم (١)
لعلك تسأل عن الشقة رقم ١٢ . (٢)
أخذ الترام رقم ١٩ . (٣)
وتقدم عمل التفق رقم ٤ على غيرهم . (٤)
مشروع رقم ٤٣٣ طرق . (٥)
تقدم الطلبات إلى صندوق بريد ٤٤١ . (٦)

Such forms, which were first introduced into the journalistic and bureaucratic language as a result of translations from French (٧) and English, are now found in the literary works of a serious character as well. The standard Arabic uses adjectival construction in the abovementioned pattern, e.g.

العنصر المرقم ٩۶، المرقم ٨٦ الرقم (٨)

The modern forms, such as

مشروع رقم ٤٣٣ عنصر رقم ٩۶

are on the same pattern as the English, 'element No. (number) 95' (ninety-five), 'project No. (number) 433 (four hundred and thirty-three)', and the equivalent French pattern.

(1) Zākī, Ma‘a-l-Lāh, p. 199, footnote (٢).
(2) Maḥfūz, Khān al-Khalīlī, p. ٨.
(3) ibid, p. ٧.
(4) Ahrām, May ١٤, ١٩٦٤, p. ٩.
(6) Manār, July ٢, ١٩٦٤, p. ٨.
(8) ibid.
In modern writings the noun ضد is often used in the accusative to express a hostile signification:

انتم واحد في الجهاد ولا قبيلة ضد قبيلة ولا بلاد ضد بلاد  . (1)

هو شهادة للدنيا ضد المشائخ . (2)

يتكلمون ضد أمهم  . (3)

واعلن الجهاد ضد من لم يعتنقه مذهبه  . (4)

المجتمع بما فيه من قوانين غير مدنية والمنصب على التكلم ضد الفرد  . (5)

ضد is very common in the journalistic language:

ان الاتحاد السوفيتي لن يقف مكرف اليد في حالة وقوع عدوان عسكري ضد الجزيرة  . (6)

يدع حميته انتصار الشعوب العربية ضد كل من يتف  . (7)

هذه القبائل كانت دائما تثير ضد السلطات في عدن  . (8)

ضد in the preceding examples is used as a preposition-equivalent in the sense of the English 'against'. This sense of ضد is expressed in the standard usage by the preposition على which, among other things, is used 'in a hostile sense, in which case it can generally be rendered by against. (9)

ضد in standard Arabic is a noun 'meaning contrary or opposite; e.g. هو ضنك

He is contrary or opposed or repugnant to thee ...; and

signifies that which is repugnant to a thing, so that it would

(1) Nu‘ayma, Awtan, pp. 24-25.
(2) Manzuq, Qasr al-Shawq, p. 186.
(3) ibid., p. 254.
(4) Amin, Zu'amal Islām, p. 21.
(5) Jarā‘, Araq, p. 186.
(7) Jumhuriyya, B., July 17, 1964, p. 3.
(9) Wright, II, 167 (b).
overcome it, as black is to white, and death to life.'

The modern usage of ضد as a preposition-equivalent, which has been criticized on account of its foreign origin, is a translation of the English 'against' and the French 'contre'. Thus 'against' in 'bear arms against land invaders' which occurs in 'Moby Dick' is translated by Abbās as,

is also used with some verbs of the third form e.g.

The third form which has the idea of reciprocity, governs a direct object. Besides, it implies the idea of prolongation and resistance. In the above-mentioned sentences is a paraphrase of the idea of the third form suggested by the English 'fight, struggle, against', or the French, 'battre, luttre, contre'.

For further discussion of used with see p. 83.

(1) Lane, part v, p. 1775.
(3) Melville, Moby Dick, p. 69.
(7) Wright, I, pp. 32-33.
The possibility that some writers, individually or collectively, might use صندل as a translation for the English 'against' and the French 'contre', in all their respective meanings, is an open one. Needless to say, standard Arabic renders those meanings in a variety of ways or idioms, e.g.

انه صندل مبدل للعين في اهتمام الناس (1)

Here standard usage would probably be:

ألا رأى ... أنا غافل ... أنا افلك ...

However, in the cases examined above صندل, when not completely redundant, as in the case with form III verbs, cf. pp. 103, 112, can be replaced by the standard idiom على.

I:3: THE PRONOUN:

I:3:a: The Order of the Personal Pronouns:

The personal pronouns found in the examples mentioned below have the following order: second person, first person, e.g.

(1) هنا ولدنا انت وانا...
sana انت وانا بعد الذي وسناءه من امر الكواكب ...

These examples are taken from modern Arabic writings. In the following examples, which are also taken from modern writings, the noun is mentioned explicitly instead of the personal pronoun of the third person. The pronoun of the first person comes at the end, e.g.

(3) نحن الثلاثة: الدكتور طه حسين والاستاذ عبد الحميد وانا.
في الاسميات كبيرة ما نحن زوجي وابني وزوجته وانا للنسخة.

An early example of this word order is quoted by Mundhir in his open letter to the Academy of Language in Damascus published in 1927.

(5) The letter gives بروت ونحن as the normal order.

(6) In the standard Arabic usage the personal pronouns of the first person come always first, and the normal order is: first, second, and third persons. (7) In English and other European languages the first person is placed after the third and second persons. The order of the personal pronouns quoted in the examples above is, therefore, most probably influenced by the European pattern.

(1) ماعفعض, دنيا-l-Lah, p. 30.
(2) زكي, Ma a-l-Lah, p. 140.
(3) امن, Hayati, p. 213.
(4) أهرام, May 26, 1964, p. 3.
(5) Mundhir, Kitab, p. 34.
(6) ibid.
(7) Blachere, p. 304; and Reckendorf, Syntax, p. 332.
The Pronoun Preceding its Antecedent:

In the standard usage the suffixed pronoun follows its antecedent. However, examples of the suffixed pronoun preceding its antecedent are also attested, e.g.

1. على نفسها جفت برانت. (2)
2. في بيته يوّى الحكم. (3)
3. نازق نٌ نفسه خيفة موسى. (4)

But they are rare and usually belong to the simple proposition with the prepositional phrase as compliment. The prepositional phrase is placed in front position for emphasis.

In modern writings examples of the suffixed pronoun preceding its antecedent are found in translated works and in the press, e.g.

وفي مُقارنِته بِين خُطيّ بلاده على طُريق التقدم والانتشار الجمهوريّة المتحدة على هذا الطريق قال خِروشوف ... (5)
بعد زيارة الناجحة لمصر، عاد نيكيا ... (6)

The modern examples, most of which are compound sentences, are different from the standard ones in that in the modern examples the preceding pronouns occur in phrases used adverbially, not as complements, which is the case in the standard usage. The modern usage falls under the influence of the European pattern. The English pattern is directly responsible for the following examples translated from

Concerning the placing of the pronoun before its antecedent, Ibn Ya'ish (Mufassal, i, 92) writes: تقدم المضرع على الظاهرانما يمتنع اذا تقدم لفظا ومعنى أما اذا تقدم لفظا والنية به التأخير فلا بأسر.* (1)

Maydānī, Amthāl, ii, p. 14. (2)
Ibid. (3)
Ibn Ya'ish, Mufassal, i, p. 92. (4)
Ahrām, May 12, 1964, p. 1. (5)
Ibid., May 26, 1964, p. 1. (6)

Aًضاً مئاً لضعنه.
While their masters, the mates, seemed afraid of the sound of the hinges of their jaws, the harpooners chewed their food... 

when the entire ship's company were assembled, and with curious and not wholly unapprehensive faces, were eyeing him, for he looked not unlike the weather horizon when a storm is coming up, Ahab, after rapidly glancing...

'Consider them both, the sea and the land,,' 

So seemed it to me, as I stood at her helm, and for long hours silently guided the way of this fire ship."

In his fiery eyes of scorn and triumph, you then saw Ahab..."
I:4: **THE ADVERB**

I:4:a: **Adverbs of Manner**

Modern writers very often use the preposition بـ or ني with the abstract noun to convey the sense of the English adverb of manner, as:

اما المصدر الإنجليزية فتسمي هذه الصفة بـ بساطة بالصورة الجزائرية. وكانت عناية هذان دون الشظة بجد عجيب. (1)

نقال ببساطة: انا لا ... (2)

ولوج السيد في نفاذ عمر. (3)

ذاك بالاختصار هو وادي العذارى. (4)

تؤثر بعمق على الحياة السياسية. (5)

The standard usage in Arabic conveys the idea of the English adverb of manner or degree by means of:

first, the cognate accusative, e.g.

ضره غريب - بكي بتأ مرا.

secondly, نائب المفعول المطلق.

قام سريعا.

thirdly, certain verbs like اوشك، كان which mean 'almost, nearly', as:

كاد ان ينرق.

and fourthly, the object of which indicates state, as:

تكلم غاضبا.

Since these usages are not called adverbs in Arabic, the modern writer, who is often too conscious of the European concept of the adverb, fails to recognise them. Instead he makes frequent use of the

(2) Jabrā, Surākh, p. 12.
(3) Mahfūs, Summān, p. 107.
(4) Mahfūs, Qaṣr al-Shawq, p. 126.
(5) Nu'ayma, Līgā', p. 54.
A prepositional phrase, which has its equivalent in the European languages; English 'with simplicity', Arabic بساطة
English, 'with impatience', Arabic في نذ صبر. Prepositional phrases used to convey the idea of the English adverb of manner or degree are not unknown in the standard usage, but they were used on a narrow scale by the pre-modern writers.

In modern writings, on the other hand, Henri Fleisch rightly points out that these prepositional phrases, used to convey the European concept of the adverb of manner or degree, have increased greatly owing to the European influence of translation, mainly English and French. Thus 'abruptly' in 'abruptly said the stranger' is translated as شرود الفرحة بتلك الكلمات في اقتضاب and 'sharply' in 'looking round me sharply' is translated as تطلعت من حولي بنظر حديد.

It might be possible to say that the standard Arabic اتدى a accompaniment as in 3.01 (Quran, 1, 50) might have been an original pattern from which developed the modern use of + noun, and expanded to meet the need of translating the European adverbs of manner.

There is also the possibility of the colloquial pattern, e.g. bi-z-izabī, bi-l-kāl, bi-ż-zudaf, bi-ż-shwek, bi-ż-zur, and bi-ż-żaq, found in the dialects of Egypt, Syria, Lebanon, Iraq, and the rest of the Arab countries.

1. Monteil, p. 256.
2. Ibid.
4. Abbás, Moby Dick, p. 84.
8. See Mughni, I, 103.
9. Monteil, p. 256, believes that the dialects of the countries from Morocco to Lebanon, which use this type of phrase, might have influenced the modern usage في + abstract noun.
According to Reckendorf there are not many adverbial adjectives - adjectives used as adverbs - in Arabic; (1) as a rule the cognate object with an adjectival attribute conveys the sense of the English adverb. (2) Modern writers, however, frequently use the adjective or relative noun as an adverb, e.g.

Wehr believes that the use of the adjective in the above-mentioned sentences is a historical development based on the standard usage where the cognate object is omitted, and the adjective describing it stands by itself, e.g. صبر صبرا طويلة instead of صبر صبرا طويلاً (10).

This argument does not explain why the modern writer often prefers the even if there is an established adverb, e.g. the modern يوميا instead of كل يوم...

(1) Syntax, p. 61; he quotes: ... جميعا، حديثا، قريبها طويلا.
(2) ibid.
(3) Mahfúz, Summán, p. 172.
(4) Mahfúz, Qaṣr al-Shawq, p. 440.
(6) Zaki, Arábij, August 1963, p. 11.
(7) Jabra, Adib, p. 44.
(10) Die Besonderheiten, p. 16.
modern instead of تدريجياً

However, the modern usage of relative noun has become established in modern writings. The frequent examples are often due to translations from English or French; and any justification or explanation which might be given for this modern usage based on the standard usage has faded away. Thus when the modern writer uses شخصياً for instance, he has in mind the English 'personally', or the French 'personellement'. An example of the direct influence of translation is لا يملك ان يرى اليا ما قد يقع أماه (2) اليا translated from the English, 'he cannot then help mechanically seeing whatever objects are before him.'(3)

The relative noun in standard usage is divisible into proper and improper; proper indicating relation to the ancestor, country, or trade, as مالي، موري، هامشي; and the improper being what depends upon the form alone; it does not indicate relation to any of the things mentioned, but has the augment of relation as its end; e.g. (4)

Lane, iii, p. 567.
(2) 'Abbās, Moby Dick, p. 533. There is a similar example in "A'Awda' Khālid, n.d., Lughat al-'Arab, August 1926, pp. 62-63. وفتح الحنفية انتثاها this is in the hashiah with the comment by the editor: "هذ هذا التعبير لتتأكد من عجبته نقل نقل من تلقأ نفسه. واذن ان الدسحا،" يقولون في مثل هذا الموطن تفتح الحنفية عفوا.
(3) Melville, Moby Dick, p. 287.

Besides being an adverb of place, حول is often used in modern writings as a preposition-equivalent, e.g.

وقد يطول النص على هذه الملاحظة: (1)
لقد كار الجدل عند الآباء الشركين حول الكتابة للمبادآ ... (2)
لا يريد أن يسمع جديدا حول الموضوع. (3)
تتضمن بعض الدواوير حول الحقيقة الثانية. (4)
تصلنا إلى تناجم حول خطوة الوضع في لاس وحول السهل المتورثة. (5)
رفضت الرد على سؤال وجهها لبا حول وزير الحرب السابق. (6)

In the preceding examples the standard usage would have the preposition في or من instead of حول which in standard Arabic is used only as an adverb of place meaning 'around, in the vicinity of'. Thus we say تعددنا حوله or تعودوا حوله the noun being in the accusative case as an adverb of place, i.e., 'they sat, or we sat around him, or it, or in his or its, environs.' (7)

حول in the new sense, i.e., preposition-equivalent meaning 'concerning' has become common in the modern writing, especially in journalistic Arabic. The influence here is English rather than

(2) Amin, Fawd, vi, p. 71.
(3) Maknuz, Raboys, p. 100.
(7) Lane, ii, p. 676.
French. (1) It is brought about by the identification of the Arabic word with the English 'about'. This is obvious in the following example, which is translated from the English, 'I've changed my mind about that harpooner.' (3) The following two examples also come under the direct influence of translation:

التي الاوامر حول الحوت الأبيض (6) for the English, 'give orders about a white whale.' (5)

لا ينتفع عن الناقة الاستثناء الكبيرة حول الإنسان (6) for, 'keeps asking the big questions about man ...' (7)

A further result of identifying حنل with the English 'about' and probably 'around' is the use of the Arabic word in the sense of approximation of time, or number, e.g.

تحقق عند علماء الآثار أنه عاش حنل هذا التاريخ من الزمان، حول القرن الثامن والثلاثون والقرن الأربعين قبل الميلاد. (6)

صبغه المثال الأفريقي المجهول حول عام ٤٠٠ قبل الميلاد. (6)

فقد كان يدلل منه حنل ثلاثة آلاف. (10)

(1) cf. Kurâ‘ali, „Arâ‘ wa Anbâ‘“, R.A.D., xxviii, p. 151, who believes that the modern usage of حنل is a translation of the French 'autour de'. But French does not use 'autour de' in the sense of حنل as used in the examples cited above. It uses: sur, pour, de, e.g. parler de, to speak about; on se battit pour décider qui devait rester, there was a fight about who should remain.

(2) Abbas, Moby Dick, p. 50.
(3) Melville, Moby Dick, p. 19.
(4) Abbas, op. cit., p. 271.
(5) Melville, op. cit., p. 141.
(6) Jabrâ‘, Adîb, p. 209.
(8) Zaki, Ḍārabi, December 1962, p. 46.
(9) Zaki, Ḍārabi, June 1963, p. 29.
The standard usage expresses the sense of the modern
as cited above, through the word ظحـ in about three hours.

<table>
<thead>
<tr>
<th>Reference</th>
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<tr>
<td>Part VIII, Suppl., p. 3029; Wright, II, p. 212.</td>
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<td>‘Amin, Fayd, I, p. 42.</td>
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<td>Mahmūz, Qasr al-Shawaq, p. 88.</td>
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<td>Ahrām, May 6, 1964, p. 3.</td>
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</tbody>
</table>
transposed to Arabic', (1) and Wehr considers it 'one of the most frequent influences of English in modern Arabic writings.' (2)

Obviously the modern usage with هلل 6 6نالك is based on the English 'there', when used in the weak sense, as an introductory word. (3) The direct influence of translation is seen in the example:

اذ ليس هناك من عمة في العالم تتخذ لها وجوها معيناً. (4)

for the English, 'For there is no quality in this world that is not what it is ...', (5)

A study of the preceding examples from modern writings reveals that the subject is indefinite and the predicate a prepositional phrase. In the standard usage the indefinite subject is placed after the predicate, in this type of sentence, e.g. (6) في الساحة انجرانات The same word order is maintained when such sentences are introduced e.g. by verbs of incomplete predication (7) الافعال الناقصة

. ليست في الساحة انجرانات

With the introduction of هلل 6 6نالك in their new capacity, the word order in the English pattern has been adopted in the modern Arabic usage.

(1) Introduction à L'Arabe Moderne, p. 156.
(2) Entwicklung, p. 25, Footnote 2.
(3) For a full discussion of this sense of 'there', see Kruisinga, A Handbook of Present Day English, i, pp. 109-110; III, pp. 141, 143 and 243, and pp. 262-263.
(4) Abbás, Moby Dick, p. 105.
(7) Qul, unpublished notes, p. 12. However, when the indefinite subject is governed by ل لا called النافية للجنس then the indefinite subject is placed before the predicate, as:

لا رجل في البيت
Thus, instead of the standard pattern, لَمَّا نَزَّلَ رَأْبَةَ شَمْرَة

we have the modern pattern لَمَّا نَزَّلَ شَمْرَة

بِئْنَاءً رَابِدًا بِئْنَاءً رَابِدًا فِي رَأْبَةَ which follows the English pattern, 'There is not one grey hair on their heads.'

هنالك هو هنالك with their modern signification as mere introductory words, also occur in another type of sentence, as:

(1) هنالك علوم لا علم واحد.

وقد كان هنالكlecture ان يجمع ناسه مقالاته في كتاب.

(2) وهنالك ضحية اوقت ضهم.

(3) وهنالك ليرات مزيفة.

here again هنالك هنالك are suggested by the English 'there'

used as an introductory word. In these sentences the standard usage has شمة هنالك هنالك instead of شمة هنالك. In the second example mentioned above هنالك is placed side by side with which in itself would have been sufficient.

(1) ماجد، Qayr al-Shawq, p. 56.
(2) ماجد، Sukkariyya, p. 254.
(3) زكي، Arabic, July 1960, p. 13.
(4) نايم، Akabir, p. 120.
(5) Monteil, p. 239; Wright, i, p. 293.
The noun-adverb خلّل is often used by modern writers in a new sense, e.g.

وتنتحر الشمس احيانا بالزمن فتتم خلّل النافذة المزدوجة. (1)

The idea expressed by خلّل in the preceding examples is expressed by من in the standard usage. (3) W. Wright cites the examples:

ابراجبا دخل من الباب ' He came in by, or through, the door; its towers through which the water ascends; when we look at the sun and moon through an opening in the clouds. (4)

خلّل in the standard usage is explained by Lane thus:

خلّل الدار ' signifies what is around the limits of the house; or around the walls thereof; and what is between the chambers thereof.

You say, دخلت بين خلّل التم I entered amid the breaks, or interspaces, of the people. And خلّلهم and خلّلهم He is amid them. and خلّلهم جسنا خلّل بيوت الحي and خلّلهم دور التم i.e. (We went, or went to and fro, or went round about) amid the tents of the tribe, and in the midst of the houses of the people. (5)

The modern usage of خلّل in the sense of من seems to be suggested by the English preposition 'through'; thus in

(1) Jabrā, Surāqā, p. 30.
(2) Māḥtūb, p. 86.
(3) Wright, ii, p. 130.
(4) Wright, ii, p. 130.
for the English, 'You ascend into it through a little trap-hatch in the bottom,' (2) and for the English, 'No, he breathes through his spiracles alone.' (4)

The equation of 'through' with the English 'through' is carried a step further in the following examples from modern writings:

In the above-mentioned examples 'through' conveys the meaning of 'by reason of, by agency, means of', which is suggested by the English 'through'. (9) To express this meaning, the standard usage has the preposition 'by'. (10)

(1) 'Abūs, Noby Dick, p. 263.
(2) Islville, Noby Dick, p. 137.
(3) 'Abūs, op. cit., p. 592.
(4) Islville, op. cit., p. 320.
(5) Jabra, Adib, p. 25.
(7) ibid., May 6, 1964, p. 9.
(8) ibid., May 7, 1964, p. 8.
(9) For this meaning of 'through', see C.O.D.
(10) Wright, ii, p. 160;...
In the standard usage are adverbs of time denoting a thing's happening suddenly: بِنِيْنا نْحْن كَذَا اذْ حَدِثَ كَذَا while we were in such a state as that, Lo, or there, or then, such a thing happened, or came to pass. They are always prefixed to a preposition, or in the words of the Arab grammarians they have

In modern writings بِنِيْنا are often used as conjunctions to join two co-ordinate clauses, e.g.

(1) Lane, i, p. 288.
(2) ibid.
(3) Amin, Hayq, II, p. 309.
(6) Nu‘ayma, Akâbir, p. 25.
(7) Jabrâ, Surâkh, p. 52.
(8) Sadrûz, Lilâ, p. 38.
The change in the function of بينما has also affected their position in the sentence. In their capacity as conjunctions they can be placed in the middle of the compound sentence, as some of the preceding examples show.

The modern usage with بينما with their more flexible position is influenced by the usage of the English 'while' in its capacity as strong temporal, non-temporal conjunction, and weak conjunction. (1)

The modern بينما sometimes introduce subordinate clauses of the type called theجملة الحالية circumstantial clauses, as:

وبلج بینما المتظاهرون بینما هم يسيرون ويسترون . (2)

This usage occurs more frequently in the works of translation, as:

كنت رفيق كوبكوج او وصينه بینما كان هو متبنا في سنع الحبل (3)

from the English, 'I was the attendant or page of Queequeg, while busy at the mat.' (4)

قال استری پرجله ... بینما كانت عيانه تطلقن نظرتين (5)

from the English, 'said Starbuck, ... to his men; while the sharp fixed glance from his eyes darted ...' (6)

ماذا يعني ان يظل المرء يسرح باعلى صوته بینما جمع عضلاه الاخرن. (7)

for, 'and what it is to keep shouting at the top of one's compass, while all the other muscles are strained ...?' (8)

(1) For full discussion of 'while' see Fowler, M.E.U., p. 721.
(2) Zaki, Arabic, May 1962, p. 11.
(3) Abbás, Moby Dick, p. 355.
(5) Abbás, op. cit., p. 368.
(7) Abbás, op. cit., p. 469.
for the English, 'But while this sleep, this dream is on ye, move your foot...'

(2)

The standard usage would normally introduce this type of clause by thus:

وبلح بها المتظاهرون وهم يسيعون كت رفيق كويكج او وظيفه وهو منهما في سمن الحبل
قال استراتيج لرجاله وعيناه تطلعان نظرتين

The use of كان in the first two sentences translated from English is also under the influence of the English sequence of tenses. According to the standard Arabic usage كان is redundant in these sentences, since the time of the verbs in the subordinate clauses, in Arabic, depends on the time of the verb in the main clause. In the last example the position of بينا وبينا المر مستغرق في ... follows the standard usage but its function does not, it does not introduce the idea of suddenness.

The use of وبينا وبينا in the preceding examples from modern writers is directly influenced by the English conjunction 'while'.

(1) 'Abbás, op. cit., p. 267.
(2) Melville, op. cit., p. 139.
(3) cf. Wright, ii, p. 330.
(4) For further discussion of the modern بينا وبينا see Dâghir, Tadhkara, p. 121; Mundhir, Kitâb, p. 33; and Najâr, 'Akhâtâ', p. 49.
Modern writers often use the phrase **في الوقت نفسه في نفس الوقت** as an adverb of time to express the idea that something takes place at the same time as another in a subordinate adverbial clause, e.g.

(1) نقالت عائشة ضاحكة وهي تساعد في نفس الوقت على ارتداء فستان أبيض. 

(2) ونقطت بابنتها صبياني، وفي نفس الوقت تولاها حياة.

(3) حتى ينتشر فيه بالسوية وفي نفس الوقت تجري عملية ثلاثية.

(4) فكيف نأخذ هذه الأشكال وفي نفس الوقت نحافظ على صدق الفن.

The subordinate clauses in the preceding examples are called in Arabic الجمل الحالية . In the standard usage they are normally introduced by e.g. (5)

The modern adverbial expression **في الوقت نفسه في نفس الوقت** comes from the English 'at the same time', and the French, 'en même temps'. (6) The direct influence of translation can be seen in (7) translated from the English, 'held himself fast, and at the same time also helped to hoise his own weight ...

The use is extended in modern Arabic to indicate contrast, e.g. "I can see your point of view. At the same time I maintain that ...". The standard Arabic uses such sentences. (10)

(1) مهرب، بين ال قارئين، p. 164.
(2) ibid., p. 268.
(3) Zaki, {Arabi}, December 1962, p. 53.
(7) Abbâs, Moby Dick, p. 691.
(8) Melville, Moby Dick, p. 379.
I: 4: e: The Restrictive Adverb

I: 4: e(a): Position:

In modern writings one often comes across the word *فقط* used adverbially before the word or words it modifies, as:

(1) ولكن فقط نوع الأناشيد التي يحسنها.
(2) فقط الذكرون من حين إلى آخر.
(3) فقط مهني قليلاً ربما ارجع نفسي.
(4) إنها معاهدة تُقَف بتجارب الذرة لدى الثلاثة نصبها، فقط.
(5) فيما يتعلق بالتجارب التي تجري في الجو. ستوزع فقط على المسافرين بالطائرات الأمريكية.

In the standard usage *فقط* always follows the word or words it modifies.

The modern flexibility in the position of *فقط* is very often suggested by the position of the English adverb 'only'. As an example of the direct influence of the English 'only' one may quote the following sentence from 'The Writer and His Craft', 'They have read only the title of the first chapter.' The translator equates the English 'only' with the Arabic *فقط* which he places in front of the item governed by it:

لقد قرأ فقط عنوان الفصل الأول.

---

(1) Amin, Fayd, i, p. 183.
(2) Nu’ayma, Argash, p. 11.
(3) Mahfuz, Sayn al-Qasrayn, p. 264.
(6) "Atharat al-Aqlâm," n.a., R.A.D., ii, p. 28.
(8) Jabara, Adib, p. 43.
The Patterns with نقط:

In modern writings نقط is used in the negative sentences, often in a special pattern, as:

(1) 

(2) 

(3) 

(4) 

(5) 

(6) 

Some philologists are of the opinion that the standard usage also expresses the idea ofไม่ by means of the

References:

(3) cf. Karmali, Aqīlāt al-Nabawiyyin, pp. 253-254; Atharāt al-Aqlām, n.a., R.A.A.D., ii, p. 28; and Fawa'id Lughawiyya, n.a., Lughat al-Arab, v, p. 166.
(4) cf. Fawa'id Lughawiyya, n.a., Lughat al-Arab, v, p. 166.
(5) ibid.
(6) Bayān, ii, p. 18.
However, the modern is based on the English, 'not only ... but also.'

Another pattern with the adverb is found in the following examples:

1. ذاك، وأن ذاك فقط تسير الالحة الحكومة.
2. لا ينظر منها الإنسان إلا إلى نفسه، والي نفسه فقط.
3. واردت من الادب ان يكون قويا، وقويا فقط.
4. يتحتر الوجاهة في دائرتها، وفي دائرتها فقط.
5. وعندئذ، وعندئذ فقط تشف حجاب الـخيب.

The pattern used above is repetition of a part of the sentence and then using فقط. This pattern cannot be explained on the basis of the verbal corroboration التوكيد اللغظي since no particle can be used between the parts repeated in التوكيد اللغظي.

The second example quoted above contains in its first part, i.e. لا ينظر منها الإنسان إلا إلى نفسه the syntax of negative with exception, which, in the standard usage, is in itself sufficient to express the sense of the English 'only'.

Obviously the modern pattern shown in the preceding examples is suggested by the English pattern, 'Then, and then only ..., himself, and himself only.' The direct influence of translation from English

(1) cf. "Fawa'id Lughawiyya," n.a., Lughat al-'Arab, v, p. 166.
(2) Amin, Fayd, iii, p. 9.
(3) ibid., p. 233.
(4) ibid., xx, p. 60.
(5) ibid., v, p. 246.
can be seen in the following example:

في الظاهر ، وفي الظاهر فقط ، يبدو هاردي شاعر تقلب الحركة . (1)
a translation of, 'On the surface, but on the surface only, Hardy is an unwieldy ...' (2)

(1) Jabrā, Adīb, p. 251.
I:5: THE PARTICLE:

I:5:a: Prepositions:

I:5:a(a): ك

The particle which the Arab grammarians call كاف التشبه is used to express a simile - resemblance of one thing to another. (1)

In addition to this sense, ك is often used by modern writers to express the meaning of the English 'as, in the capacity of', as:

A.

(2) Wann kkaifkaitat khiya tquer biynana
(3) Fanaa kkaalim akel aknd knawd ala'm
(4) Ana kkeknw fii knella knawb.cnknob

B.

(5) Knt khdntni nknl mrkhmnw al.dkn kkekwad bnr
(6) Kbel n aknl kbrdjk kntlab hkwqkn
(7) Mbnshrth mmsllknth kskr fll mknd ala'm
(8) Snt kntnjnd mtnf ftnw wskd kmsndt skrknk

In the examples of type A, ك is used with the first person. In such examples the standard usage conveys the same idea by means of e.g. (9). Wnn knn ybka knbr nknk plfnf fkn dll dlnk

In the examples B, the standard usage normally has the noun in the accusative without using the particle ك e.g.

(1) Wright, ii, pp. 176, 177, 178.
(2) Nu'ayma, al-nur wa-l-Da'jr, p. 59.
(3) Amin, Fad, iii, p. 182.
(5) Mhrfiz, Bidaya, p. 119.
(7) Ahram, May 6, 1964, p. 3.
(9) cf. Wright, ii, p. 93.
(10) Monteil, p. 239.
One of the earliest critics to notice the modern usage of ل is Jurji Zaydân. (1) Wehr sees in the new ل a meaning similar to the French 'comme'. (2) Pellat, on the other hand, believes that it is an English influence rather than French, (3) and the same opinion is held by Monteil. (4)

Besides comparison, the standard ل is also used (a) for causation as ل (b) superiority of position, e.g., ل (c) haste when conjoined with ل, (d) corroboration, which is redundant. (5) However, it is unlikely that the modern ل, prefixed as it is to a single noun, is an extension of the standard ل used for causation, since the latter is prefixed ل and introduces a clause of cause.

The possibility of the rest of the standard uses of ل is also remote, since they are different from modern ل.

The particle ل is often prefixed to some adverbial expressions of time, in modern writings, e.g.

A.

حضر الى مصر لثالث مرة. (6)

تسبى على الارض لأول مرة. (7)

اقول لك للمرة الأخيرة انا... (8)

B.

اجتمع الع recreate جمال في الصباح بالرئيس عارف لمدة ساعة. (9)

وماذا شاء تركه لساعة أو لعام. (10)

وطلبت الfiltered ان ادرسها ليلم أو يومين. (14)

واما كنت قد رأيتها لست سنوات. (12)

(1) al-Lugha – l-Arabiyya, p. 115.
(2) Die Besonderheiten, p. 18.
(3) Introduction, p. 97.
(4) p. 239.
(6) Amin, Fayâ, iii, p. 46.
(7) Zaki, Ārabi, April 1964, p. 10.
(10) Nu'ayma, al-Yawm al-Akhir, p. 182.
(11) Jabra, Surâkh, p. 10.
(12) ibid., p. 53.
The use of ل in the above-mentioned examples is new. In the examples A. ل is used to express a point of time. In the standard usage the same idea is expressed without ل e.g.

*حذَّر مَسَر ثَلَث مَرَة* تدب على الأرض اول مرة. (1)

In the examples B. ل is used to express a length or extent of time. Here again the standard usage does not require ل, e.g.

وَان شأ تَرَكَ سَاعة اَو عاَما.

However, منذ is used if the time of the sentence is past, as is the case in the last sentence of examples B, e.g.

وَمَا كَتَب قَد رَأِيَتْها منذ ست سنوات.

The particle which the Arab grammarians call لام للتوقيت found in the standard usage is different from the modern ل (3).

The former means ليلة خلت عند e.g. when one night had passed, i.e. on the first day of the month. (4)

The modern usage with ل is a translation of the English 'for', in such expressions as, 'for the first time', and when used for extent of time, as 'I have not seen him for six years', and the equivalent French patterns with 'pour'. The direct influence of translation is found in, e.g. (5)

رَجَد نَفْسٍ لَوْل مَرَة يَجْذَف

for the English, 'for the first time found himself pulling...') (6) and

يَحْمِل مَخْزُنَا فَائِئًا من الحياة لمدة ساعة أو اَكَثر

for the English,'for an hour more, he carries a surplus stock of vitality.'

(1) cf. Tabari, Tārikh, III, 1259: ثم رجعت الى مبارك اول مرة.
(2) Wright, ii, p. 174, Ren. b.
(3) See Wehr, Besonderheiten, p. 26.
(4) Lane, Suppl. p. 3006; cf. also Mughni, I, p. 213.
(5) Abbās, Moby Dick, p. 370.
(6) Melville, Moby Dick, p. 196.
(7) Abbās, op. cit., p. 592.
1:5:a(c): **Prepositions in Construct:**

When two prepositions are related to the same noun, the rule in standard usage is that one of the prepositions directly governs the noun while the other follows the noun, governing the pronoun referring to it.\(^1\) e.g. من المدرسة واليها.

In the journalistic language, however, one comes across such examples as:

\[
\text{تنقل التزلاة من والى النهر}. \quad (2) \\
\text{وسائل نقل المواطنين من والى المطار}. \quad (3)
\]

in which both prepositions precede the noun. Such examples are based on the English pattern, '... to and from the ...'

For similar change with two or more nouns construed with a common genitive, see the construct;\(^4\) and for two verbs governing one common object, see the chapter on verbs.\(^5\)

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\(^1\) Mundhir, Kitāb, p. 35.
\(^2\) Ahram, May 11, 1964, p. 9.
\(^3\) Thawra, K., June 7, 1964, p. 2.
\(^4\) p. 98, f.
\(^5\) p. 92, f.
Conjunctions:

Omission of the Conjunction:

When enumerating a list of items, modern writers often omit the conjunction before each item, e.g.

1. وقد عرضت هذه المشكلة لكل امة مسلمة في الهند الشريف الشام في نارس.
2. قدرتك، جلتك، صحتك، ارادتك، كل شيء...
3. تعرض في مسكون بكين، دمشق، ساوا باولو...
4. فنان سجلت الدوافع التي تحرك الكتب، الثورات، الثورات، الجنون...

The standard usage requires قبل كل شيء before every item of enumeration.

Omission of the conjunction is due to the European influence brought about through translation mainly from English and French. The influence of translation from English can be seen in:

1. برسيوس، القديس جوج، هرقل، يونان، نشروا... هذا سجل العضوية
2. Perseus, St. George, Hercules, Jonah and Vishnu! There's a member roll ...

Some writers go even further in copying the European pattern by using the conjunction قبل كل شيء before the last item in the list, e.g.

1. مثال ذلك روسا؛ الام اليم، اد، وينار، خروشن، وایزنهاور.
2. من حبيب، سليم، حمد، حب، وفاطمة.
3. وعاش بلا امل بلا حبيب، بلا قلب.

References:

1. Amin, Payd, iii, p. 175.
5. Mughni, ii, p. 305; Zu'bulawi, Akht'una, p. 122.
The tendency to copy the European pattern can also be detected - although in a less obvious manner - in the use of وما اليها من كلمات, وما إيه باذن in the examples:

خطورة التاريخ拄 تفضيل الوقائع, الاستنارة الذهنية, العزة الوطنية, القلم الثقافية وما إيه ذلك. (3)

واما الديموقراطية فكلمات مطلقة بالسما, محشوة بالحنظل;

استقلال, الحرية, ديمقراطية, وطنية, مجد, شرف, مكانة في الشمس, وما اليها من الكلمات. (4)

The conjunctions joining sentences are also sometimes omitted in modern writings, e.g.

فتأت واستحد مليها إلى الوراء... جذبها نحوه بس هم من القوة.

صرخت ضمها إلى سدره نداعتمه باكية. (5)

خلا الميدان للغاضبين. انجر مكون اللازي كالبركان. صرخ جنوني كالعوا. انقض على أي قائم على الجانبين. بترول براق. حرائق تشتعل. أبواب تحطم. بضائع تنزة. تيارات تتدفع كالانواء. المتلاطمة. (6)

قام العقيد... والقدم... بالقبض على المتهمين. ضبطت بعض المسروقات في منزل المتهم الأول... امر رئيس نيابة الجيزة باحالة

(2) Hayāt, May 6, 1964, p. 6.
(3) Jabra, Surākā, p. 79.
(4) Nuʿayma, Sawt al-Ālam, p. 23.
(6) Maḥfūz, Summān, p. 7.
In the first two examples there might be a rhetorical justification; whereas in the examples taken from the press the foreign influence is obvious. Here again the English and the French patterns play an important part in omission of conjunctions which join sentences.

(2) ibid.
(3) ibid.
Insertion of the Conjunction before Adjectives:

Two or more adjectives - whether predicative or attributive - describing one common noun simultaneously are not joined by any conjunction in the standard usage; (1) thus in the Qur’ān:

عيش ربي ان طلتك ان يبدك ازراح خيرا منكن مسلمات مؤمنات
قانتات نائبیا عابدات شيات ابکارا. (2)

the insertion of و between two adjectives means that they apply alternatively, as the example quoted above shows.

In modern writings, however, one often comes across examples where و is placed between two adjectives which describe a common noun simultaneously, as:

انك شاب موي ولا حري. (3)
بهیه فتاة جميلة ومودبة. (4)
رأتها جميلة وصادقة وديناء. (5)
كشف النقاب عن ثورة عربيه كانت كائنة وخفية. (6)
هذا الموضوع يتطلب دراسة وافية ودقيقة. (7)

In the above-mentioned example where two adjectives are involved, the influence of the spoken Arabic (8) on the insertion of و cannot be ruled out altogether, although the European pattern - English, 'He is strong and bold' can also be detected.

(1) Blachère, pp. 297, 390; cf. Feghali, Syntax des Parlers Arabes du Lebanon, p. 147.
(2) Qur’ān, 66, 5.
(3) Mahfūz, Eidāya, p. 121.
(4) ibid., p. 325.
(5) Mahfūz, Liṣ, p. 31.
(6) 'Arab, June 30, 1964, p. 5.
(8) This use of و between two adjectives is very common in Iraqi dialect, and it is also found in Egyptian dialect.
To convey the idea of simultaneousness, the modern writer often uses such expressions as:

\[ \text{في نفس الوقت،} \quad \text{معا} \]

It has already been mentioned that the insertion of و (and) between two adjectives in the standard usage would mean that they apply alternatively. The use of such expressions as in the same sentence would be incongruous. The European pattern is often responsible for this modern construction - joining of two adjectives with and using to denote that the adjectives apply simultaneously. The following example is under the direct influence of the English pattern:

The original text reads: 'The same single individual, if he is big enough, can be both scientific and poetic.' Thus is suggested by 'both scientific and poetic'.

In the following example, on the other hand, is not incongruous but redundant according to the standard usage.

The absence of from between the adjectives would in itself

(1) Mahfūz, Sukkariyya, p. 338.
(2) Jabrā, Adīb, p. 36.
(4) Jabrā, Adīb, p. 62.
convey the idea of معا in the standard usage, as already mentioned.

In the line which occurs in Mu‘allaqat Imru‘u-l-Qays: مكر مفر مقبل معا مدبر معا کجملوذ صخر حظه السيل من عن the use of معا is felt significant since the adjectives مكر مفر مقبل مدبر are contradictory in meaning. The idea stressed by معا is that, in spite of the contradictory meanings of the adjectives, they should be taken together. This point does not rise in the modern example:

وعلى ن نحو نن جسور مؤذي معا

which is translated from the English, 'and in a manner at once so artful, bold and mischievous.' (1) The use of معا is suggested by 'at once'.

What has been said of adjectives is also true of الحال

circumstantial adverb, in that no conjunction is needed, in the standard usage, to join these words if they are to be taken simultaneously, e.g.

هذا زبد وافتا ضاحكا متحدنا

Modern writers, however, sometimes insert و between the circumstantial adverbs although they are meant to be taken simultaneously, as:

ومنذ يدها مصافحة وقائلة.

(3)

ولكن لم ار فيها سوى اصبعها الكبير مصبغا اظفده بالاحمر وباديا من طرف حذائها.

(4)

تم محذرا وواضا في ان.

(5)

(2) Quoted by Ibn Ya‘ish, Mufasal, ii, p. 56.
(3) Nu‘ayma, Liqā’, p. 42.
(4) Jabrā, Surākh, p. 5.
The insertion of و in the above-mentioned sentences is suggestive of the European pattern; thus for English, 'shaking hands and saying'.

The influence of the European pattern is more obvious in the examples where more than two adjectives are concerned and is inserted before the last adjective, as:

1. نحقق فيما مشتركا، واضحًا، وعميقًا بيننا وبين اصدقائنا.
2. وبردة اليد بعفافاً، كاملاً، وفياً من كل قيد وشرط.
3. عاد في تلك الدقيقة ندوة في الذي جافا، صارماً، ورهيبًا.
4. كنت النقاب عن ثورة عربية كانت صامتة، كامنة، وخنية.

The last adjective in each of the above-mentioned sentences is meant to be taken simultaneously with the rest; whereas according to the standard usage, the insertion of و before the last adjective means that it has to be taken alternatively (see the example from Qur'ān already quoted where و is inserted between شباب وابتكار because these adjectives can only apply alternatively).

Obviously the modern pattern with و before the last adjective is suggested by the European pattern - in English we say:

'She is pure, perfect and free.'

(2) Nuṣayma, Sawt al-Ālam, p. 22.
(3) Nuṣayma, al-Yawm al-Akhīr, p. 103.
(4) Melāb, June 30, 1964, p. 5.
The examples quoted by Howell, III, pp. 473-475 from Qur'an for the 'و' whose inclusion is like its exclusion' do not invalidate the rules stated in this study. The example from Qur'an LXVI.5 have been explained on p. 142. As for before و in Qur'an IX.113:

اين لمن العابرون الامور الساكنة\\nوالاعلون الساكونان الزمرن بالعرف والساهرون عن المنكر\\nرخنت مساعية: انا كنت على المنكر لله\\nواعلن الله ذلك لليهود للذين كفروا\\n
The و there is used to join الامور بالعرفّ with الناسرون بالعرفّ because both of them are considered one concept, and rarely separated from each other. However, what might be a valid point is the و in the rest of the verse والاعلون لرحوم الله which is not mentioned by Howell. This و is felt to be inserted as a result of the influence of the immediately preceding و in الامور بالعرف والساهرون عن المنكر.

According to Qurtubî, who does not accept the view that it is redundant, و دخنت في قوة\\nدعاوات لقربه من المعلمون.\\n\\nQurtubî further points out that و is not required in such series unless it is brought up by a particular meaning, by quoting the verse LIX.23:

هو الله الذي ل إله الدعومن السموات والأرض\\nالمسيح الشاب لعبيDUCTK
CHAPTER II

THE SENTENCE

II:1: EXCLAMATIVE SENTENCE

Exclamation in the standard usage follows one of these patterns: first, followed by the accusative, and secondly with the genitive, e.g.

To convey the past time is used with the first pattern thus,

In addition to these patterns modern writers often make use of a third one, as:

(2) I am happy to see you.
(5) I am sad that he is gone.
(4) I am happy to see my friends...

The assertory or predicative in standard Arabic is different from the use of modern for exclamation. The former is followed by a singular or plural in the genitive, e.g.

many a slave have I owned, or how many a slave have I owned!

In the modern use is followed by a nominal sentence (examples 2, 5, 4) - a subject, noun or pronoun, the predicate of which

(1) Wright, I, pp. 98-100.
(2) Nu'ayma, Jābran, p. 107.
(3) Mahfūz, Zugāq, p. 338.
(4) Mahfūz, Hāms al-Jumūn, p. 236.
(5) Khayat, May 12, 1964, p. 4.
(6) Not always, see Wright, II, p. 126.
(7) Quoted by Wright, ibid.
is an adjective - أذن is used after ـ as in example 1 - to indicate the past time.

However, an incidental sense of exclamation in sentences introduced by ـ can be noticed; and in spite of the basic syntactical difference between ـ sentence and the modern exclamatory sentence with ـ it is possible to say that the modern use of ـ might have some origin in ـ.

There is also the possibility that the English 'how' in the interrogative 'how many' being identified with Arabic ـ the English pattern in the exclamation, how beautiful she is! and the French pattern with 'come' might have suggested the modern Arabic ـ.

For the influence of the colloquial pattern - cf. in Iraqi dialect

أنا، أشعر، أشعر، حلو (1) how beautiful, or, pretty! Lebanon

qaddaish shātir. (2)

(2) neghali, Syntaxe des Parlers Arabes du Liban, p. 474.
II:2: NEGATIVE SENTENCES:

Modern writers frequently use the negative particle لا to express a strong negative.

لا تزني لا قبل العمل ولا حتى بعده. (1)

جليلة: لست اخني ولا حتى اختي. (2)

 فلا خط ولا حتى خدشة. (3)

More often حتى precedes the negative particle.

لا غييم في السماء حتى ولا غيمة واحدة. (4)

والصريون الان ليسوا أساتذة في الفن، حتى ولا ثلاثية. (5)

لكني لا اكره احدا، حتى ولا نروندا. (6)

فلما متع منيبه، ولا بندقية، ولا اي نوع من السلاح، حتى ولا عما.

ان هذه المعونة حق للعجز لا مرة فيه، حتى ولا هي تشکر. (7)

The emphatic negative is, in the standard usage, usually expressed by repeating ولا اري ولا after a preceding negative, e.g.

وان خرج منهم ولا واحد 'but I do not see that there has come out even a single one of them.' (9)

لئن تغني عنهم اموالهم ولا اولادهم. (9)

لم يستطيعوا اكلها في يوم ولا اثنين. (10)

The use of in and seems to be suggested by the English 'not even' and the French 'pas même'.

(1) Mahfūz, Bayn al-Qasrayn, p. 159.
(2) Mahfūz, Qasr al-Spawq, p. 330.
(3) Zaki, 'Arabi, March 1960, p. 32.
(4) Jabrā, Araq, p. 97.
(5) Amin, Fayy, i, p. 47.
(6) Nu‘ayma, Mirdād, p. 115.
(7) Nu‘ayma, Liqā‘, p. 69.
(9) Wright, ii, pp. 303-304.
(10) Quoted by Reckendorf, Syntax, pp. 339.
No trace of this pattern on record has been found in the spoken Arabic. According to Willmore, (1) and Féghali, (2) the standard pattern is used, e.g. 'La dakhîsh wa la ṭliftîsh - I neither went in nor came out.' And in Lebanon, 'ma šéft la kâbir ula zgîr ula m̲q̲âm̲at ̀b̲e̲s̲̱-̲̱r̲̱îr̲'. The same pattern is used in Iraqi dialect. Traces of it (colloquial) can probably be attributed to the fact that the expression is being picked up from writing and used in the spoken language.

(2) Féghali, p. 215.
Modern Arabic writers use 'لا يجب' in the sense of the English, 'must not':

ولا يجب ان تخلو مكتبك من كانت ودارون. (1)
 فلا يجب ان يراني ولا يجب ان آراء. (2)
 ولا يجب الانتظار حتى تظهر مثل هذه الاعراض. (3)
 لأنها بذرة سامة لا يجب ان تعيش في المجتمع القومي. (4)
 لا يجب الاستغناء عن بقية انواع الدهن. (5)
 ولا يجب ان ننسى ان المشكلة الفلسطينية ليست معادلة جبرية. (6)

In the standard usage 'لا يجب' normally means 'it is not incumbent; it is not necessary, i.e., it is optional'. (7) The standard Arabic expresses the sense of the English, 'must not', by attaching the negative particle not to 'لا يجب' but to the verb dependent on it; (8) e.g. 'لا يجب' يجب ان لا تخلو. The new trend in the meaning of 'لا يجب' is often due to the influence of the English, 'must not', brought about as a result of identification and equation of the Arabic verb 'لا يجب' with the English, 'must'.

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2. Nuʿayma, Idgā, p. 95.
8. ibid.
Modern writers often use "أو" in the negative sentences to deny two or more alternatives. These alternatives may be verbs, as:

(1) لَمْ تَفْتَحْهَا أَوْ تَقْرَأْنَهَا كُلُّ مَذَا
(2) لَنْ يَلِبِّنَهَا أَوْ يَضْعِفْ اِذَا اتَّقَأَهَا مَرَضٌ
(3) لَا يَدْرِكُ مَعَاهَا أَوْ يَقْدِرُ مَخَزُوهَا أَوْ يَحْمِدُ خَيْرَهَا الاَّمَنَغَا
(4) لَا تَتَدَاوَلَ أَوْ تَعَالِمُ اَلْإِبْتِلَاءَ اَلْأَبْطَالَاتِ
(5) كَانَ مَلَحَنَنَا لَا يَقْرَأْ اَلْمُوسِيَقَيْ أَوْ يَكْتِبَهَا.

In the type of sentences mentioned above, the standard usage repeats the negative particle using the conjunction "أو" before it, e.g.

لَمْ تَفْتَحْهَا وَلَا تَقْرَأْنَهَا كُلُّ مَذَا لَا يَدْرِكُ مَعَاهَا وَلَا يَقْدِرُ مَخَزُوهَا
لَنْ يَلِبِّنَهَا وَلَا يَضْعِفْ اِذَا اتَّقَأَهَا مَرَضٌ

as used in the preceding examples would mean, 'except', 'unless', e.g. "وَالله لَا نَبْرِحُ أَوْ تَبْكِي اَنْ كَتَ صَادُقًا" (7) 'By God, we shall not leave (this place) unless you weep if you are sincere.'

Modern writers also use "أو" to join negative alternatives which are parts of speech other than verbs, as:

(8) أَنَا لَا اَنْمُ لِيَا أَوْ نِبَارًا
(9) وَلَا كَانُ لِنَا أَيْ عَلَمَ أَوْ فَنَ أَوْ نَظَامٌ
(10) ما سَبِقَ لِي اَنْ رَأَيْتُهَا مِنْ قَبْلِ فِي ذَلِكَ الْمَكَانَ أَوْ فِي اَيْ مَكَانٍ سَوَاءً

(1) Amin, Fayd, vii, p. 130.
(6) Wright, ii, p. 303; cf. also Reckendorf, Syntax, pp. 335-336; Blachère, p. 480.
(7) Aghâni, i, p. 152.
(8) Zaki, 'Arabi, October 1963, p. 11.
(9) Nu'ayma, Durûb, p. 22.
(10) Nu'ayma, Abû Bâta, p. 125.
Here the standard usage would have the conjunction (1) e.g.

followed by the negative particle (2)

The frequent use of (3) to join negative alternatives in modern writings is very much suggestive of the influence of the English 'or' in the pattern: 'He does not move or speak. I did not see him here or in any other place.' The influence of the English 'or' is obvious in which is a translation of the English text, 'They were careful not to speak or rustle their feet.' (5)

(1) Wright, ii, pp. 303-304.
(2) For this use of (2) see p. 106, 107.
(3) is sometimes used in the standard usage in prohibition. 

Mughni gives the example: 

Lane, i, p. 122, writes about this (3) that it is more forcible than (3).

(4) 'Abbás, Moby Dick, p. 329.
(5) Melville, Moby Dick, p. 171.
II:3: INTERROGATIVE SENTENCES:

II:3:a: The Indirect Question:

Arabic language 'ignores the difference between the direct and the indirect question, in so far as regards the arrangement of the words and the mood of the verb'; (1) the interrogative particles هل أ ن are kept in the indirect question, e.g.

وَاَنَا لَا نَذَدِرِي أَشَرَ اَرِيدُ بِنَفْسِي اً لِبَعْضِهَا اَرَادُ بِهِم رَيْبً. (2)

سَأَلَ اَسْبِدَتْ هَلْ ثَارتِ بِوَلْدِهَا. (3)

In modern writings the particles هل أ ن are often replaced by ان إذا as:

(4) نَسَأَلَهُ اَنَّهُ يَعْرِفُ النَّشَابَ.

وَتَسَأَّلُ اذاْ كَانَ بَعْضُ هذَا الظَّلَامُ مِن نورَ. (5)

فَنَسَأَلُ اذاْ كَانَتُ هذَهُ حيَانُهَا. (6)

وَسَأَلِ الْوَلَدُ اَمَّا كَانَ الْوَلَدُ يَعْنِيِهِ. (7)

لَمْ يَأْدِرْ اِنَّ كَانَ خَوَافُهُ اَمْ حَزْنَا خَالِصَا. (8)

لا يَدْرِي انَّهُ كَانَ مِنْ اَهَلِ الْمَاضِي اَمْ مِن اَهْلِ الْحَاضِرِ. (9)

وَلا يَدْرِي انَّهُ كَانَ فِي نِّيَةِ الْحُرَائِيْرَةِ اَنْ تَفْتَحُ دُوَّرَةَ مَمْلَأَةً. (10)

The use of ان إذا to introduce the indirect question, as shown in the above-mentioned sentences has been criticised by several

(1) Wright, ii, p. 306.
(2) Qur'ān, 72, 10.
(3) Quoted by Wright, ii, p. 309.
(4) Nuʿayma, Akābir, p. 104.
(5) Nuʿayma, Ghirbāl, p. 46.
(6) Jabrā, Surākh, p. 47.
(8) Maḥfūz, Bīdāya, p. 105.
(9) Maḥfūz, Sukkariyya, p. 308.
philologists. (1) ‘Awamiri (2) states that the modern
is a translation of the English 'if', 'whether', as used in the
indirect question. 'He asked him if (whether) he knew ...' The
direct influence of translation can be seen in:

Les plus an la fin de l'histoire ... (3)

for the English, '... to examine, whether or not the vessel had
received ...', (4) The influence of the equivalent French pattern with
'si' should also be taken into account. Since the pattern was recorded early, the
French influence seems likelier.

Furthermore, it is to be noticed that all the preceding examples
from modern writers have ... Most probably, this use of ... is due to the fact that most of the reported speech is in the past;
the Arabic writer, translating from the European languages, was
tense-conscious and felt the need of following the European pattern.
Hence the use of ... to convey the idea of the past time. As
time passed the use of ... after ... and ... became an
almost inseparable construction. The insertion of ... is
unnecessary since, in Arabic, the preceding verb determines the tense
(time) of all the other verbs which depend on it. (5) Thus the indiscriminate
use of ... makes it difficult to tell whether the past time existed in
the original direct question or not.

(1) Yāzi, Lughat al-Jarā'īd, p. 41; Dāghir, Taḥḥkara, p. 59;
Zu‘bulawi, Akht‘una, p. 143; and Pellat, Introduction, p. 79.
(2) "Buḥūth wa Taḥqīqāt Lughawiyya," R.A.C., I, pp. 180-161.
(4) Melville, Moby Dick, p. 182.
(5) Blachère, p. 256; Wright, ii, p. 21.
None of the native critics of this pattern referred to the possibility of its existence in the colloquial language. However, Feghali points out the use of ن and ل in the indirect question, e.g. 'سَفِعْتَهُ كَانَ غَا'. So does Willmore, e.g. 'سَلَّمُوا كَانَ رَأْيَكَ يَجِلُ."

The usage seems to have become widespread in places with a long and advanced tradition of education and reading, and it has been picked into colloquial Arabic to the extent of giving the impression that it is indigenous to the vernacular.

(1) p. 226, footnote (1) and p. 271.
(2) The Spoken Arabic of Egypt, p. 293.
Tag Questions:

In modern writings one often comes across a question dependent on an affirmative or negative statement, i.e. what is known in English as a tag-question, e.g.

ولكن لم تشك تعبا أو فذاش شهبة هذه الأيام، اليس كذلك؟ (1)
ولكننا لن نفرق اليس كذلك؟ (2)
ان النباه قد انقضى وقت الراحة، اليس كذلك، استاذ امين؟ (3)
وصاحب القلب العليل سيبوت بعد أيام اوبعد سنين، اليس كذلك؟ (4)
انها ناية منظمة الاطلسي، اليس كذلك؟ (5)

The pattern  اليس كذلك؟ used in the above-mentioned examples as a tag question. However, it is almost certain that the tag question has always existed in the conversation. Its absence from the records of standard Arabic is probably due to the fact that it did not concern itself with simple, everyday conversation. Parallel idioms can be found in the modern colloquials, مش كده (Egypt), مر ثا (Iraq), and similar forms found in the rest of the Arab countries.

Translation from English is, however, directly responsible for the pattern of tag questions found in the following sentences.

لم تسرق اخر قبطان عملت تحت امرته، هل سرتته؟ (9)

(2) Mahfūz, Zuqāq, p. 231.
(3) Jabrā, Surāk, p. 10.
(6) The standard usage prefers the proper question, which sometimes conveys other meanings besides interrogation, i.e. to deny or confirm a statement as: أفاصنوا ريم بالبينين واتخذ من الملائكة انثا (Qur’ān, xvii, 42); and ألم نذى لك صدرك (Qur’ān, xoiv, 1).
(8) Melville, Moby Dick, p. 66.
for the English, 'thou) didst not rob thy captain, didst thou?' (1)

طبعا لم يجلس هذه الجلسة طول اليوم سأراه فعل؟ (2)

for the English, 'He hain't been a-sittin' so all day, has he?' (3)

لم تكن رجلا من الخشب المخير تلك التي ركّل بها. أكانت كذلك؟ (4)

for the English, 'It wasn't a common pitch pine leg he kicked with, was it?' (5)

The English pattern has been reproduced in  

held كتب؟ هل كتب؟ . أكانت كذلك ؟ أثرا فعل ？ هل سرقته and A

(1) Melville, op. cit., p. 66.
(2) 'Abbas, op. cit., p. 152.
(3) Melville, op. cit., p. 78.
(4) 'Abbas, op. cit., p. 226.
II.3.c: Word Order with هل

Modern writers often have the interrogative particle هل prefixed to a nominal sentence the predicate of which is a finite verb, e.g.

1. هل هذا العالم بني على اساس منطقي ؟ (1)
2. هل هم ارتدوا الرق نظاما انسانيا ؟ (2)
3. هل دورها تخرج صفوة قليلا من المتقدمين ؟ (3)
4. هل هو يشعر بالألم ؟ (4)
5. وهل سعادتنا لا تكمل بغير الامل ؟ (5)

The examples mentioned above belong to the type of questions called هل تمديق. The use of هل except in the last example, which will be explained later - is, therefore, in agreement with the standard usage, (6) but the word order is not. The standard usage would place the finite verb first, thus:

هل هذا العالم بني على اساس منطقي ؟ (1)
هل هم ارتدوا الرق نظاما انسانيا ؟ (2)
هل دورها تخرج صفوة قليلا من المتقدمين ؟ (3)
هل هو يشعر بالألم ؟ (4)
وهل سعادتنا لا تكمل بغير الامل ؟ (5)

According to the standard usage, sentences following the word order هل هذا العالم بني على اساس منطقي ؟ هل هم ارتدوا الرق نظاما انسانيا ؟ would be taken to belong to the type of questions called هل تمديق where the particle هل.

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(2) Zaki, 'Arabi, October 1963, p. 12.
(4) Nu'ayma, Jibrilan, p. 20.
(5) Nu'ayma, Kain Ma Kain, p. 59.
(6) Majhni, ii, p. 349.
(7) cf. Wright, ii, pp. 308-309; Najjar, Aghta', p. 36; Yazaji, Lughat al-Jara'id, pp. 84-85.

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(8) "denotes requisition of perception of an object not a relation of possession and requisition of ascertainment, as".
would be used instead of هل (1), and the meaning rendered into English would be, 'Is it this world (or another world) which is built on ...', 'Was it they (or others) who agreed ...', which is obviously not what the writers of the above-mentioned examples mean.

The modern word order in the pattern هل هذا العالم بني ...؟ هل هم ارتفوا الرق ...؟ is probably influenced by the European pattern – English, 'Is this world built on ...?' 'Did they agree to slavery ...?' Thus the English word order is kept in:

وَلَمْ تَكُنْ تَعْقِبُنَا هَلَ اِليْلَا الْبَاءِ الْهَيْثَمِ يَتَعْقِبُنَا حَتَّى (2) translated from, 'I was resolved to satisfy myself whether this ragged Elijah was really dogging us.' (3)

In the sentence quoted from Nu‘ayma هل سعادتنا لا تكل ...؟ the particle هل is used with a negative sentence. (4) This is not possible in the standard usage. (5)

The spoken Arabic does not use هل ؟ هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هل هو the future

1. Mujāhid, ii, p. 349.
4. One may quote another example from Nu‘ayma, Abū Bāṭṭa, p. 175, where هل is used with negative sentence.
5. Wright, ii, p. 308.
RELATIVE SENTENCES:

The conjunctive clause should be known to the person addressed, because its purpose is to determine the mentioned by means of that which is known to the person addressed, in order that it may afterwards be predicable.'

Thus one says: جاؤ الرجل الذي قام The man who had stood came.

المسجد الرفیع الذي بارسا حوله (2) The Remote Mosque, the precinct of which we have blessed. (3)

In modern writings, however, the conjunctive noun often introduces a conjunctive clause which does not announce a previously known fact, but a fact subsequent in time to that of the main clause, e.g.

(1) III, p. 154; cf. also Howell, I, pp. 606-607.
(2) Qur'an, xii, i, quoted by ibn Ya'ish, ibid, p. 139.
(3) Translated by Palmer, The Koran, xii, i.
(4) Nu'ayma, Jibrin, p. 96.
In the preceding examples the fact announced by the conjunctive clause is subsequent in time to that of the main clause. It is also to be noticed that the verb of the main clause is perfect (past time), and the verb of the subordinate clause — conjunctive clause — is also perfect (past time). In standard usage the verb in such subordinate clause — conjunctive clause — will have the sense of the English past perfect, cf. the example quoted by Wright: *Then his two sons, who had murdered him in Nineveh, fled to ...* since the conjunctive clause announces a fact previously known, and in standard usage the verb in the main clause determines the tense (time) of the verb(s) in the subordinate clause. Hence in standard usage, these modern sentences would be translated thus:

He met at the door the postman who had given him a letter.

She swooped on Hasanayn, who had withdrawn ...

They took the car which had set off towards ...

Obviously this is not the sense intended by the writers of these

(1) Jumhūriyya, C., May 19, 1964, p. 5.
(2) Jarida, May 29, 1964, p. 3.
(4) Yanar, June 21, 1964, p. 5.
sentences. The conjunctive clause in these sentences is intended to be taken as subsequent in time to that of the main clause, and is to be rendered into English as:

He met at the door the postman, who gave him a letter.

She swooped on Hasanayn, who withdrew ...

They took the car, which set off towards ...

In this type of clauses which announce a subsequent fact, the standard Arabic uses في (1) هَجَتْ تَرْتِيبُ ً فُتُحْ تَرْتِيبٍ instead of the conjunctive noun, thus:

والشَّيْءُ عَندَ ابْنِ الْبَيْتِ مَرَّ ضَرْعُوبًا خَارِجًا رسَالَةً (2)
واشترفت على همَّسٍ خَرَاجٍ ... واستقلت السَّبَارَةَ وَانطفلت سمَّي في شِرْقٍ ...

One of the earliest critics of this pattern is Jurji Zaydan, who gives the example:

رَأَيْتُ مُسْيِمَاً فَلَنَّ الَّذِي إِلَّا أَطْلُبُهُ الْكَتَابَ. (3)

which he corrects thus:

رَأَيْتُ مُسْيِمَاً فَلَنَّ اِلْأَطْلُبِ الْكَتَابَ.

This modern usage of the conjunctive clause is based on the English pattern, 'I saw my friend X, who gave me the book', and the equivalent French pattern.

Translation has played an important part in introducing and popularizing the modern trend in the conjunctive clause. For instance, the Queen's message on the occasion of Nehru's death:

'I am deeply grieved to hear of the death of Mr Nehru, who will be...

(2) This sense is clear from the text, which reads: رَأَيْتُ مُسْيِمَاً فَلَنَّ الَّذِي إِلَّا أَطْلُبُهُ الْكَتَابَ.
(3) al-Lugha-l-‘Arabiyya, p. 115.
"throughout the Commonwealth", (1) is rendered into Arabic by the
Lebanese paper Jarida thus:

المستنفرة كثيرًا لوحة السيد شرو الالي سوف يكون
مؤسوسًا عليه في كل المشروع

(2)

The English pattern, "... who will be" is rendered into Arabic

The standard usage would have the

particle و instead of لالي

II:5: CONDITIONAL SENTENCES:

II:5:a: لو مع سوف in the Apodosis:

In the standard Arabic usage, the particle لو forms hypothetical clauses and implies that what is supposed either does not take place, or is not likely to do so. Furthermore, the future particles سوف are very rarely, if ever, used in the apodosis of this type of sentences. The perfect is normally used, e.g.

_لو كنت أعلم الغيب لا تستكرر من الخير_.

Modern writers, on the other hand, often use the future particles in the apodosis of لو as:

_لاسيتم هذا الامر لو وقع قادة السياسة وهذا ما لابد اعجلا او اعجلا ان سيكون_.

_لو ظل الامر على هذا النحو فستضع كل يوم بلاد اسلامية جديدة_.

_لا سيهاض السيدة فسوف يمتل ببتكة ليلة الزنا بعمال المطاعم_.

_لا سيهاض الحروب لو وقعت فستملي الام القليلة السكان_.

_لو جمعنا من السواه الافا مؤلفة تجر عرية المادة الى الام_.

_نفسف تنتقل بنا دائما الى الوراء تلك العزة الأخرى الروحية_.

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1. Wright, ii, p. 347; De Sacy, i, p. 166, footnote (1).
2. Reckendorf, Syntax, p. 494, quotes سيذكرين لو قد جربوا العمال بعدي about which Blachère says (p. 466) 'one should not attach much importance to this usage of لو which is similar to that of ان_ ; it marks an old stage of the language, when the difference between the two particles was not always recognized.
3. Qur'ân, vii, 188.
4. Amin, Fâdî, iii, p. 112.
The use of the future in the apodosis of the above-mentioned sentences shows that these sentences convey the idea of the likely condition, where the standard usage would have a different form instead of the future. In fact, the likely idea is clearly stated in the first example by means of the phrase

The modern usage with لو where it is used to denote likely condition with سوف in the apodosis, is often due to the identification of لو with the English 'if' used in the open condition, as in the pattern, 'If they work hard they will succeed,' and the equivalent French pattern.

The question to be asked here is whether اذا ان لى are becoming interchangeable owing to their common correspondence, as particles, to the English 'if' and the French 'si'; and the responsibility for deciding the type of condition - whether open or rejected - which in the standard usage lies in the particles is being shifted to the verb (tense), as is the case in English and other European languages.

See also the identification of اذا ان with the English 'if' in the indirect question, (3) and حتى لو with 'even if' in the concession. (4)

(1) Ahram, May 11, 1964, p. 5.
(2) Wright, ii, p. 347.
(3) pp. 151, 152.
(4) p. 165.
The use of لو optatively, e.g., لو لازارة خنشرا مريم especially with e.g., لو بعبر الف سنة لو its use sometimes combined with لو هاود أسر إن وإن (1) المذين هما ذلك and, as has been pointed out under 'Concessive Sentences', infra 165, where لو إن لو and can be interchangeable. All this makes the difference between لو and إن a subtle one. Hence probably the confusion between the two particles and the use of سن سوف in the apodosis of لو.

II:5:b: The Apodosis of لولا in Front Position:

In Arabic, as in English, the apodosis of the conditional sentence may precede the protasis, as:

ان يوم عارف شفى سفما لو كانت النفس تشتفى (1)

يلمان لدع بسطبانو ان يفدو. (2)

طاوكم لولا جعل السك يستغبطه. (3)

though more often the apodosis follows the protasis. (4)

If, however, لولا is prefixed to the apodosis of لولا، لو then the apodosis always follows the protasis in the standard usage, (5)
e.g. لولا صبرك لقتناك. (7) فلو شاء؛ لبداكم (6)

In modern Arabic one sometimes comes across conditional sentences where the apodosis with لولا is placed before the protasis, as in the following examples which come under the direct influence of translation from English:

لكان علي ان القی محاضرات عديدة لو اردت ان اشرح باي تفصيل تطور الرواية. (8)

for the English, 'I should have to give many lectures to explain in any detail the evolution of the novel.' (9)

لكت احسبها فوضى رائعة لولا ان القولنج مرض مزع. (10)

for, 'I would e'en take it for sublime, did I not know that the colic is a noisy malady.' (11)

(1) Reckendorf, Syntax, p. 496.
(2) ibid.
(3) ibid., p. 495.
(4) Blachère, p. 464.
(5) ibid.
(6) Qur'ān, vi, 149.
(7) Aghāni, ii, p. 125.
(9) S. Burt, "The Unreality of Realism," The Writer and His Craft, p. 168.
(10) 'Abbās, Moby Dick, p. 800.
One also notices the occurrence of the idiom في حالة in a sense normally associated with conditions, as:

1. سيرسأ الله الدنيا في حالة الموافقة.
2. في حالة توسع الحرب في جنوب شرقي اسيا فان البريطانيا حينذاك
3. سوف لا يشترك في مؤتمر القمة الإفريقي في حالة حضور
4. في حالة انتخابه يملك ولا يحكم.

In each of the examples mentioned above في حالة is followed by al-masdar. The standard usage normally favours the use of the finite verb with the appropriate particle of condition, e.g. "سيرسل الله الدنيا في حالة الموافقة.

The modern expression في حالة which is especially common in the journalistic Arabic, is based on the English "in case of", and the French 'en cas de'. The use of the modern Arabic expression is equivalent to the use of the noun in the English pattern; thus we say, 'In the case of trouble, yel'.
II:6: CONCESSIVE SENTENCES:

Concession in the standard Arabic usage is expressed by means of the particle ان preceded by e.g. (1) ان، and is sometimes replaced by لو انسكم (2).

In modern writings concession is often expressed by means ofROOT (3) لو حتى (و) لو

(3) حتى لو فرضنا ان الرأي العام رأي حر لا يتأثر ...
(4) وحتى لو نجح طويلا فقد عاقبته الطبيعة...
(5) لم يكن يستطيع ذلك حتى ولو اراده...
(6) ومعنى هذا انه ينبغي لها الصبر حتى لو صدقته وسواها فما بالها والوساوس لم تصدق ؟
(7) واعني بهما كل بلد شرقي اي حتى ولو لم يكن عرفا...
(8) حتى لو استطاع الجيش المصري ان ينتشر في الميدان فلن يسمح...
(9) لا يستطيع ان ينفث حتى لو شأ ان يفعل.
(10) The last example is translated from the English, 'he cannot spout even if he would.'

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(1) Blachère, pp. 467-486.
(2) ibid., p. 468.
(3) Nu‘ayma, Awtähn, p. 33.
(4) Amin, Fayid, iii, p. 168.
(5) Maḥfūz, Sukkariyya, p. 72.
(6) Maḥfūz, Bayn al-Qasrayn, p. 443.
(7) Zaki, Arabi, November 1960, p. 12.
(9) Abbás, Moby Dick, p. 594.
(10) Melville, Moby Dick, p. 322.
In the standard usage **حتى لو** is normally used in the sense of 'so that if ...', e.g.

(1) فانفرجت المخبرة **حتى لو** شاء القوم ان يخرجوا لقدروا.
(2) وما زالم يا بني **حتى لو** اني من الشوق استبكي الحمام بكي ليا.

In modern writings one also comes across **حتى وان** and **حتى اذا** used for concession, e.g.

(3) يتناسبان مع الواقع المحسوس **حتى وان** كانت الغاية التي يهدف اليها.

Examples with **حتى اذا** are more frequent, e.g.

(4) **حتى اذا** اذة نشأت مدنية روحانية بعض الوقت 000 فسرعان ما تتقلب ملكا عضويا.
(5) **حتى اذا** لم تقهر حرب، ولكن توشك ان تقيم، هذه الخواصات القاتلة.
(6) ولكن **حتى اذا** اراد الادب خدمة الادب، فعان الانهزامية ...
(7) كان لا يرد دعوة للقراءة **حتى اذا** جاءته من هيئة يستمجرها أو يحتفرها.

In the standard usage **حتى اذا** is used in the sense of 'until', e.g.

(8) وحشر لسلمان جنود من الجن والاناس والطير منهم يوزعون حتى اذا اتوا على وادي النمل قالت نمئة.
(9) نسلك تهامة **حتى اذا** كان في جوف اليمن صخ باعلى صوته.

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(1) Maydānī, Amthāl, ii, p. 4003.
(2) Aghānī, viii, p. 126.
(3) Nuʿayma, Jibrān, p. 10.
(4) Nuʿayma, Arqāsh, p. 17.
(5) Amin, Fayād, vii, p. 34.
(6) Zaki, Afarī, August 1963, p. 16.
(7) Jabra, Adīb, p. 28.
(8) Nuʿayma, Jibrān, p. 223.
(10) ibid., p. 13. II.
(11) Tabarī, Tārikh, p. 585.
The modern concession with 

\[ \text{حتى إذاا، حتى وان، حتى لو} \]

is based on the English 'even if', and the French 'même si'. The direct influence of the English 'even if' can be seen in the following two examples; in the first of which 'even if' is rendered as 

\[ \text{حتى لو} \]

and in the second as, 

\[ \text{حتى وان} \]. Both translations are by the same person:

ولكنني اود ان اشير الى اننا حتى لو اعتبرنا الفن سلاحا، . . .  

(1) 

for the English, 'But I should like to point out that even if art is a weapon, and even if we grant also that we must.' (2)

ويمج هذا عليه حتى وان لم يكن مبدئيا من نقاد الادب (3)

for the English, 'This applies even if he is not primarily a critic.' (4)

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(1) Jabrā, Adīb, pp. 71-72.
(3) Jabrā, op. cit., p. 200.
ADVERSATIVE SENTENCES:

Modern writers often use ь Township usually preceded by ь Township as follows:

(1) 

(2) 

(3) 

It seems that ь Township in the above-mentioned sentences is used to express a greater precision. This expression ь Township is probably coined by the modern writers to convey the meaning of the English 'rather', and the French 'plutôt', as the editor of Lughat al-'Arab and some other critics believe. (4) Thus translation from English is directly responsible for ь Township in the following example:

(5) 

(6) 

for the English, 'He was fearful Christianity, or rather Christians had unfitted him ...', (6)

On the other hand, the possibility of a spontaneous extension of the standard Arabic ь Township suited, fitted, as found in the phrase, ь Township e.g. ь Township It is suitable, fit, that that should be, (7) cannot be ruled out.

(1) Zāki, 'Arabī, January 1963, p. 35.
(2) Mahfūz, Bayn al-Qasrayn, p. 359.
(3) 'Arab, June 30, 1964, p. 1.
(5) 'Abbās, Moby Dick, p. 111.
(6) Melville, Moby Dick, p. 54.
(7) Lane, II, p. 558; cf. also Dozy, I, p. 280.
is also used in the adversative sentences, e.g.

اِي اُنْتَقَطَ اَحِي عَلِى رَأِي هَذَا اَيْ بَالَدَرَى

لَدَ أَنْتَقَطَ عَلِى رَأِي الَّذِي هَذَا. (1)

لم تَحَمَّسْ اَيْ بَالَدَرَى عَارِضَتْ هَذَهِ الْعَرْضَةِ. (2)

لَمْ يَلْعَبْ هَذَا اِتْبَاحَهُ مِنْ حَلِقِ عَسَبْيِنِينَ اَيْ بَالَدَرَى يَارَ

مَاجِهِتْ لَدَ أَنْخِن الْعَالَمِ اَيْ بَالَدَرَى لَدْ رَفَعَ عَنْهُ الْبِضْوَةِ. (3)

In standard usage اَيْ بَالَدَرَى is used to convey the adversative idea, e.g.

ما جَهِتُ لَدَ أَنْخِن الْعَالَمِ اَيْ بَالَدَرَى (5)

In these modern adversative sentences it is not clear whether اَيْ بَالَدَرَى is used to express contrast, as the English(6) 'rather' in, 'he does not make you laugh, he rather makes you sad'; or here again it is for greater precision.

In the last sentence ما جَهِتْ لَدَ أَنْخِن الْعَالَمِ اَيْ بَالَدَرَى the modern pattern is used side by side with اَيْ بَالَدَرَى which in standard usage would have been sufficient.

(1) Mahfūṣ, Sukkāriyya, p. 38.
(2) Thawra, March 8, 1964, p. 3.
(3) Mahfūṣ, Bidāya wa Kihāya, p. 314.
(4) Nu'ayma, Kirdād, p. 102.
(5) Wright, II, p. 334; cf. Muḥni, I, p. 64 for اَيْ بَالَدَرَى used in the adversative sense of اَيْ.
(6) See C.O.D. and E.D. under rather.
CHAPTER III
THE SUBORDINATE CLAUSE

The word-order in Arabic is neither free nor absolutely fixed. There are certain combinations which possess a fixed or rigid word-order. Outside these combinations, the word-order tends to become flexible.\(^{(1)}\)

Modern writers often attempt to introduce some variations in the word-order of the fixed or rigid combinations. These attempts, as Blachère justly remarks,\(^{(2)}\) are directly influenced by the English and the French patterns. Examples of these attempts, which will be discussed in the following pages, are: change in the positions of subordinate clauses of cause, purpose; the changes in the position of direct speech, and the change in position of the subordinate clause of time introduced with بعد.

\(^{(1)}\) Blachère, pp. 385-386 and footnote \((1)\).  
\(^{(2)}\) ibid.
The subordinate clause of cause or reason is often placed before the main clause in modern writings, as:

لا أنني اسمع كثيرا لا أكاد اسمع شيئا. (1)
ولآن ليل الشتاء طويل، ولآنه يأبى ان ينام قبل الفجر، فقد علمته الوانا من لعب الورق. (2)
وسبب القمار وما يدفعه اليه من سهر حتى الفجر نسب اول خلاف. (3)
ولا أنه عامل بسيط عده زنده ومعوله، فالخائر الذي كان يرجه لنفسه وعائلته هو ان يبقى له زنده ومعوله. (4)
ولا أن الهجرة شيء غير متماسك، كما يتماسك الحديد، نجد ان...(5)

In the standard usage the main clause normally precedes the subordinate clause of cause or reason. The present inversion in the position of the subordinate clause is often an imitation of the European pattern - mainly French and English. Thus in English it is normal to say, 'Because I hear too much, I can hear almost nothing', placing the main clause after the subordinate.

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(1) Ḍahrūz, Lis, p. 23.
(2) Ḍahrūz, Summān, p. 105.
(3) ibid, p. 162.
(4) Nuʿayma, Abū Batṭa, p. 97.
III:2: SUBORDINATE CLAUSES OF PURPOSE:

One also comes across subordinate clauses of purpose placed before the main clause in modern writers, e.g.

1. لكي نقترب من موضوعنا نسأل هذا السؤال.
2. ولكي يحقق من وساعته وضع يده في جيب السترة.
3. ولكي تفسح له قامة نصف قمة.
4. ولكي يكون لجميلة ما تقضى به ساعات قراءتها الطويلة كان بتأتيها من مدة إلى مدة بروايات.
5. ولكي يستفيد الجميع من هذه التجربة، فهو فاعل لانتاج الكبير.
6. ولكي اتبع نفسى بسخف ذلك الوهم، استدرت نحو التمثال ثانية.
7. ولكي يكون تنظيفا الشعبي على المستوى اللائق به كقوة شعبية خليقة بناءة يجب الحد من الافكار الدخيلة.

In the standard Arabic usage the position of the subordinate clause of purpose is after its main clause. In English we often have: 'In order to approach our subject, we shall ...' The English pattern and its French equivalent are often responsible for the inversion of the position of the clause of purpose in modern Arabic. In the following example the English word-order is kept:

8. وكي أبهرن على أن القانون المذكور ما يزال ساري المفعول اتقدم ...

(1) Amin, Fayd, xx, p. 126.
(2) Mahfuz, Ham al-Junun, p. 288.
(4) Nu'ayma, Kân Mâ Kân, p. 89.
(6) Jabra, Surakh, p. 89.
(8) Abbâs, Moby Dick, p. 635.
for the English, 'In the first place, in curious proof of the fact that the above-mentioned law is still in force, I proceed to lay before you a circumstance.' (1)

The subordinate clause of purpose which contains the object of purpose, is also frequently placed before the main clause or its verb, e.g.

وجوابا عن سؤال اخر حول امكانية ارسال عراقيين للتدريب في مصانع اليابان قال ... (2)
وردا عن سؤال للوكالة عن اثر القرارات قال السيد ... (3)
وردا على سؤال الدكتور ... (4)

In the standard Arabic prose مفعول لا جله normally follows its verb. (5) The pattern found in the preceding examples is common in journalistic Arabic. It is based on the English, 'in reply, answer, to the question ... he said', and the French, 'en réponse à ...' (6)

(1) Melville, Moby Dick, p. 346.
(3) ibid., July 17, 1964, p. 4.
(5) cf. the examples cited by Wright, ii, p. 121. Ibn Jinnī, however, permits this construction, see Khāṣāṣ, II, p. 383, Cairo 1955.
III:3: DIRECT SPEECH:

The word-order of the direct speech in Arabic is that the part of the sentence containing the main or reporting verb precedes the actual words of the speaker. Modern writers, however, sometimes follow a different pattern, as:

ماذا في الطريق؟ سأُل السيد أحمد . (1)
حسين! هتف به بصوت لم يسمعه من قبل. (2)
كيف حال الشامنة الجبوبة؟ تسأل وهو يشير الى بطنها . (3)
"أمين! امين! " سمعت صوتًا بنادينٍ . (4)
"بلا يا بنات " صاحت ام الياس . (5)
" طباخ يا طباخ! — ابن فيلس العجوز؟ " صاح استب . (6)

In these examples, the actual words of the speaker precede the main or reporting verb. Such sentences are an imitation of the European pattern. The last sentence of the examples mentioned above:

طباخ يا طباخ! — ابن فيلس العجوز؟ " صاح استب .

comes under the direct influence of translation from the English;

'Cook, Cook! — Where's that old Fleece?' he cried. (7)

In modern writings one also finds examples where the reporting part of the sentence is inserted within the actual words of the speaker, as:

لن ارضى عن النحافة ولو في الرجال ( واعلبت خديجة حديثها )
انظرنا الى كمال ما اجدره بان يعني بزيادة وزنه . (8)

In English one would say, 'I shall not approve of leanness, not even in men', continued Khadija, 'Look at Kamal!...'

(1) Mahfūz, Qaṣr al-Shawq, p. 40.
(2) ibid., p. 211.
(3) ibid, p. 303.
(4) Jābrā, Surākh, p. 69.
(5) Jābrā, Araq, p. 27.
(6) 'Abbās, Moby Dick, p. 477.
(7) Melville, Moby Dick, p. 256.
(8) Mahfūz, Qaṣr al-Shawq, p. 40.
The subordinate clause depending on the adverb بعد is often placed by the modern writers in a front position, preceding the main clause, e.g.

بعد ان بدأ حياته احس ان في يده مصباحا . (1)
بعد ان فهمت سبب اسه وتأكدت من ان الكون ما ينفك في دوران ضحكت في قلبي . (2)
بعد ان قتلى النمر انفالوا على بؤل من الرعاص . (3)
فبعد ان استدعنتي عنايت هانم لزيارتها ، اختبرتي انها ... (4)
وبعد ان تذكرت قصة غازي باشا ، تصورت عنايت وركن . ... (5)
وبعد ان قاموا بتعذيبه وضعوه في المندوق الخاص بنقل الموتى (6)

It is to be noticed that the time of the above-mentioned examples is past; and the first clause is introduced by بعد to convey the idea that, in terms of time, it happened before the second (main) clause, i.e., the sense expressed by the past perfect in English, as 'when they had finished the work, they left the place'.

But in the standard Arabic usage the idea of the priority of time is normally conveyed by means of the temporal لام used for the past time to express the idea that the clause depending on it happened before the second (main) clause, (7) e.g.

(1) Amin, Fayd, vi, p. 242.
(2) Nu‘ayma, Arqash, p. 39.
(3) Nu‘ayma, Kān Mā Kān, p. 90.
(4) Jabrā, Surākh, p. 64.
(5) ibid., p. 67.
(6) Manār, July 2, 1964, p. 5.
(7) Blachere, p. 449.
Furthermore, in the standard Arabic usage the clause depending on بعد (3) follows the main clause, e.g.

خرب منهم رجل بعد ان قال علي (4)

يملا الارض عدلا بعد ان تمل جروا (5)

The modern word-order as shown in the examples quoted from modern writers is often an imitation of the European pattern. Thus the word-order in the following English pattern, 'after giving us a stiff full-length of Greenland whale ... treats us to a series of classical engravings ...' (6) is reproduced in the Arabic example:

و بعد ان قدم لنا صورة جاسية كاملة لحوت جرينلاند، (7) عاد

يعرض علينا سلسلة من الرسوم الكلاسيكية.

(1) Quoted by Blachère, p. 449.
(2) ibid.
(3) cf. Ashtar, al-Natha'f al-Mahjari, p. 221, footnote 1; he quotes the example from Nu'ayma as a foreign influence on Nu'ayma's style; cf. also the examples quoted by Reckendorf, Syntax, pp. 475-476.
(4) Quoted by Reckendorf, Syntax, p. 475.
(5) ibid.
(7) 'Abbás, Moby Dick, p. 440.
CHAPTER IV

PHRASEOLOGY

The European influence in this chapter consists in the reproduction in terms of equivalent native words of expressions, phrases, and even larger units such as proverbs.

This form of interference, generally called loan translation, can be subdivided as follows:

(a) Loan Translation Proper; here the European model is produced exactly, word for word.

(b) Loan Rendition; in which the European model only furnishes a general hint for the reproduction.

Among loan translations one can also distinguish those in which the components appear with their familiar meanings (only the particular combination of them being due to another language) from those where one or more of the components is involved in a semantic extension. An example of the first type is to make peace, where and appear in their ordinary meanings, only the combination being unusual. The second kind is exemplified by such expressions as in which is used in the sense of 'satisfy the demand', and where has the meaning of 'extend'.

In the field of phraseology the European influence is even greater

(1) See Urich Weinreich, Languages in Contract, p. 51.
(2) The term is used by Urich Weinreich, supra, p. 51.
(3) The term is used by Urich Weinreich, supra, p. 51.
(4) See p. 186.
(6) See p. 181-182.
than in Syntax. The number of phrases and expressions which can be traced to English and French influence, and which find their way into modern Arabic, is enormous. Some of these phrases do not live long, and during their short life-time they always retain an alien tinge; whereas others are incorporated in the Arabic language, and become a part of everyday conversation, so much so that it is difficult for the ordinary person, immediately or in the long run, to recognize their foreign origin or even be aware of it.

To try to write down all the European phrases which have found their way into modern Arabic writings would not be practicable. Hence only a representative number of these phrases has been given here. Where the English and the French phrases are identical, both of them have been mentioned as possible original patterns of the Arabic expression.

The phrases are classified into: (a) Verbal Phrases, (b) Nominal Phrases, and (c) Prepositional Phrases, according to whether these phrases begin with a verb, a noun, or a preposition.
IV:1: VERBAL PHRASES:

English: to hurt someone's feelings: 

لا احب ايذاء مشاعركم. (1) يشفق من جرح مشاعركما على الآهل. (2) هل في ذلك ما يجرح احساساتك. (3) الإشارة إلى الشجار الذي سمعته بعضه ط يجرح احساسها. (4)

English: let alone: 

دع جانبًا لا انقول أن بيتًا ملؤه كريم مثلك من عذاب الآخرين ودعي جانبًا انك سببها. (5)

English: think twice: 

فكر مرتين ولا تنس. (6) وينبغي التفكير مرتين في هذه. (7) او لا يستحق ذلك منا ان نفكر مرتين. (8)

English: to build castles in the air: 

بني قصور في الهواء. (9) ان نضاله الروحي كله مهدد بالخراب وكأنه بني قصور في الهواء.

English: to change the course: 

غير مجري (10) فمِّن وجه اخي ليعود الى لبنان حين عاد غير مجري حياتي. (11)

(1) Maḥfūẓ, Bidāya, p. 189.
(2) Maḥfūẓ, Bayn al-Qasrayn, p. 367.
(3) Nuʿayma, al-Abā wa-l-Banūn, p. 50.
(5) Maḥfūẓ, Qaṣr al-Shawq, p. 279.
(6) ibid., p. 415.
(9) Maḥfūẓ, Sukkariyya, p. 103.
(10) cf. Wehr, Besonderheiten, p. 21.
وفي ذلك التاريخ حدث ما غير مجرى حياة أسرتنا. (1)
قد يغير مجرى الحياة ويجعلها اتِمَّ. (2)

اتخذ الخطوات اللازمة
اتخذ السيد 3... جميع الخطوات اللازمة لتوفير ... (3)

اعطى كنا باردا
الصحافة الأمريكية تعطي جنسون كنا باردا. (4)

قفز الى الاستنتاجات
والقفز الى الاستنتاجات ليس عملا. (5)

يلتقي (م، مي). (6)
ورأوا أن الاحسان بمعنى أعطى الفقير شيئا من المدة يدا بيد
قد يلتقي مع أسباب الفقر في قليل من الاحيان ، ولا يلتقي في
كثير منها ... فلما عقلوا الأصلاح ودرسوا الفقر وإسبابه نواعوا
الاحسان ليلتقي مع أسباب الفقر. (6)

اكتشف أن... (7)
وقبل أن يغادر الدكان اكتشف أنه نسي منديله.

2. Amin, Fayḍ, III, p. 70.
5. Jabrā, Adīb, p. 44; a translation of the English, 'These views are not scientific findings but wild jumps at emotional conclusions.' Max Eastman, Literature in an Age of Science, The Writer & His Craft, p. 17.
English: to spend time: سرف ء انفع (الثن) 
ولكن سنة سرفتها جنديا بسیطا في ترسنا: (1) 
وانفقوا في حديقة الأورمان وقتا غير يسير. (2) 
قرر أن سرف ما تبقى من الساء في المشاهدة. (3)

English: to act a part: مثل دورا (4) 
ولكنها كانت لا تزال مصرة على تمثيل دور من بساق ... (5) 
انها نضحك لأن الرجل مثل دور الجماه. (6) 
والمال الدور نفسه مع سعد. (7) 
غسل الاتواب القدرة على مشهد من الناس:

English: to wash one’s dirty linen in public: 
وكيف استباح ان يفضح هذه الفيوب ، وغسل الاتواب القدرة 
على مشهد من الناس. (8)

English: to work on a book: استغل على الكتاب 
الأني استغلت في الشهر الاخيرة على هذا الكتاب. (9)

English: run (extend, be continuous): تجري (10)

(2) Maḥfuẓ, al-Qāhira al-Jadida, p. 49. 
(4) According to Mustafia Jawād the nearest verb to مثل in meaning, in the standard usage, is حكي , see Mabāhith, pp. 35-37. 
(5) Maḥfuẓ, Zugaq, p. 27. 
(6) Amin, Fayā, vii, p. 15. 
(7) ibid, x, p. 113. 
(9) Jabrā, Surākh, p. 70. 
(10) The author is aware of the foreign origin of this expression, which he explains in p. 189, footnote (2) thus: 
التعبير بالجريان هنا تعبير لفظي معناء ان حررتها تجري في السماء، أي 
تمت فيها - فهي لا تجري بمعنى تتحرك
English: may, can:

English: to hit the (right) nail on the head:

English: to kill time:

French: tuer le temps:

English: to open fire:

French: ouvrir le feu:

(1) Zākī, Ma‘a-l-Lāh, p. 189.
(2) ‘Abbās, Moby Dick, p. 62; under the direct influence of the English: 'Good night, Landlord ... You may go', Melville, Moby Dick, p. 27.
(6) Amin, Fayd, iii, p. 69.
(7) Nu‘ayma, Abū Bātta, p. 55.
(8) Maḥfūẓ, Bayn al-Qasrayn, p. 430.
(10) Ahram, May 5, 1964, p. 4.
English: to break the ice:  ذاب الجليد
French: rompre la glace:

وفي الوقت ذاب الجليد بين الطرفين. (1)

English: to bite the dust:  عض التراب
French: mordre la poussière:

ثم يظرحك على الحضيض و يجعلك تعض التراب. (2)
هكذا طالب الكمال يعثر و بعض التراب. (3)

English: to break the silence:  كسر الهدوء
French: rompre le silence:

ونجأة كسر هذا الهدوء رجل ضخم الصوت. (4)

English: to feed:  غذى (5)
French: nourrir:

وأنذي حلي الصغير عن الزهور. (6)
لاَّن الدين يغذي حاجة من حاجات النفس (7)

English: exchange, interchange:  تبادل
French: échanger:

حبذا لو نتبادل الاضع. (8)

(1) Ahrâm, May 6, 1964, p. 4.
(2) Nu‘ayma, Mirdād, p. 106.
(3) Nu‘ayma, Aqāsh, p. 75.
(4) Amin, Fayd, iv, p. 50.
(6) Jabrā, Šurākh, p. 73.
(7) Amin, Fayd, vi, p. 124.
(8) Nu‘ayma, al-Abā’ wa-l-Banūn, p. 35.
English: to form, a council, theory, etc.
French: former:

English: to cover (the losses, news)
French: couvrir:

English: to concentrate, one's mind, discuss, reason
French: concentrer:

(1) Mahfūz, Liš, p. 58.
(2) Mahfūz, Zuqāq, p. 22.
(3) Jumhūrīyya, B., July 17, 1964, p. 5.
(4) See 'Aqqād, Ashtāt, p. 123, who criticised these expressions:
(5) Amin, Fayd, III, p. 205.
(6) Jabrā, Surakh, p. 11.
(8) Ahram, May 6, 1964, p. 4.
(9) See Sūmarra'i, p. 251.
(10) Mahfūz, Sunmān, p. 170.
English: to occupy a high position:  يحتل منزلة رفيعة
French: occuper un rang distingué:

English: to put an end to ...  وضع نهاية ل ...
French: mettre fin à ...

English: to look from an angle:  نظر من زاوية (5)
French: voir d'un coin:

English: to shed, throw light on:  يصب ؛ يلقي ؛ ضوء على (8)
French: jeter une lumière sur:

والاضواء التي صبها على نواحي هذا الوجود كانت ضوءاً شديداً (9)
وفيها ضوء قوي يلقي على المدينة الغربية . (10)

(1) Maḥfūz, Bidāya, p. 70.
(2) Ahram, May 6, 1964, p. 11.
(3) Maḥfūz, Sukkariyya, p. 17.
(4) Nu‘ayma, Mirdād, p. 184.
(6) Maḥfūz, Sukkariyya, p. 254.
(8) See Sāmarrā‘ī, p. 249.
(9) Zaki, Mi‘a-l-Lah, p. 10.
(10) Amin, Fayd, III, p. 59.
English: to pronounce the sentence:  
French: prononcer un sentence:

English: to make peace:  
French: faire la paix:

English: to pay dear(ly) for:  
French: payer cher:

English: to fill a post:  
French: remplir une place:

English: to give one's word:  
French: donner sa parole:

Nu'ayma, al-Nur wa-l-Dayjür, p. 97.  
(2) Nu'ayma, Karm, p. 50. The standard usage has the verb صالح صالحة بين الهم Lane, iv, p. 1714.
(3) See Sámmarrá'i, p. 491.  
(4) Mahfūz, Bayn al-Qaṣrayn, p. 491.
(5) cf. the expression e.g. لايسد والله مكانه حفرك  
Jāḥiz Bayān, iii, pp. 360-361.
(6) Mahfūz, Sukkariyya, p. 20.  
(7) See Sámmarrá'i, p. 252.
(8) Mahfūz, Sukkariyya, p. 209.
English: crystallize, meaning... (2)
French: cristalliser:

وكان عبد المنعم قد تبلور طابعه. (3)
وقد تبلور القرآن هذه المعاني. (4)

English: to touch on the subject: (5)
French: toucher un sujet:

و لم يمس الموضوع الذي جاء من اجله. (6)
و هو يمس كل موضوع من ناحيته الدينية. (7)

English: to ask the hand of: (8)
French: demander sa main:

اسفي عليك من شابة عائرة الحظ لا تجد من يطلب يدها. (9)
والحث علي بان اذهب إلى ابيها واطلب يدها منه. (10)
وطلب يدها ولكنها ... (11)

(1) Maḥfūz, Kifāh Tība, p. 110.
(2) See Sāmarrāʾī, p. 245.
(3) Maḥfūz, Sukkariyya, p. 350.
(4) Amin, Fayd, viii, p. 214.
(5) cf. the standard expression Aqīd, v, p. 30. (ويحن، 3
(6) Mahfūz, Bidāya, p. 286.
(7) Amin, Fayd, viii, p. 280
(8) See Sāmarrāʾī, p. 254.
(9) Maḥfūz, Zugāq, p. 33.
(11) Nuʿayma, Ghirbāl, p. 182.
English: to shelve, put on the shelf:

French: poser sur la planche:

وضع على الرف

ان مشكلة كوبك قد وضعت على الرف لفترة أخرى من الوقت. (1)

(1) Ahrām, May 18, 1964, p. 5.
IV: 2: NOMINAL PHRASES:

English: right-hand:

اليد اليمنى

وفتاة قبل اشتهاها ويد العين في الجبل (1)

أجعله يدك اليمنى (2)

ذلك إلى أنه كان اليد اليمنى لكل ناظر معارف (3)

كانت اليد اليمنى في هذه المملكة الصغيرة (4)

English: turning-point:

نقطة تحول

فكان ذلك نقطة تحول في تاريخ العراق (5)

كانت تلك الحادثة نقطة التحول في تاريخهم (6)

تعد نقطة تحول في تاريخ المسلمين (7)

English: background:

الأرض الخلفية

اصبحت منفصلة تماما عن الأرض الخلفية (8)

English: common ground:

أرض مشتركة

ان هناك ارض مشتركة بين هذه المبادئ وبين أي كيان امريكي سليم (9)

English: an iron hand in a velvet glove:

يد حديدية في قفاز من حرير

(1) Nuʿayma, Abū Baṭṭa, p. 152
(2) Nuʿayma, al-Abāʿwa-l-Banūn, p. 87.
(3) Amin, Fayd, v, p. 208.
(4) Maḥfūz, Bayn al-Qasrayn, p. 20.
(6) Jabrā, Surākh, p. 66.
(7) Amin, Zuʾamāʾ al-Islām, p. 126.
English: one man's meat is another man's poison:

English: to set, put, the cart before the horse:

English: a bull in a china shop:

English: all in all:

(1) Amin, Fayd, v, p. 252.
(2) cf. the proverbs: 

(4) Amin, Fayd, vi, p. 134.
(5) ibid., III, p. 62.
(6) The standard expression is cf. Aghani, ii, p. 347.
(7) Nuayma, Sawt al Alam, p. 90.
المال هو القوة والشهرة والاعتبار والكل في الكل. (1)
فهو عندها الكل في الكل. (2)

المسات الأخيرة
تضع اللمات الأخيرة في خطوط وجبها. (3)
ويجري في اسوان اليوم وضع اللمات الأخيرة في الاستعدادات ... (4)

أخيرا وليس أخرا
واخرًا وليس أخرًا هذه العاطفة. (5)
واخيرا، وليس اخرًا نفصل اقبالكم انت. (6)

كدّبة ببضاً،
فما الضير في سد الفجوة بكدّبة ببضاً، تضع حكمة. (7)
للهذا عدوا من بعض الكذب، الكذب الأبيض. (8)
وهل في الناس من ليس يكدب ولو كذبة ببضاً. (9)

اسؤم من السردين في الربيب
فلما ترى ركب الترم في وضع اسؤم من السردين في الربيب. (10)

السكونة السريئة
سقطت هذه الكلمة من نمها كتمة رد في تلك السكونة السريئة. (11)

(1) نعيمة، أبأو، أمون، ص 97.
(2) جبر، سوار، ص 36.
(3) أهدا، ساوم، ص 14.
(4) ibid، ساوم، ص 1.
(5) ماهفظ، زايم، ص 166.
(6) زيكي، عرب، ساوم، ص 3.
(7) ماهفظ، سارم، ص 39.
(8) زيكي، عرب، صاوم، ص 33.
(9) نعيمة، ياوم ياوم، ص 118.
(10) أمين، فأدي، ص 289.
(11) نعيمة، كنج ما كان، ص 50.
English: business is business: 

شغال شغل

ف قد جعلت امل ذلك الضرب من العمل. ولكن الشغل شغل (1)

English: as poor as a church mouse: 

افقر من فأر في كيسة 

ولكنهم افقر من فأر في كيسة. (2)

English: strained relations: 

علاقات متوترة (3)

French: rapports tendus:

و كانت علاقته بابيه في الاحل متوترة . (4)

English: weak point: 

 نقطة ضعف

French: le point faible:

هذه نقطة ضعف أخرى ما فتئت لها من قبل . (5)

ونقطة الضعف هذه جعلته يتغاضى عما يأتون من مفاسد . (6)

English: naked eye: 

عين عارية

French: oeil nu:

واقتصر الناس ، بعينهم غير المعانة ، اعينهم العارية ، العارية من منظاره اقتصرنا على رؤية النجوم ليلا . (7)

English: a question of time: 

مسألة وقت

French: une question de temps:

(1) Jabrā, Sūrāk, p. 7.
(3) See Sūmarrā‘i, p. 243; and ‘Aqqād, Aṣhtāt, p. 119.
(4) Mahfūz, Zuqāq, p. 92.
(5) ibid., p. 327.
(7) Zakī, Mā‘a-l-Lāh, p. 156.
اللغة العربية، الأكثرية الساحقة

English: overwhelming majority:

French: la majorité écrasante:

اًما من علاهم، وهم اللغة الساحقة فكانوا مضرعين. (4)
ثم لترجع إلى اللغة الساحقة وهي أغاني الحب . . . (5)
ان حال الأكثرية الساحقة مع الطبيعة هي حال وجد . . . (6)
والفراع، والمعدمين – وهم أكثرية الساحقة في البلاد . (7)

اللغة الكبرى

English: the great majority:

French: la grande majorité:

قال ان الأكثرية الكبرى يخيم عليها الفتر . . . (8)
بل هو صار اليوم رغبة الأكثرية الكبرى من الناس. (9)

اللغة، دائرنة نفوذ

English: sphere of influence:

French: sphère d'influence:

ان هذا الأمر كله خارج عن دائرة نفوذه . (10)

(1) Maḥfūz, Bidāya, p. 104.
(2) Maḥfūz, Qāṣr al-Shawq, p. 45.
(3) See Sāmarrāʿi, p. 247.
(4) Maḥfūz, Bayn al-Qaṣrayn, p. 416.
(5) Amin, Fayd, iii, p. 115.
(6) Nuʿayma, al-Nūr wa-l-Dayjūr, p. 87.
(9) Zaki, Ṭāriq, April 1962, p. 10.
(10) Maḥfūz, Qāṣr al-Shawq, p. 192.
English: like a flounder, out of the frying-pan into the fire:

French: changement radicale:

English: radical change:

French: un cercle vicieux:

English: vicious circle:

French: une idée lumineuse:

English: bright idea:

French: une idée lumineuse:

English: like a flounder, out of the frying-pan into the fire:

French: changement radicale:

English: radical change:

French: un cercle vicieux:

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English: radical change:

French: un cercle vicieux:

English: vicious circle:

French: une idée lumineuse:

English: bright idea:

French: une idée lumineuse:
English: corner stone:

French: pierre angulaire:

واعتبار رائد من رواد السنح وحجر الزاوية
في الفن. (2)
هم حجر الزاوية وواضحة العقد في الامة. (3)
جعلناها حجر زاوية نضضةنا الأدبية. (4)

(1) See Sàmarrà', p. 252.
(3) Amin, Fayā', xx, p. 280.
IV:3: PREPOSITIONAL PHRASES:

English: there is something in the air, wind:

English: in spite of:

French: en dépit de, malgré:

English: in turn:

French: à son tour:

(1) Maḥfūẓ, Bayn al-Qaṣrayn, p. 164.
(2) ‘Abbās, Moby Dick, translated from the English, 'I heard Stubb tell Flask, one morning watch, that there was something of that sort in wind.' Melville, Moby Dick, p. 172.
(4) This expression is used in the standard usage for persons only; see Maghribī, Ta‘rib al-Asālib, R.A.G., i, p. 339, and Wāfi, Fīqh al-Lughā, p. 250. The preposition مع is used in the standard Arabic to express the sense of 'despite, although'; see Yāzījī, Lughat al-Jarā‘īd, p. 56, and Wright, ii, p. 164. It is also used in this sense, see Wright, ii, p. 171.
(8) See Sāmarrā‘ī, p. 242; the standard Arabic expression is

وَهِلَّ وَعَلَمُ مِنَ الْقَرْدَةِ اَلْآخَرِ اِنَا مَعَهُو اَلْآخَرِ
(Alī Layla, i, p. 204; ibid., p. 283).
English: at least: (4)

French: au moins:

English: under the pressure of:

French: sous la pression de:

Engish: in case of:

French: en cas de:

English: in the sense of the modern e.g.

French: on the following: Agānī, x, p. 211.

4. See Fawāʾiḍ Lughawiyya, n.a., Lughat al-ʿArab, III, p. 203, which suggests لَوْ لا أَتَّلِ لَوْ instead. The particle لَوْ is also used in Arabic in the sense of the modern لَوْ تَصِدُتْ وَلَوْ بَضَفْفُ on the ačtative Mahfūz, Bayn al-Qaṣrayn, p. 168; لو by itself would have been sufficient, see footnote (4) above.
5. Amin, Fayā, I, p. 119.
English: in the light of: (1) 

French: à la lumière de:

(2) 

English: for one reason or another: لسب او لآخر، لداع او لآخر 

French: pour une raison ou pour une autre:

(5) يغلب احدهم الابتسام لسبب او لآخر .

(6) للداع او لآخر ذكر علويه صبي 

English: by one way or another: بطرق او باخر 

French: d'une façon ou d'une autre:

(7) لابد عائد اليها بطرق او باخر .

English: on an equal footing: على قدم المساواة (8) 

French: sur un pied d'égalité: 

(9) يقف في الجامع الى جانبه على قدم المساواة 

(10) والسير مع الاجنبي على قدم المساواة . 

(1) See Sámarra’í, p. 249. 
(2) Amin, Fayḍ, vi, p. 78. 
(3) Mahfūz, Bayn al-Qaṣrayn, p. 25. 
(4) Manār, July 2, 1964, p. 3. 
(5) Mahfūz, Bayn al-Qaṣrayn, p. 25. 
(6) Mahfūz, Sukkariyya, p. 246. 
(7) Mahfūz, op. cit., p. 322 
(9) Mahfūz, op. cit., p. 472. 
(10) Amin, Fayḍ, I, p. 235.
English: in a (one) word: في ً بكلمة (1)

French: en un mot:

ان ياصين في كلمة ابن مخيب لللام . (2)
وبكلمة هك عندكم كتاب ؟ (3)
ما تعاليم السيد في كلمة ؟ (4)

English: for a change: للتغيير

French: pour changer:

ما يكتب في ان تلعب بانفي للتغيير . (5)

English: I have the honour: للشرف

French: j'ai l'honneur:

وطالما كان لي الشرف في ان يكون كذلك . (6)
فلم يكن لي شرف مقابلك . (7)

English: at the disposal of: تحت تصرف

French: à sa disposition:

يأتي النهار تحت تصرف . (9)
وقد وضع تحت تصرفه سيارة . (10)
وضع ايراد الدولة تحت تصرف الحكام . (11)

(1) The standard Arabic expression is: بالجملة 

(2) Mahfūz, Qasr al-Shawa, p. 362.
(3) Nu‘ayma, Ghurbāl, pp. 53-54.
(5) Jabrā, Ṣurākh, p. 33.
(6) Mahfūz, Summān, p. 65.
(7) Amin, Fayr, III, p. 2.
(8) See Zu‘bulawī, Akhtā‘unā, p. 208, who suggests بامرأة 

(9) Jabrā, Ṣurākh, p. 55.
(10) Manār, July 2, 1964, p. 4.
English: all along the line:  
French: sur toute la ligne:

وقفت معه على طول الخط . (1)
فانما من رأيه على طول الخط . (2)

English: neither here nor there:  
French: ni plus ni moins:

لا هنا ولا هناك (7)
لا أكثر ولا أقل . (8)

(1) Ahrâm, May 26, 1964, p. 5.
(2) Ḥayāt, May 14, 1964, p. 3.
(3) Maḥfūẓ, Bayn al-Qaṣrayn, p. 346; cf. the proverbs: لا في الحیر ولا في النفر (Maydānī, II, p. 221), and لا في اسفل القدر ولا في اعلاها (ibid, p. 234).
(6) Nu‘ayma, Kān Mā Kān, pp. 62-63:
(7) cf. Wright, ii, pp. 208, 340, for the standard usage:
(8) Jabrā, Sūrākh, p. 71.
(1) Mahfūz, Sukkariyya, p. 254.
(2) Nu‘ayma, Arqash, p.
(3) The standard Arabic uses: اقل من ـ دون
(5) ibid.
(8) The standard Arabic expression is
(9) 'Abbās, Moby Dick, p. 190; translated from the English, 'and which, upon the whole, will ...' Melville, Moby Dick, p. 96.
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