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**THE TRANSLATION OF SUBJECT ELLIPSIS IN COORDINATED
CLAUSES FROM ENGLISH INTO ARABIC: A STUDY BASED ON
PARALLEL NARRATIVE CORPORA**

**Dissertation Submitted in Partial Fulfilment of the Requirements for
the Magister Degree in Translation**

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DEDICATION

**To my Parents : *Rabah* and *Yakouta* who dedicated to me all their love,
affection and help**

To the Unforgettable Angel, my sister *Bouchra*

**To my dear brother and sisters: *Mohamed Nadjib, Hasna, Selma, Faiza,*
and *Chourouk***

To all my TEACHERS

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ABSTRACT

This study is an investigation of the translation of ellipsis from English into Arabic and more specifically, the translation of subject ellipsis in coordinated clauses extracted from four bilingual short stories. The phenomenon of ellipsis characterizes both English and Arabic. The present study attempts to examine whether subject ellipsis in English is translated into subject ellipsis in Arabic or not.

The study focuses on the different patterns used by the translator in the Arabic texts to translate the source structures of the English texts. In other words, the study attempts to show the patterns of the different Arabic translations with and without subject ellipsis, in addition to the way cohesion is established in Arabic, since the main function of ellipsis is cohesion by presupposition. More specifically, this work is an analysis of the cohesive ties which are present in the source structures as a result of subject ellipsis and their realization in the Arabic translations. Since cohesive devices (including ellipsis) work together in knitting a text, the study sheds light on the translation of other cohesive devices, if any, present in the source structures, because they may affect the translation of subject ellipsis in Arabic.

The results show that subject ellipsis in English is not translated into only subject ellipsis in Arabic but they also reveal the specific patterns used in the Arabic texts to translate the English source structures. The results highlight the specificities of each language, as well as their similarities and differences in establishing cohesion in each text. They raise the importance of the topic of ellipsis and cohesion in the field of translation.

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TRANSLITERATION OF THE ARABIC WRITING SYSTEM

In this study, we use the following transliteration system to represent the Arabic script. The scheme is referred to as ALA-LC (American Library Association Library Congress). It is created in 1997 and reviewed by Thomas T. Pedersen on 10th June, 2004. (see <http://ee.www.ee/transliteration>).

Consonants	ALA-LC Transliteration
ا	—
ء	’
ب	b
ت	t
ث	th
ج	j
ح	ḥ
خ	kh
د	d
ذ	dh
ر	r
ز	z
س	s
ش	sh
ص	ṣ
ض	ḍ
ط	ṭ
ظ	ẓ
ع	‘
غ	gh
ق	q
ف	f
ك	k
ل	l
م	m
ن	n
ه	h
ة	h,t

و	W
ي	y
ى	y
لا	lā
ال	al-

Vowels and diphtongs	ALA-LC Transliteration
آ	ā
اَ	a
اُ	u
اِ	i
أ	ā
إ	ā
أى	á
أو	ū
أى	ī
"اَ, "اِ	an
اُ	un
اِ	in
أو	aw
أى	ay
أو	ūw
أى	īy, ī

Note: we did not add other signs or additional characters or punctuation marks or numbers, because we don't need them. We kept only consonants, vowels and diphthongs.

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INTRODUCTION

1. Aims of the Study

This study aims at investigating how subject ellipsis is translated from English into Arabic. This study attempts to describe the Arabic translations of the English source structures with subject ellipsis, taking into account all the patterns which contain subject ellipsis and those which do not contain subject ellipsis.

2. Statement of the Research Questions

The research questions can be stated as follows:

How is subject ellipsis in English coordinated clauses translated into Arabic? i.e., what are the cases which contain subject ellipsis in the target structures, and what are those which do not contain subject ellipsis?

3. Hypothesis

We can hypothesize that:

Most of the Arabic translations involve subject ellipsis as in the English source structures, and that in fewer cases the Arabic translations do not contain subject ellipsis.

4. Tools of the Research

This study is based on parallel narrative corpora, i.e., bilingual short stories written in English and aligned together with their Arabic translations. The analysis of the data covers English coordinated clauses with subject ellipsis, these clauses are extracted from the source texts, and their Arabic translations extracted from the target texts.

The analysis consists in examining the different translations of the source structures and identifying the patterns where subject ellipsis is translated into subject ellipsis as well as patterns where subject ellipsis is not translated into subject ellipsis. The patterns are revealed and classified after the extraction and the classification of all the source structures and their Arabic translations. The results of the study are tabulated and commented.

5. Structure of the Study

Our study consists of four chapters. Since the attempt to analyze how subject ellipsis is translated into Arabic highlights the differences and the similarities between English and Arabic as contrastive studies do, and since the field of research under which is subscribed the present study is translation, the first chapter attempts to clarify how contrastive linguistics and translation studies are convergent, mainly by using corpora which serves as the tool of research of this study. Types of corpora and their usefulness in the field of translation are also discussed in this chapter.

The second chapter is devoted to the phenomenon of ellipsis in both English and Arabic; it is divided into two parts. The first part focuses on ellipsis in English as a cohesive device in text linguistics, its types and function. The second part of the chapter concerns ellipsis as studied by Arab scholars. Light is mainly shed, in this part, on subject ellipsis in Arabic and important questions concerning other concepts which coexist with ellipsis are tackled in order to set a ground for the analysis of the Arabic translations in the practical part of the study.

Chapter three is devoted to the analysis of the data as well as the interpretation of the results.

The fourth chapter deals with the implications of the study in the field of translation and includes suggestions which stress the importance of a conscious application of cohesion devices (including ellipsis) in translation.

CHAPTER ONE

CONTRASTIVE LINGUISTICS, TRANSLATION STUDIES AND PARALLEL CORPORA

Introduction

This chapter deals with Contrastive Linguistics and Translation Studies as two converging disciplines. First, light will be shed on how Contrastive Linguistic Studies deal with matters of language at both the microlinguistic and macrolinguistic levels. For example, questions as: how is cohesion established in a language X and a language Y? Second, how these questions raise the importance of translation which can be used as a means to get satisfactory answers about how specific phenomena work in and characterize different languages. Thus, the use of translation is important in cross-linguistic relationships, and so it emerges as a unifying element between the two disciplines: contrastive linguistics and translation studies.

The notion of equivalence is not problematic in contrastive linguistics only. Theories about translation deal with questions as how equivalence is established between a source text and a target one. This may lead us to mention briefly the differences between four important approaches to translation: philosophical, literary, linguistic and interpretative, and how these approaches deal with the translating activity and the translator's task.

It is obvious that reflexions on translation are based on practice, and of course there must be language data on which theorists and researchers test their hypotheses. Corpora are an example. In this connection, a definition of the word 'corpus' will be given and the different types of corpora will be introduced with a specific focus on parallel corpora as the source data of this

study. The chapter will end by showing how parallel corpora would be useful in the field of translation.

I.1. Contrastive Linguistics and Translation Studies, Two Converging Disciplines

Contrastive linguistics is a branch of linguistics which was once called contrastive analysis. The subject matter of this field is language, and as its name implies, there is an activity of contrasting the language to be studied with another one in order to fulfil the aims set out by specialists in the field.

Johansson (2000, www.hf.uio.no/german/sprik) defines contrastive linguistics as a systematic comparison between two or more languages with the aim of describing their similarities and differences.

It is noteworthy to point out that the systematic comparison of languages is of important value in both theoretical and applied perspectives. In addition to the similarities and differences that could be drawn between languages, contrastive linguistic analyses can also bring out what is general and what is specific about languages, a fact which reveals that contrastive linguistics is not a unified field of research because the findings may be useful to learn about language in general and also to know the specificities of the individual languages compared.

The aim of contrastive linguistics which is associated with applied linguistic studies was to predict and explain the difficulties of second language learners with a particular mother tongue in learning a given foreign language. Therefore, the contrastive findings were included into the syllabuses of foreign language teaching.

Johansson (ibid.) states that Lado expresses in the preface of his book (1957) the rationale of the approach as being based on the idea that predicting and describing patterns which cause difficulty to the learners and patterns which do not cause difficulty to the learner is possible, and helps in the field of language teaching. Furthermore, Fries (1945: 9, stated in Johansson, ibid.) posits that efficient materials in language teaching are based on a comparison between the language to be learned and that of the native language of the learner.

It is evident that contrasting language systems (including the writing system) were targeted towards learning languages by diagnosing and predicting patterns which cause difficulty and those which do not for the aim of making significant contributions to teaching/learning languages.

This step was a success in the field of teaching foreign languages that could not be neglected. However new findings demonstrated that internal factors are less prevalent than other factors in learning foreign languages. They include overgeneralizations of target rules and external factors as motivation...etc.

This means that learning a language cannot be understood only on the basis of a purely systematic contrastive analysis of languages by studying specific patterns in the writing system only or any other specific aspect of the language. Therefore, specialists concerned with language learning turned, instead of contrastive linguistics, to new disciplines as error analysis, performance analysis and interlanguage analysis to provide more efficient language learning/ teaching methods.

Early contrastive studies were concerned with micro-linguistic analysis of phonology, grammar, lexis...etc. During the 1970's-1980's, however, contrastive studies proved that despite the criticism to contrastive linguistics, as the existence of external factors' influence on the language

learning process, there is still a broad important scope of the field to be discovered, but this time on a macro-linguistic level where contrastive studies included a comparison of cultures. So, new directions of contrastive linguistics were fixed towards text linguistics or discourse analysis, as well as new questions which emerged in the field. The latter deal with such topics as how cohesion is expressed in two languages; how conversations are opened and closed in two languages...etc.

We conclude then, that contrastive linguistics is not to be linked with foreign language teaching on its own, other fields as neurolinguistics and psycholinguistics proved to have a close tie with it, since its scope included matters like the way two cultures open and close communicative interactions. Another example of the converging fields with contrastive linguistic studies would be interlingual communication, under which is subscribed the field of translation.

Granger (2003: 17-29) states that the emergence of translation studies in the 1980's, as an independent discipline is endowed to us by Holmes who "put forward an overall framework for the new field [i.e. translation studies] in his seminal article 'the name and nature of translation studies' ".

Gonzalez (2003, www.theses.ulaval.ca/2003/21362/ch03.html) states that Genzler attributes the change in the orientation of research in translation studies to Holmes, "à qui on doit le terme translation studies-traductologie en français" ; to Raymond Van den Broek des pays bas; to André lefevere; to Catford and Toury.

This new independent field proved to be useful in contrastive linguistic studies, where a shift from microlinguistic topics to macrolinguistic ones significantly took place.

The new questions that were asked in contrastive linguistics led the analysts to base their contrastive studies on source data which include texts that may be derived either from a bilingual's use of the two languages he uses, or a close comparison of a specific text written in a given language with its translation.

This provides a clear illustration of how contrastive linguistic researches have made use of translation as a means of establishing cross-linguistic relationships, for the sake of answering important questions, mainly those related to equivalence and meaning through materials which offer opportunities to analyse and contrast languages in use. Consequently, a unifying element of both disciplines contrastive linguistics and translation studies is created.

The importance of translation as a tool of research in contrastive studies lies in the equivalence established between the source language(s) and the target one(s). James (1980: 178) confirms this as he says: "we conclude that translation equivalence, of this rather rigorously defined sort, is the best available TC for CA".

(TC) i.e., Tertium comparationis, constitutes the objective of contrastive linguistic studies. In other words, it is the shared ground which offers a basis for contrastive linguistic studies to detect differences between languages. James (ibid.) also confirms that "for two sentences from different languages to be translationally equivalent they must convey the same ideational *and* interpersonal *and* textual meaning". It means that the differences between languages could be detected by analysing how different are the ways in which the same equivalences are conveyed.

The use of corpora, that is source text(s) aligned with their translation(s), proved to be of great interest to contrastive linguistics as to

extract similarities and differences between languages, and to know about general and specific features of languages in use. However, this does not exclude their significant importance in translation studies also. Their usefulness lies in both the theoretical level (what could a corpus containing translated texts tell us about the process of translation?) and the practical level (how could corpora be exploited in the business of translation?)

Johansson (2000, www.hf.uio.no/german/sprik) refers to equivalence as the most serious problem in contrastive studies which deal with questions related to language-specific, typological or universal features. Contrastive linguists ask questions in order to find out how modal auxiliaries for example, are expressed in different languages.

This confirms further that contrastive linguistic studies take a two edged objective, that is, studying similarities and differences at the same time; how the similarities (as equivalent concepts) are mouldered in different ways by different languages.

It is important to know also that equivalence is not problematic only in contrastive linguistics. Most reflexions and theories of translation are about how equivalence could be established from a source text to a target one. Scholars as Mounin, Lederer, Seleskovitch, Nida, Ladmiral, Berman, Steiner and others present their own views about translation as an activity, but at the same time they do not disagree on the fact that meaning (and other important factors about translation) is a primordial element, despite the fact that the efficiency of the different means in which these scholars believe, is relative.

This point leads us to discuss, in what follows, four approaches in translation studies which view matters as the process of translation through which we set equivalences between languages and cultures, in different ways which do not seem contradictory, but rather complementary to each other.

We will also show how translators make use of parallel corpora and what possible contributions could these source data bring to translation studies.

I.2. Approaches to translation studies

I.2.1. The importance of the history of Translation Studies

The Oxford Advanced Learner's Encyclopedic Dictionary (1992: 967) gives the following definition for the word 'translate':

Translate: v: express (sth spoken or esp written) in another language or in simpler words; He doesn't understand Greek, so I offered to translate".

This definition of the word “**translate**” is just one of the numerous definitions that could be supplied by different sources. The diversity of the definitions allocated to the word “**translate**” could be justified by the complexity and importance of the translating activity. From this definition we detect the notion of language: one being the source language, the other the target one, as well as the idea of understanding which leads the notion of meaning to emerge, i.e., we understand meaning.

It is logical that we can neither use language, nor understand something without contact or communication.

Communication can be intralingual, that is to say, within the same language. It can be the communication which takes place between members of the same linguistic community who use the same standard language or dialectal varieties emanating from the same standard language. Communication can also be interlingual as the case of two persons who use two different languages (Arabic and French or Arabic and English...) to interact with each other.

It is agreed then that translation is an interlingual communication where the source and target language are key components in it.

The view of translation as interlingual does not exclude other reflexions which present translation as an intralingual act of communication, an illustration of

which would be Steiner's "understanding as translation", the first chapter of his *After Babel* (1975), where he presents translation in its wider scope as a mental activity which envelopes key concepts deeper than the mere exercise of replacing words or structures in a given source language by their correspondents in a target language.

When debate about the act of translation takes place, we tend to evoke the history of translation and its nature which is viewed differently by various approaches to translation.

As far as the history of translation is concerned, it is useful to know about: who translated? When? And why? However, it is also important to know facts about the nature of the act of translation because reflexions about it do not offer recipes for students to produce adequate translations, or for trainee translators to become professional ones. Knowledge about translation as an activity can be reinforced with knowledge about the history of translation as Bassnett (1991:39) confirms: "No introduction to translation studies could be complete without consideration of the discipline in an historical perspective". The historical perspective importance lies in tracing the path of reflexions on translation as an old linguistic activity of mankind.

Bassnett (ibid.) attempts to demonstrate that translation studies is an independent discipline and she supplies important information about the history of translation from the Romans to the twentieth century, she points out to the difficulty of studying translation from a diachronic perspective. And this is evident, as she signals, in Steiner's quadripartite division of the history of translation (Steiner 1975: 248):

The literature on the theory, practice, and history of translation is large. It can be divided into four periods, though the lines of division are in no sense absolute.

In fact it is not possible to divide periods of the history of translation according to specific dates, but it is possible to divide this large history into four periods as Steiner did. In his quadripartite division, there is coexistence between the third and the fourth period.

The first period was characterized by primary statements and technical notations, extending from Cicero's "non Verbum de verbo, sed sensus exprimere de sensu" to the publications of Alexander Fraser Tyler's *Essay on the Principles of Translation* (1792).

The second period involves works on theory and hermeneutic inquiry, indicated with Tyler's *Essay on the Principles of Translation* and runs up to the publication of Valery Larbaud's *Sous l'invocation de Saint Jerome* in 1946.

The third period begins with the publication of the first papers on machine translation in the 1940's up to the introduction of structural linguistics and communication theory in studying translation. Finally, the fourth period which coexists with the third one has its origins in the 1960's. It is characterized by ideas about translation which brought back to hermeneutic almost metaphysical inquiries into translation.

The importance of knowing the history of translation lies in realizations about the act of translation. For example, the notion of literal translation or that of meaning has its origins in the Romans, where Horace and Cicero's principle of translation was "non Verbum de verbo, sed sensus exprimere de sensu (of expressing not word for word, but sense for sense)" Basnett (1991: 44).

This principle is adopted by those contemporaries as Seleskovitch and Lederer, prominent figures of the interpretative theory of translation. For them, translation should not be literal and meaning is the core of the translating activity.

Another example would be the idea of imitation of the original. Horace (65 BC- 86 BC) warns against strict imitation of the source text and says:“... nor should you try to render your original word for word like a slavish translator, or in imitating another writer plunge yourself into difficulties...” (Quoted in Bassnett, op. Cit.). Imitation in this context can be of the source language structural patterns i.e. what is specific to the source language. It can also be an imitation of the writer’s personal touch in the text, and in both cases imitation has a negative result.

Reflexions about translation are motivated by two factors. One factor is the link between theory and practice. The translators try to justify their choices in the translating activity, and then create their own theories of translation on the basis of these justifications.

The second factor is closely linked to the nature of the translated texts, which nourishes these reflexions. Such nature would be, for example, religious (The Bible) or literary, particularly poetry.

The following overview about approaches to translation focuses mainly on those of the twentieth century, because the objective is not to trace the history of reflexions, but rather to show how the notion of equivalence (which is problematic in translation studies as in contrastive linguistics) is viewed by the four main approaches of translation: philosophical, literary, linguistic and interpretative.

I.2.2. Approaches to translation

I.2.2.1. The philosophical approach

The philosophical reflexions on translation are based on the far rooted ideas of philosophical figures as Gadamer, Schleiermacher, and others who viewed this activity as never separated from interpretation and understanding,

that language and interpretation are never divorced and that language comes to humans with meaning, interpretation and understanding of the world.

Hermeneutics, the science and methodology of interpreting texts, is the backbone of the contemporary philosophical view of the translating activity. George Steiner (1975) presents the translation as an act of understanding and goes far to explain that translation takes place within the same language. When we read a text, we are translating within the same language we read in, this is the idea we mentioned earlier as far as intralingual communication is concerned.

For Steiner, the translator whose task is to remove barriers that prevent understanding, must understand the source text as well as or even better than the writer himself.

George Steiner introduces the notion of hermeneutic motion in his attempt to reflect the way he translates from within the translating activity itself. This motion is carried through four stages:

- Trust: the translator surrenders to the source text and trusts it to mean something.
- Aggression: the translator goes abroad, enters into the source language text with the intention to take something from it. He is said to go with blunder in mind.
- Incorporation: the translator has the intention of bringing back something. He is said to return with blunder in mind.
- Restitution: the translator must establish a balance by trying as much as he can to be as much faithful as he can. He must be willing to give as much as he has taken.

The philosophical reflexions about translation emphasize the importance of this activity as it would enhance the original text's value, by producing a translation which contains the core or essence of the original text, a notion which is called, in Benjamin's terms "*le pur langage*", which is the objective shared between languages and thus they are unified and a certain affinity is created between them. Affinity is established when translation (or in Benjamin's terms *le mode de visé*) makes languages close to each other. The same referent (or *visé*) is referred to by different languages (modes de visé), and thanks to translation, languages are closer and are reconciled.

The different views of the various approaches to translation are not contradictory, nor do they seem to be really newer in comparison to what was advanced by the pioneers in the field, thus we cannot attribute a specific view on translation to a specific approach only. For example, the idea that a translator should be a good writer is evoked by George Steiner in his seminal work *After Babel* (1975), a view which is also emphasized by the literary approach which sees the translator as a writer as well.

I.2. 2. 2. The Literary Approach

The idea that translation is an ordinary act of reproduction does not always work, especially when the nature of the text to be translated requires specific skills and talents. This is the case where the artistic value of the original text necessitates more than a mere reproduction, because in this case translation is an art. For example, the translation of a poem from a source to a target language is not like the translation of a technical manual; hence, the creative aspect should be an essential element present in the translation of the poem.

Meschonic (1973:354) sees no difference between a translator and a creator, because the best translators are writers: "un traducteur qui n'est que traducteur n'est pas un traducteur, il est un introducteur; seul un écrivain est traducteur".

It is obvious that translation is much more complex than a mere conversion of linguistic items from a source language to a target one.

It is noteworthy to point out to the specific tie of translation with the various language skills, whose presence can be witnessed in the reflexions on translation. While the philosophical approach presents translation as an act of understanding that is realized partly through reading, the literary approach emphasizes on its close tie with writing. The linguistic component is then asserted in translation through the different skills that the translator must possess.

As other reflexions about translation, the literary views are mainly conclusions drawn by practitioners who supply their ideas relying on their personal experience of translating specific texts for specific purposes, and so they use their conclusions as bases to theorize about translation. It is obvious then that there is no theory or reflexion about translation without practice.

Creation in the literary view of translation does not involve the aesthetic aspect only. Translation can be an act of enrichment in cases where the translator avoids problems of untranslatability which are caused by historical or ideological factors, by creating something in the target language. The translator tries to break these obstacles and at the same time tries to enrich the language into which he is translating, but this is possible only if the translator himself is able to do it: “ il faut avoir le don de l’enrichir soi-même, en créant, au besoin, des tours et des expressions nouvelles”. (ibid. : 359).

The skills of the translator do not include only linguistic talents; the translator himself should be ready to actualize his linguistic skills and enrich the language into which he translates and acquire other talents while solving translation problems.

Interpretation proved to be the backbone which holds up the different reflexions on translation because it is a main component of the process of translation and of course the literary view of translation does not exclude the idea of interpretation from the process of translation. The idea that interpretation is a very important step in the creative activity of translation rejects the view of this activity as replacing isolated words or clauses or groups from a given language to another, despite the fact that translation was once a way of learning languages by memorizing word equivalents, a view which is not excluded from the earlier linguistic views of translation as a method used in teaching languages.

I.2.2.3. The Linguistic Approach

Translation was traditionally used to teach foreign languages. Learners were supposed to know about equivalent words in different languages as well as the rules of grammar to master a foreign language. Before emerging as an independent discipline, translation was loosely tied up to linguistics as it is considered as part of applied linguistics as Confiant (2007 : www.montraykreyol.org/spip.php?article167) confirms: ” Longtemps d’ailleurs, on a considéré la traductologie, c’est à dire la réflexion sur l’acte traductif, comme de la linguistique appliquée ”.

The possibility of translation from one language to another or translatability is motivated by the notion of language universals introduced by Chomsky, and used by theorists in translation as Nida and others, in order to solve problems of untranslatability and confirm the idea that since languages share notions with each other, it is possible to translate. This view was criticized by the pioneers of the interpretative approach because it applies only to specific terms which have permanent correspondings as numbers: *cinq = five* or proper nouns as: *Londres = London*.

The notion of imitation springs from the view of translation as being an activity of transcodage. “ Mais traduit-on vraiment de la langue? Tarduit-on des formes grammaticales?” (Confiant, op. cit., www.montravkrevol.org/spip.php?article167.). These two questions imply a rejection of viewing translation as the imitation of the original by reproducing the same grammatical structures in the target language, and of course imitation excludes the notion of creativity as Newmark (1991:09) confirms: “creativity in translation starts when imitation stops”.

The contribution of Vinay and Darbelnet to translation studies was viewed as a great contribution to solve practical problems of translation. In their *STYLISTIQUE COMPAREE du FRANÇAIS et de L'ANGLAIS* (1958), Vinay and Darbelnet introduced procedures which can be used in solving problems of translation: transference (Emprunt), through translation, indirect translation which includes: transposition, modulation, equivalence and adaptation. Peter Newmark (op.cit., 09), however, says that “indirect translation procedures are in one sense or another creative”.

I.2.2.4. The Interpretative Approach

The linguistic reflection on translation and mainly the structuralist and generative ones did not take the context in which words occur into consideration. This point was an important principle on which the interpretative approach was founded. Flescher (2003: 8) states:

La théorie interprétative est largement formée sur une mise en question de la linguistique Deux aspects sont plus particulièrement visés ;
“ Premièrement, le caractère abstrait, Virtuel, hors contexte de la langue par opposition au discours...
la deuxième objection de la théorie interprétative est que les linguistes ne voient dans l’opération de traduction qu’une réaction de substitution d’une langue à l’autre.

The interpretative theory of translation, elaborated by Danika Seleskovitch (cited in Lederer: 1990: 07), and developed by other researchers in E.S.I.T (l'Ecole Supérieure d'Interprètes et de Traducteurs) in Paris, is based on viewing the act of translation as related to the whole text or discourse rather than words in isolation. The text envelopes a cognitive content expressed in a given situation according to the intention of the producer. This cognitive content is meaning, or in the words of the pioneers of the interpretative approach: *le sens*, which is the main objective of translation.

Translation does not involve the mere substitution of words in a language by their correspondents in another. The context in which words occur prevents the reduction of translation into an exercise of replacing linguistic items from one language to another.

Gonzalez (2003, www.theses.ulaval.ca/2003/21362/ch03.html) points out that, the notion of equivalence has a different dimension in translation: “Lorsque utilisé en traduction, ce terme se rapporte à une situation ou à un élément équivalent sur le plan du discours et non pas sur le plan de la langue”.

The term ‘correspondence’, on the other hand is purely linguistic. It is equivalence at the level of language as a system of structures with specific functions. Gonzalez (ibid.) states that translation is considered as a dynamic process of production and not a mere process of replacing linguistic units which are already present in languages.

Mounin (1963: 227) sees it a mistake to limit translation with its problems and solutions within the frontiers of linguistics “... et surtout dans les frontières de la région centrale de la linguistique : la linguistique descriptive moderne, la linguistique structurale”.

It is important to signal that despite all the criticism, the linguistic approach to translation has asserted its contribution. The notion of **transcodage** was not rejected altogether but was just modified: “ le transcodage, applicable à certain éléments des textes, est important en traduction, il n’est pas la traduction” Laplace (1994: 240).

The view of translation by the interpretative approach is based on key concepts as **‘meaning’, ‘deverbalisation’, ‘cognitive context’, ‘cognitive background’, and ‘interpretation’**.

The core of the text is meaning, and the translator’s task is to understand, by means of the cognitive context and the cognitive background he has, the intention of the writer i.e. **‘Le Vouloir Dire de L’auteur’**.

Interpretation is an essential step in the translating activity. It is a process which precedes the reexpression of the original text’s whole meaning in the target language as Delisle (stated in Dnovan,1990:87) confirms: “traduire consiste, en effet, à dissocier mentalement des notions de leurs formes graphiques afin de leur associer d’autres signes puisés dans un autre système linguistique”.

Seleskovitch view (cited in Laplace 1990:238) of interpretation as an essential step in translation does agree with Delisle’s view. For her, it starts first by the reception of a linguistic signifier (signifiant) loaded with meaning. Then, the immediate and voluntary forgetting of the signifier to retain the mental image of the signified (signifié), and finally, the reproduction of a new signifier in the target language (ibid.). There is an emphasis on the whole message of the source text, which will be understood by the receiver.

What has been discussed so far concerning approaches to translation is just a very brief overview. This is to emphasize the importance of how translation is viewed as a means and as a process by the four previously

mentioned approaches, and also that the task of the translator is viewed differently. However, despite their differences, these approaches agree on the basic principles of translation as the importance of meaning and the creative aspect.

To conclude, these reflexions are the product of the practice in the realm of translation by those who wanted not to offer recipes for translators or learners, but just to give their views and perception of the process of translation and contribute in solving practical problems of translation. Moreover, what can be valid for the translation of a specific text cannot be so for another, that is to say, given the diversity of texts in both number and typology, we cannot say that the translation of a given text should be subscribed under only a specific theory of translation. Even the different theories on translation share some important views and principles, and so we cannot judge anyone of them as being the best or the worst. It is also the task of the translator to make decisions during the process of translation and assume the results.

Since reflexions on translation are based on practice, there must be source data or tools which provide for specialists, a good ground on which they found and test their hypotheses. One important tool that proved to be of great interest to contrastive linguistic studies is corpora, it is further subdivided into other types. In the following, we will attempt to shed light on this type of source data i.e. corpora, with its types including parallel corpora, the source data of our study.

I.3. What is a corpus?

The definition of a corpus encloses both its form and its purpose. The word ‘corpus’ is used to refer to “a collection of naturally occurring examples of languages consisting of any from a few sentences to a set of written texts or tape recording which have been collected for linguistic study” Hunston (2000:02).

It means that the length of a corpus does not lie in the length of the structures which build it up. They may be sentences or texts. Moreover, a corpus may be written or oral in the form of recorded tapes, but the purpose for which a corpus is collected is a linguistic one.

However, the word 'corpus' has been reserved for larger collections of texts or parts of them; they are stored electronically and processed by computers for some linguistic purpose and not for the sake of rendering texts only. This is the difference between a corpus and an electronic library or an archive.

The way we study and analyze the language does reveal important information. We have pointed out previously that contrastive linguistic studies turned towards macrolinguistic levels of study, so it became increasingly important to rely on texts from both languages as tools for research.

Cross-linguistic research, i.e., contrastive linguistics and translation studies share a common resource which is the corpus in their analyses of languages. However, there is a confusion concerning the terminology which is used to designate the corpus.

I.3.1. Corpus in contrastive linguistics

There is a distinction between two types of corpus:

- **Translation Corpora:** they consist of original texts in one language, and their translations into one or more languages.
- **Comparable Corpora:** they consist of original texts in two or more languages, matched by criteria as time of composition or text type.

Granger (2003: 17-29) defines parallel corpora as follows: "In contrastive linguistics, the term parallel corpus is used to refer to a comparable corpus..., a translation corpus Or a combined comparable/translation corpus".

I.3.2. Corpus in translation studies

There is a distinction between three types of corpus.

- **Comparable corpus:** two separate collections of texts, one contains the original texts; the other is composed of translations in the language of the original text from another source language.
- **Translation corpus:** the corpus of translated texts.
- **Parallel corpora:** corpora that consist of a series of source texts aligned with their corresponding translations, that is to say, translation corpora in contrastive linguistics' terminology.

It is noteworthy to point out that comparable corpora in contrastive linguistics are multilingual original texts, while in translation studies, they are monolingual original texts and translated texts in the same language, i.e., the language of the original texts.

In translation studies, however, the translated texts are viewed as texts in their own right, because they help in understanding the process of translation and offer a good resource in teaching translation, hence Gaouaou (2003:19) says :

le recours aux corpus de textes traduits, outre le fait qu'il fait peut faire avancer la recherche en traduction, offrir de nouvelles possibilités d'exploitation pédagogique originales et motivantes, pour l'enseignement de la traduction.

In addition to the previously mentioned types of corpora, Hunston (2002) explains other types of corpora, they include:

- a. **Specialized Corpora:** include collections of texts which represent a specific type of text as newspaper editorials, academic articles treating a specific topic, essays written by students...etc

Researchers use specialized corpora to investigate the kind of language they want to study. Examples of specialized corpora include the Five Million Word Cambridge and Nottingham Corpus of Discourse in English (informal registers of British English) and the Michigan Corpus of Academic Spoken English (spoken registers in Spoken English/spoken registers in a U.S. academic setting) (ibid: 14).

b. General Corpora: they are also called reference corpora because they are often used to supply reference materials in language or translation learning. They include many types of spoken or written texts. Examples include the British National Corpus, The Bank of English; the LOB (written British English) and The Brown Corpus (written American English) containing one million words.

c. Learner Corpora: collection of texts produced by learners of a given language, they are used to know how learners differ from each other and from the language of native speakers. A comparable corpus of native speaker texts is needed then. An example of learner corpora is The International Corpus of Learner English.

d. Pedagogic Corpora: “The term pedagogic corpus is used by D. Willis (1993)” Hunston (op.cit., p 16). It consists of all instances of language to which the learner was exposed, as books or tapes. They are used to collect instances of language like words or phrases occurring in different contexts. Teachers or researchers may decide to collect a pedagogic corpus in order to see whether the learner has been exposed to a language which is natural and useful or not.

e. Historical or Diachronic Corpora: It is constituted of a collection of texts from different periods of time. They are used to trace the diachronic development of some aspects of the language. An example of this type of corpus would be the Helsinki Corpus which consists of 1.5 million words.

f. Monitor Corpora: They are used to trace the current changes of a language. They rapidly increase in size as new data are added to them daily or monthly or annually, there is no change, however, in the proportion of text types.

The corpus types mentioned above represent an extremely large and important recourse for cross linguistic studies. Our study is based on parallel corpora, i.e., translation corpora in cross linguistic terms. They serve as an important resource for establishing equivalence between the source texts and the target ones, since they convey the same semantic content.

The use of parallel corpora in contrastive linguistics as well as translation studies proved to be useful because they provide the researchers with more solid empirical data about language than the previously intuition-based data.

A bilingual corpus is richer in information about the language than a monolingual corpus; the principles underlying its analysis are concerned with language use and not language as mental construct.

I.4. Parallel corpora and translation

Parallel corpora started, as Guidère explains (2002, <http://accurapid.com/journal/19mt.htm>): “The idea of using parallel corpora is not new, it dates back to the early days of machine translation, but it was not used in practice until 1984 (Martin Kay 1993)”.

Stig Johansson in his article entitled ‘Contrastive Linguistics and Corpora, university of Oslo’ (2002) points out that the study of translated texts by means of corpora was advocated by Baker (1993).

The field of translation represents an important application of parallel corpora, both at the theoretical and practical levels.

At the theoretical level, the corpus reveals something about the process of translation itself. The researcher is not studying how translation should be, that’s to say, a correct translation but rather how previous translators have dealt

with specific problems in translating specific texts for example, and so this will help translators in pointing up potential problems in the field and their proposed solutions.

At the practical level, this kind of tools helps in the development of bilingual dictionaries. It shows how specific terms of specific languages are used, for example: “John Sinclair, [was the] initiator of the first corpus-based dictionary of general language (Cobuild 1987) at Birmingham University”. (www.proz.com/doc/50).

The solutions to problems of translation are not pre-established, possible solutions can be, however, found in translations by professionals. This means that the translator’s competence is encoded in the equivalences present in the translated texts.

The study based on parallel corpora highlights the similarities and differences between the source texts and their translations which would be unnoticed in studies based on monolingual corpora. Moreover, parallel corpora do not serve only as an area to test or verify hypotheses; they can also be a good area from where other hypotheses emerge.

In his article ‘L’apport de La Linguistique de Corpus à L’enseignement de La Traduction’, Mathieu Guidère (2002) stresses the importance of parallel corpora in teaching translation because bilingual parallel corpora are richer in terms of information about language than monolingual corpora. He (ibid., pp 39-51) states:

Parcequ’il apporte des informations sur des équivalences en situation, renseignant aussi sur les possibilités du système de la langue mis en contact avec un système différent.

Parallel corpora reveal specific features about how equivalences are differently encoded in languages i.e., how languages encode the same concept in their own linguistic systems. Thus, conclusions could be drawn about the way specific features are rendered into a target language as well as about the target language characteristics.

This is what our study aims at achieving i.e., studying how are coordinated clauses containing subject ellipsis, rendered into Arabic, and more particularly whether subject ellipsis in English is rendered by subject ellipsis in Arabic. We conclude then, that the translation unit to be studied is a large one, that is to say, coordinated clauses and not separated words only.

‘Translation unit’ is a term used to refer to larger sequences as chapters or paragraphs and also to smaller ones as sentences or words. In fact, the linguistic point of view chosen for the analysis determines the translation unit. If the translated corpus demands a high level of faithfulness as in legal or technical corpora, sentences or even words can be considered as the basic unit. However, if the translated corpus is an adaptation from the original, the translation unit can be paragraphs or even chapters.

According to the translated version of the definition of ‘translation unit’

Delisle et. al. (2002:142) state:

" هي مجموعة متألّفة من عنصر أو عدة عناصر في النص المصدر وما يوازئها في النص الهدف".

It is obvious that this definition is mainly based on the concept of equivalence, where both the source and target element(s) are important.

Delisle et al (ibid.) specify that the unit of translation is used for different purposes as to confirm whether the exact elements of meaning are really rendered by the target text, or to evaluate the translation quality or to describe the techniques used by the translator in his translation.

It is important then to specify that the unit of translation in this study includes English coordinated clauses containing subject ellipsis and their Arabic translations. The purpose from the use of such a unit of translation is to know how subject ellipsis in English is translated into Arabic, .i.e. whether ellipsis in English is translated into ellipsis in Arabic or not.

Conclusion

It is obvious then, that contrastive linguistics and translation studies are two converging disciplines with different aims, where corpora serve as an important unifying element of both fields.

The importance of parallel corpora in the field of translation is embodied by the opportunities offered to the translator, to know about the process of translation and the possible solutions to specific problems. They help the researcher not only to test hypotheses, but also to put hypotheses which may have important implications in the field of translation.

This is the case of our study which attempts to answer the question: how is subject ellipsis in English coordinated clauses translated into Arabic? It will also test the hypothesis that most cases of Arabic translations contain subject ellipsis and fewer cases do not. The next chapter will shed light on the phenomenon of ellipsis in both the English and Arabic languages which, respectively, serve as the source and target languages of the source data.

CHAPTER TWO

ELLIPSIS: A PERVASIVE PHENOMENON IN ENGLISH AND ARABIC

Introduction

Ellipsis is a pervasive phenomenon in natural language. The focus of this study is the translation of subject ellipsis from English into Arabic, so it will be dealt with in both languages. The current chapter is divided into two sections. The first one is about ellipsis in English while the second one is about ellipsis in Arabic. In the first section, the difference between ellipsis and other types of omission will be demonstrated and thus, it is necessary to mention the criteria for ellipsis which in turn, are used as a basis for ellipsis typology in terms of gradience. The different types of ellipsis where the broad categories include the formal types and the recoverability types of ellipsis will be presented then. Since ellipsis is one of the different cohesive devices in English, we will specify its place among other standards of textuality and its characteristics as a cohesive device. The question of whether ellipsis is a cohesive device within the sentence will be tackled as it is relevant to coordinated clauses, the structures which will be analyzed in this study. The first part ends with the function of ellipsis as a cohesive device.

In the second section of this chapter, light is shed on the nature of ellipsis in Arabic, and as this phenomenon is governed with specific conditions in Arabic, we will present conditions of ellipsis in general and those of subject ellipsis in particular. The convergence of ellipsis in Arabic with the concepts of **إضمار** /'iḍmār/ and **استتار** /'istitār/ necessitates a distinction between these concepts, and the cases where the subject is latent or **مضمرة** /muḍmar/ and ellipted will be clarified, in order to achieve a unified terminology that will be used in the analysis of the source

data. Finally, the reasons for which the subject is ellipated in Arabic will be presented

Part one: Ellipsis in English

II.1. The nature of ellipsis in English

Ellipsis in English involves the grammatical omission of a linguistic item as opposed to other types of omission in the language. Ellipsis is then different from ‘aphaeresis’ which involves a phonological loss (the word **because** spelled **cos**); clipping of words as **flu** from **influenza** (the omission is in terms of phonological units i.e., syllables). It is also different from semantic omission where there is an implicit meaning which can be expressed, but in this case it is not possible to pin down in exact words the ellipated items.

eg. : Frankly, the student is serious. This statement can be expanded into:

Frankly speaking, the student is serious.

I am speaking frankly, the student is serious.

I may put it frankly, the student is serious.

In this context, the recoverability of the omitted items is not clear. This is similar to the type of ellipsis dealt with by Quirk et.al. (1973:253) where “some types of informal ellipsis are not dependent on the linguistic context”. However, Quirk et.al. (ibid.) do not state the variety of possibilities in recovering the omitted items, and they consider also the clipping of words as part of ellipsis not dependent on linguistic context. It could be justified by the fact that they refer to ellipsis which is on the one hand, not formal, and on the other hand, the ellipated items are clear as in *(I) beg your pardon*, the recoverability of the personal pronoun does not depend on the linguistic context of this statement.

In ellipsis, some elements are not stated or in Halliday and Hasan’s words ‘left unsaid’. Generally, the meaning of a grammatical item from a sentence is

accompanied with a semantic gloom since the interpretation of the sentence is not possible in this case. However, the phenomenon of ellipsis which we attempt to define in this context does involve something which is left unsaid and “ ‘unsaid’ implies ‘but understood nevertheless’ ” Halliday and Hasan (1976:142).

The notion of ellipsis is closely tied up with the studies subscribed under text linguistics or discourse analysis. Researches which dealt with analyses of texts in order to identify the ways and linguistic resources which hold them up, also dealt with ellipsis as one of the different cohesive devices which contribute to giving a text the identity of being a text. In their seminal work “Cohesion in English” (1976), Halliday and Hasan study in an exhaustive way the six cohesive devices which constitute the concept of cohesion: reference, substitution, ellipsis, conjunction, collocation and reiteration. Their definition of cohesion is typically functional, where the interpretation of an element in discourse depends on the presence of another and “the one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it” (ibid. : 04).

It can be held true that the same principles which apply to cohesion apply to ellipsis, where the interpretation of an elliptical structure in a text is dependent on another by means of presupposition because “ the grammatical structure itself points to an item or items that can fill the slot in question” Baker (1992: 187). It is obvious then that ellipsis is also characterized by presupposition, which is the key to the cohesive tie established in a text between the presupposing and the presupposed elements, and so it becomes very important to shed some light on how ellipsis is viewed as a cohesive device. However, we need to mention first other criteria of ellipsis different from that of presupposition.

II.2. Criteria for ellipsis: a basis for ellipsis classification in terms of gradience

Quirk et.al. (1985) state six criteria for ellipsis to be ellipsis in the strictest sense, they are:

a. The ellipped words are precisely recoverable: this criterion involves the recoverability of the ellipped words with no doubt as to what should be supplied. **e.g.: I can't work with lazy students, so I won't.**

This is known as the principle of the VERBATIM RECOVERABILITY, and “note that the verbatim recoverability does not necessarily mean that the items replaced are morphologically identical to the items constituting the antecedent” Quirk et. al. (ibid. : 883).

e.g.: *she sings very well. I will invite her to (sing).* The recovered word **sing** is not morphologically identical to its antecedent **sings** in the first sentence.

b. The elliptical construction is grammatically defective. In the previous example, **to** normally introduces the infinitive, but it is followed by a gap instead.

c. The insertion of the missing words results in a grammatical sentence with the same meaning as the original sentence. In the previous example, the insertion of **sing** fulfils this criterion.

d. The missing elements are textually recoverable. This principle confirms what is stated by text linguistic studies concerning the cohesive aspect of ellipsis within the text since the missing elements with which the cohesive tie is established are textually recoverable.

e. The missing elements are present in the text in exactly the same form. However, the principle of verbatim recoverability does not agree totally with this criterion, because there are cases where the recovered item is not morphologically identical to the antecedent.

The following table shows how these criteria serve as a basis of ellipsis typology in terms of gradience.

a	b	c	d	e	ILLUSTRATION	Type of Ellipsis
+	+	+	+	+	⁽¹⁾ Our parents are happy if we are (happy)	Strict ellipsis
+	+	+	+	-	⁽²⁾ It rains now, I think tomorrow it will not (rain)	Standard ellipsis
+	?	-	+	(+)	⁽³⁾ She drives quicker than him (drives)	Quasi ellipsis
+	+	+	-	0	⁽⁴⁾ (I am) glad to see you.	Situational ellipsis
-	+	+	+	-	⁽⁵⁾ (Since she was/being) tired, she left the class	Weak ellipsis
+	?	+	-	0	⁽⁶⁾ We think (that) you are right	Structural ellipsis
-	+	+	-	0	⁽⁷⁾ The student (who/whom/that) I met was brilliant	Weak ellipsis
+	?	+	-	0	⁽⁸⁾ Stands (which are/ that are) rent by the firm	Weak ellipsis
-	-	+	-	0	⁽⁹⁾ The footballer aimed and (then/after that) we applauded	Semantic implication

Table 01: Criteria for ellipsis and ellipsis typology in terms of gradience, Quirk et. al. (1985:988)

- + The criterion is satisfied.
- The criterion is not satisfied.
- ? Doubt about the criterion's satisfaction.
- (+) with a grammatical modification, the criterion is satisfied.
- 0 The criterion is not applicable.

The illustrative examples of the above table (table 01) are interpreted as follows:

- (1) is strict ellipsis where all criteria apply. Quirk et. al. (1985:889) point out that strict ellipsis applies mainly to coordinated clauses.
- (2) is standard ellipsis where only criterion (e) is violated because the modal *will* should be followed by the infinitive.
- (3) is quasi ellipsis, the right form of the sentence cannot be recovered without changing **him** into **he**.
- (4) is situational ellipsis because the recoverability of the ellipsed items is not from the neighbouring context, moreover, criterion e is violated.

(5) (7) and (8) are weak ellipses. In (5) various alternative conjunctions and non-finite verbs could be supplied, (7) falls short of precise recoverability and criterion c, (8) falls short of criteria d and e.

(6) is structural ellipsis because the ellipsed item can be recovered structurally.

(9) is the end point of ellipsis gradient, it is not ellipsis, but semantic implication, because it is not clear which adverbial to pin down and there is no reason for selecting one over the other.

We conclude that the criteria of ellipsis which serve as a basis for ellipsis classification in terms of gradience provide a good resource for learning that ellipsis boundaries are unclear, and that there are different degrees of strength in ellipsis, from strict ellipsis to semantic implication.

What is sure is that ellipsis functions cohesively because the elliptical construction which contains the grammatical slot(s) is interpreted by recourse to the textual environment. In what follows, we will shed more light on the different types of ellipsis with subsequent illustration of each type.

II.3. Types of ellipsis

According to Quirk et. al. (1985), ellipsis is divided into two broad categories which are in turn subdivided into other categories. As it is shown in Figure 01 below, ellipsis is divided into the recoverability type which encloses textual, situational and structural ellipsis. Textual ellipsis includes anaphoric and cataphoric ellipsis; functional textual ellipsis includes both general and special types of ellipsis. The formal category of ellipsis includes initial, medial and final ellipsis; their names refer to the positions in which ellipsis occurs within the structure.

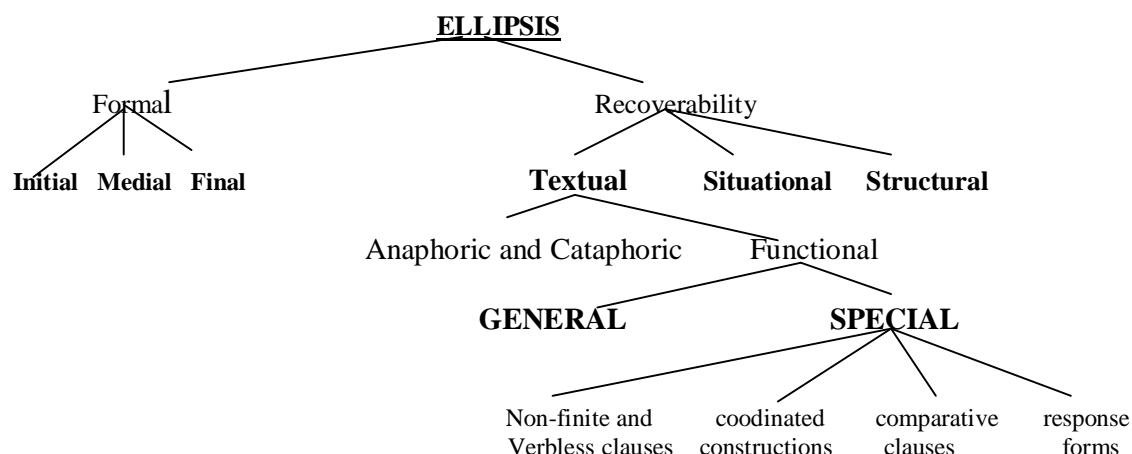


Figure 01: The main types of ellipsis, Quirk et. al. (1985:992-993)

II.3.1. Formal types of ellipsis

Formal types of ellipsis include initial ellipsis where elements as the subject and operator are ellipted in a clause as in: *They will arrive late if (they arrive) at all.* Final ellipsis affects final elements as the predication. In *he has run more than you (have run),* the ellipted items *have run* are final.

Quirk et.al. (1985) refer to initial ellipsis as ellipsis on the left and final ellipsis as ellipsis on the right. The following figure represents initial and final ellipsis in the clause.

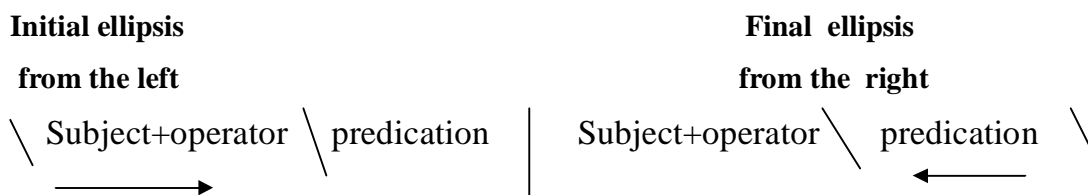


Figure 02: Initial and Final ellipsis. Quirk et. al. (1985:993)

Halliday et. al. (1976:173), on the other hand, refer to initial ellipsis as lexical ellipsis which is “ellipsis ‘from the right’: it always involves omission from the last word...” Concerning final ellipsis, they say: “there is another

type of verbal ellipsis, which is ‘ellipsis from the left’. We shall refer to this as ‘OPERATOR ELLIPSIS’” (ibid.: 174).

Quirk et. al. (op.cit.) state that ellipsis which is definitely medial occurs in restricted cases of coordination under the heading of ‘gapping’.

Ross (1970) called the relation where follow up structures lack the verb as gapping (stated by de Beaugrande et. al. (1981:67)); however this type of ellipsis may apply to a noun as in:

*A bird in the hand is worth two (**birds**) in the bush.*

II.3.2. Recoverability types of ellipsis

II.3.2.1. Textual Ellipsis: Anaphoric and Cataphoric ellipsis

Final ellipsis is the dominant type of ellipsis in the formal category, while anaphoric ellipsis is the dominant type in textual ellipsis. The distinction between anaphoric and cataphoric ellipsis is exemplified below:

eg. : *All the presidents were present and all (**the presidents**) could not find a solution.* (Anaphoric ellipsis, the antecedent precedes).

eg. : *If you want me to (**buy a car**), I’ll buy a car.* (Cataphoric ellipsis, the antecedent follows)

II.3.2.2. Functional Ellipsis

II.3.2.2.1. General Ellipsis: Quirk et. al. (1985) state that general textual ellipsis is mainly final and anaphoric. It affects noun phrases, clauses and other structures as **wh** clauses.

In elliptical noun phrases, there is a degree of parallelism with the antecedent structure; final ellipsis affects the head and the post modifier.

In *Joshua’s car is like Peter’s (**car**)*, the head **car** is ellipted from the noun phrase *Peter’s car*. General ellipsis tends to affect the post modifier alone, the head and post modifier; the premodifier, head and post modifier together or the head alone. It is also characterized by the non occurrence of initial ellipsis.

In *Digital clocks are as cheap as (**digital**) navigators*, the ellipsis of **digital**

from *digital navigators* results in a change in the meaning of the whole sentence. However, medial ellipsis can occur if an optional post modifier is retained and the head is ellipped as in *I would say that Algeria's fruits are the finest (**fruits**) in the world.*

The clause is made up of two parts: The subject and the operator, and the predication .General ellipsis can effect:

- Subject complement only as in: *I will be sad if you are (**sad**).*

- Subject complement plus adverbial:

*We are not ready by September, we ought to be (**ready by September**).*

- Adverbial only: *I was at Oxford when she was (**at Oxford**).*

- Non-finite form of the verb only:

*Serious students will be studying, but I don't think the lazy students will (**(be) studying**).*

- Non-finite form of the verb plus adverbial:

*Serious students will be studying, but I don't think the lazy students will (**(be) studying tomorrow**)*

- Non-finite form of the verb plus object plus adverbial:

*Serious students will be finishing their home works tomorrow but I don't think the lazy students will (**be finishing their home works to morrow**).*

If the predicate is ellipped in the clause what remains is the subject. Quirk et. al. (1985) state that this is not widespread and occurs in special ellipsis in cases of comparative, coordinate and response constructions.

eg.: *She writes better than Peter*

eg.: *I sang first then Bob.*

eg.: *Who sang second? Bob.*

Let's consider the following:

eg.: There are less slaves today than there were in 1664.

eg.: I'll gladly pay for the food if you will for the rent.

The adverbial *in 1664* repudiates the meaning of the preceding clause, the ellipted item is *slaves*. *For the food* is repudiated by *for the rent*, so the verb *pay* is ellipted. In such cases, ellipsis is considered as genuinely medial.

Other types of ellipsis affect wh-clauses as in:

Someone has stolen my keys, but I don't know who?

It can occur also in reduced negative questions (with why), infinitive clauses and in **to**-infinitive clauses and **ing**- clauses:

eg.: *Why not?*

eg.: *You want to refuse but I don't know how not (to).*

eg.: *You can take my car if you want to.*

eg.: *You can take my car if you want to next week .*

eg.: *I am driving too fast, please stop me.*

II.3.2.2.2. Special types of ellipsis

Quirk et.al. (1973:252) state that when the subject is referential with that of the superordinate clause, it is ellipted in participle clauses as in: *Although exhausted, the student did his homework*; in verbless clauses as: *while at the university, he was a brilliant student*.

Quirk et.al. (1985:912) state that coordination allows initial and final ellipsis , this could be illustrated with:

*I helped her to stand up, but she couldn't (**stand up**) FINAL.*

*Betty is reading a book and (**Betty**) is taking notes. INITIAL.*

In comparative clauses, ellipsis may occur in initial and final positions as in

eg.: *Bob loves Mary more than his sister (**loves Mary**) FINAL.*

eg.: *Bob loves Mary more than (**Bob**) loves his sister. INITIAL*

In appended clauses “only part of the preceding or interrupted clause constitutes the ellipsis, and an additional clause constituent is present”

Quirk et. al. (1973: 253). This could be illustrated with:

They are meant to wound, perhaps to kill. i.e., they are meant to wound, they are meant perhaps to kill.

II.3.2.3. Situational ellipsis

In this type of ellipsis, the interpretation of the elliptical construction is dependent on the knowledge of precise extralinguistic context, because it may have various interpretations in different situations, for example *Get it?* may mean *did you get it?* i.e. *the letter* or *did you get it* i.e. *did you understand?*

Quirk et.al. (1985: 896) confirm that situational ellipsis takes the final position “but more typically, situational ellipsis is initial, especially taking the form of omission of subject and/or operator...”.

This type of ellipsis is referred to by Quirk et.al. (1973:25) as ellipsis not dependent on the linguistic context, where most of the examples they supply show that situational ellipsis is typically initial as in:

(I) Beg your pardon.

(I am) Sorry I couldn't be there.

However, situational ellipsis can also be final as in: *how could you?*

In this case there is final ellipsis which could only be interpreted by recourse to the situation in which the structure has occurred.

Situational ellipsis characterizes subjectless imperative sentences as in:

(You) Sit down.

In declarative sentences, ellipsis may affect the subject alone (personal pronouns) or the subject plus the operator:

eg.: (I) Don't know what to say.

eg.: (It is) Good to see you.

In interrogative sentences, ellipsis may result in a sentence starting with a subject, a subject complement, a non finite verb or an adverbial.

eg.: (Are) you coming?

eg.: (Are you) Happy?

eg.: (Are you) In trouble?

Finally, situational ellipsis may affect even an article or a preposition in the beginning of a sentence as: **(The)** fact is problems are more serious.

II.3.2.4. Structural ellipsis

Quirk et. al. (ibid. : 901) state that “ there is no clear dividing line between situational ellipsis and structural ellipsis”. However, they emphasize on the importance of grammatical knowledge in identifying the ellipated word(s) in structural ellipsis. This means that the difference between situational and structural ellipsis lies in the type of knowledge needed for the ellipated items’ recovery i.e., situational knowledge for situational ellipsis and grammatical knowledge for structural ellipsis.

While Quirk et. al. (ibid.) state that structural ellipsis is limited to written style and not familiar spoken English; structural ellipsis is limited to headlines, book titles, notices...etc, Quirk et. al. (ibid.:253) study both structural and situational ellipsis under the heading of ellipsis not dependent on linguistic context, furthermore they do not supply any distinction between the two.

What has been supplied so far about ellipsis summarizes succinctly its broad categories. It is obvious that ellipsis is a phenomenon whose boundaries are unclear both in written and spoken forms of the language, but its function as a device of economy remains intact since the omission of items with little informational value does not override the principles of the language.

In the following, we will present ellipsis from a linguistic point of view with special focus on its cohesive aspect.

II.4. Ellipsis as a cohesive device in English

II.4.1. The place of ellipsis among other factors of textuality

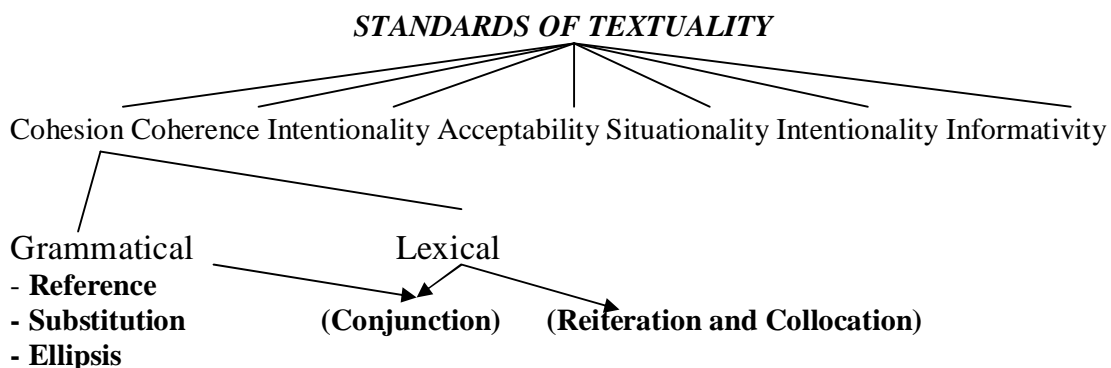


Figure 03: Ellipsis among standards of textuality

It is useful to have a clear idea about the concept of cohesion and precisely ellipsis among other standards of textuality in text linguistics. Text linguistics took as the objective of its studies the text beyond the sentence which became its end focus before dissatisfaction with sentence based grammar was expressed. The analyses of language were targeted to study communication rather than language far from its pragmatic perspective.

In studying texts, it is not a straightforward way of analyzing the limited number of sentences which constitute the text in terms of grammaticality, the interest of text linguistic studies encloses, instead, the standards of textuality which contribute in making the text a unified whole. de Beaugrande et. al. (1981) study in details the standards of textuality that create texture which “is the property which ensures that a text “hangs together”, both linguistically and conceptually”.

Basil et. al. (1990:193), in other words, say that the text hangs together when its elements are related both at the surface and semantic or conceptual level.

Figure 02 shows that textuality is realized by means of seven standards, they include cohesion which is mainly a semantic concept because it is established when the presupposition of the meaning of an element is dependent on the

presence of another element in the same text. This means that cohesion is a relational concept characterized by coreferentiality i.e. the presupposing and the presupposed elements refer to the same thing. Coherence involves the continuity of senses in the text as a unified whole. Intentionality envelopes the text producer's intention to produce a cohesive and coherent text that is "accepted as such in order to be utilized in communicative interaction" de Beaugrande et. al. (1981:113), that is to say, what simply constitutes acceptability. Informatively is a notion applied to content, de Beaugrande et. al.(ibid.) present it to designate the extent to which a presentation is newly (or not) expected to the receivers. Situationality is the sum of factors which make a text relevant to a specific situation of occurrence. Our knowledge of other texts has a role in the ways we produce and receive texts. This is what is known as intertextuality. The standards of textuality are complementary because they work together to knit a text as a unified whole.

Newmark (1988) stresses the great importance devoted to cohesion and coherence in discourse analysis because "its main concepts are cohesion- the features that bind sentences to each other grammatically and lexically- and coherence – which is the notional and logical unity of a text" Newmark (ibid. : 54).

Cohesion is well studied in the seminal work of Halliday and Hasan (1976) where a workable classification of it is supplied , it is based on the principle that since in language general meanings are expressed through grammar and specific meanings through vocabulary, "cohesive relations fit into the same overall pattern. Cohesion is expressed partly through grammar and partly through vocabulary" Halliday et. al. (ibid. : 05). In accordance with this, they posit a clear distinction between grammatical cohesion and lexical cohesion, each of them is subdivided into different devices (see figure 02). Grammatical cohesion is realized by

reference (pronominals, demonstratives, articles, and comparatives); substitution or ellipsis (nominal, verbal and clausal). Lexical devices include reiteration (synonymy, near synonymy, superordinate or a general word) and collocation. Conjunction for Halliday and Hasan is partly grammatical and partly lexical.

It is worth noting the existence of other cohesive devices in addition to those stated by Halliday and Hasan. Newmark (1981) states different cohesion resources and points out to their importance in translation, because the translator relies on them in creating the translated text's texture. Among these devices are: theme and rheme organization, anaphoric and cataphoric reference, opposition or dialectic redundancy, initial negatives and punctuation.

Baker (1992) studies cohesion under the heading of textual equivalence, she analyzed how specific cohesive devices are translated from English into Arabic, Portuguese and German. She also drew conclusions about textual equivalence at the level of cohesion. Such studies which deal with the translation of cohesion from one language to another revealed that cohesive devices are language specific because the translator can modify or replace one device by another in accordance with the target language rules. For example, Baker (1992:183) states that "each language has what we might call general preference of certain patterns of reference".

II.4.2. The characteristics of ellipsis as a cohesive device

The concept of cohesion is systematized into a number of cohesive devices: substitution, reference, ellipsis, conjunction, reiteration and collocation. These categories are represented by specific features as repetition and omission; they serve as practical means for describing and analysing texts which come into being partly by these features.

Ellipsis is characterized by omission; it involves a structural slot within a construction that should be interpreted by reference to another element in the textual environment. Reference in this case can be endophoric, i.e., textual or exophoric or situational. In text linguistic studies, ellipsis which involves exophoric reference is not cohesive because the interpretation of the elliptical construction does not rely on elements present in the same text. Halliday et. al. (1976) reject exophoric relations in cohesion because they are not factors which integrate a passage with another to form part of the same text. Instead, exophoric reference contributes to the linking of the language with the context of situation “hence it does not contribute directly to cohesion as we have defined it” Halliday et. al. (ibid.: 37). In other words, the cohesion which they have defined is realized by means of endophoric reference. This includes anaphora and cataphora, the main characteristics of the direction of elliptical presupposition i.e., the way taken by presupposition for the interpretation of structural slots.

eg. : *The killer went off his motor-bicycle and [] went to the place.*

The ellipited subject in the second coordinated clause is anaphorically presupposed by the killer in the first clause.

eg.: *He parked his car [] and restarted it in the station.*

The ellipited adverbial ***in the station*** is cataphorically presupposed by the second coordinated clause.

When the elliptical construction and the source of information enter into a relation in order to refer to something essential for the interpretation of the slot, the concept of co-referenciality emerges.

Co-referenciality is a main characteristic of ellipsis because the presupposing and the presupposed elements refer to the same thing and hence a cohesive tie is established between them in order to contribute in forming texture within the text to which they belong. Ellipsis is also a relational concept, because the

cohesive tie could not be established by one element on its own. The relation between the presupposing and the presupposed elements is in fact the configuration of the concept of cohesion in the text.

Another characteristic of ellipsis is its economical aspect in terms of language use. It is obvious that when we use a text with elliptical constructions which do not cause confusion to the receiver, less energy will be needed to understand the text. de Beaugrande et. al. (1981:69) emphasize the importance of compactness and clarity of texts with elliptical constructions, but at the same time, they give notice against heavy elliptical constructions:

utilizing texts with no ellipsis consumes time and energy. At the other extreme, very heavy ellipsis cancels out any savings of time and energy by demanding intensive search and problem solving. (ibid.)

II.5. Ellipsis, a cohesive device within the sentence?

In studying ellipsis as a cohesive device in English, Halliday et. al. (1976) emphasize not only the presence of the presupposing and the presupposed items within the same text, but also the distance between the two. They exclude the existence of any cohesive tie between a presupposing element inside the text and a presupposed element outside the text, i.e., in the situational context. As far as the cohesive tie which is established between elements within the same text, this appears to be a controversial issue. It is reasonable to assume that cohesion is established between elements at the inter-sentential level, because the object of inquiry is the text. However, if we analyze the definition of the text we may change our view: “the word text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole” Halliday et. al. (ibid.:01). So, if the text is of whatever length, then a word or a clause or a sentence can form a text with a communicative goal. Halliday et. al. (ibid.) state that cohesion exists at the inter-sentential level, and that it is more important than it is at the

intra-sentential level because the grammatical units which are structured are inherently cohesive. However, they posit a condition for cohesion to be dealt with at the intra-sentential level: “only when the two items, the presupposing and the presupposed happened to occur within the same sentence” Halliday et. al. (ibid. :09).

In the October issue of *Working Papers In Discourse Analysis*, Halliday and Hasan’s *Cohesion in English* (1976) was reviewed by C.George San Dulescu, Stockholm, who states that Halliday and Hasan made an important but highly controversial point that “cohesion is a relation between sentences, not a relation within the sentence” (1976- Book Review: M.A.K. Halliday and Ruqaîa Hasan 1976, *Cohesion in English*, Longman, London 377 pp).

This view justifies further the ambiguity witnessed while reading *Cohesion in English* (1976) concerning the position of the authors who, one time, state that cohesion exists at the intersentential level and supply examples of cohesion between sentences as questions and responses. At other times, they state that cohesion may exist within the sentence and that it is less important than cohesion between sentences. They even propose a way for analyzing cohesion within the sentence: “for any sentence, therefore, we shall indicate first of all how many cohesive ties it contains” Halliday et. al. (1976:332).

Baker (1992:191) points to the controversy concerning cohesion within the sentence as she says “cohesion within the sentence? There is uncertainty in the literature about this”, but she states at the same time that, for purposes of translation, she takes a broader view of cohesion and considers elements as being cohesive if they demonstrate a conjunctive relation between parts of the text “ whether these parts are sentences, clauses (dependent or independent), or paragraphs” (ibid.).

We conclude that elements which tie up the text are not only sentences, and so cohesion is not established only between sentences but also between clauses or paragraphs.

de Beaugrande et. al. (1981:51) see that “cohesion within a phrase, clause, or sentence is more direct and obvious than cohesion among two or more such units”. In this context, the writers state that this kind of ties within the text is not worth their interest because the cohesive elements themselves may have further ties with other elements in the same text. Consequently, they contribute in creating texture and this means that “the phrase, clause, or sentence appears as an actually occurring grammatical Macro-State in which elements are Micro-State of the textual system” (ibid.).

In this study, we attempt to study how is subject ellipsis in English coordinated clauses rendered into Arabic, that is to say, whether the Arabic translations contain subject ellipsis or not. Of course, in both cases, we will attempt to analyze the structures with regard to cohesion since ellipsis main function is cohesion by presupposition. It is necessary to justify our choice of coordinated clauses rather than an intersentential level to analyze subject ellipsis and its translations.

In a study on ellipsis occurrence in different types of discourse collected from the Brown Corpus, Charles F. Meyer revealed that subject ellipsis in coordinated clauses constituted 98% of all instances of ellipsis in fiction, and he states that Labov (1972:376, cited by Meyer) has shown that fiction is carried forth in coordinated sentences. This means that in this case, ellipsis is studied at the level of the complex sentence. The question that rises here is that if ellipsis in coordinated clauses was not worth of interest to the linguistic studies, why are such analyses of ellipsis in coordinated clauses carried out?

If we consider that we are at the intra-sentential level, with a main focus on “the level of complex sentence”, the conditions stated by Halliday and Hasan for cohesion to be analyzed in this case are satisfied since the presupposing and the presupposed elements are within the same (complex) sentence.

For these reasons and for purposes of translation, we will opt for broadening the scope of cohesion to coordinated clauses.

II.6. The Function of ellipsis

The primary function of ellipsis is presupposition. The omission of certain elements involves their presupposition from the textual environment. So, this serves as the configuration of cohesion which contributes in creating texture. Halliday and Hasan (1976) study how the head noun is presupposed in nominal ellipsis, how verbal ellipsis involves the presupposition of the lexical verb or operator, and how in clausal ellipsis, ellipsis covers a whole clause.

In nominal ellipsis, the elliptical nominal group presupposes another nominal group in the same text.

eg. : Which is the more expensive, the woollen scarf or the silky scarf?,

***The silky** is more expensive.*

The silky is an elliptical nominal group which presupposes *the silky scarf*. In *the silky scarf*, the head is *scarf* and *silky* is a pre-modifier. In *The silky*, the function of the head is filled out by the classifier *silky*.

Halliday et. al. (ibid. :166) state that “nominal ellipsis is largely confined to instances where the presupposing element is a deictic or numerative”. This would be illustrated by:

*Let's have another coca. No, that's my **third**. (numerative)*

*I took these pills twice a day. And probably **those** too. (deictic)*

However in the above example, the presupposing element is a classifier (*silky*), because it fills out the function of the head in the elliptical nominal group.

Silky and *third* are elements which act as reference points that contribute in establishing cohesion by means of presupposing the non elliptical nominal group. The head may also be an epithet. In nominal ellipsis it is fulfilled by a superlative adjective as in: Tangerine is *the cheapest* in winter.

It is noteworthy to point out that in the analysis of nominal presupposition carried out by Halliday and Hasan (1976), it is mentioned that in elliptical nominal groups with classifiers or epithets acting as heads, cohesion is more frequently achieved by substitution.

In verbal ellipsis, presupposition is different from nominal ellipsis. Presupposition covers words and systemic features of finiteness (indicative [modal/non modal] or imperative) or non-finiteness; polarity (positive or negative) and tense (past or present or future). Verbal ellipsis includes lexical ellipsis or ellipsis from the right, where the lexical verb (occurring last) is omitted. Operator ellipsis or ellipsis from the left involves ellipsis of the operator (occurring first).

eg.: *Will Betty come? She will (come).* (Lexical Ellipsis, the lexical verb is omitted).

eg.: *The delegates were discussing and (were) proposing solutions to the most serious problems.* (Operator ellipsis, the operator is ellipted with the subject as well).

The following table presents presupposition of systemic features in verbal ellipsis.

	Lexical ellipsis	Operator ellipsis
Polarity	-	+
Finiteness	+	+
Modality	-	+
Voice	+	+
tense	-	+

Table 02: Presupposition of systemic features in verbal ellipsis.

Polarity is always presupposed in operator ellipsis and expressed in lexical ellipsis. For example, *I haven't* is a verbal group involving lexical ellipsis, polarity (negative) is explicitly mentioned by the operator.

eg.: *What are you doing? Studying.*

In this example, polarity is said to be presupposed because the operator is ellipted. However, in Yes/No questions where the response involves operator ellipsis, polarity is explicitly mentioned by Yes/No as in:

eg.: *Were you studying? Yes, studying.*

Finiteness is presupposed both in lexical and operator ellipsis; it is either expressed in terms of the present or past tenses or with finite verbal operators. In lexical ellipsis, the lexical verb is ellipted and the finite element is presupposed as in:

He's always been being teased about it, I don't think he likes being.

The finite element *teased* in the first sentence is presupposed by the non finite element *being*.

In operator ellipsis, finiteness is presupposed by the non finite in the second as in: *What are they doing now? Studying at the university.*

Modality is expressed by the presence of modal operator, so in lexical ellipsis it is not presupposed because the operator is not ellipted while in operator ellipsis it is presupposed from the structure where it is expressed as in: *What are you doing? (we are) Studying.*

Voice is expressed in the end of the verbal group by the presence or not of the participle form of verbs. Halliday et. al. (ibid.: 182) say that in lexical ellipsis “the rule is quite clear; the voice selection is always presupposed”.

eg.: *She had not corrected all the papers, if they had been, I would have told you.*

However, voice is also presupposed in operator ellipsis as in:

He has been jailed in London. Not jailed in Paris.

Been which expresses the passive voice is presupposed from the previous sentence.

In clausal ellipsis, presupposition may affect the modal element or the propositional element, the two main parts which make up a clause.

The modal element includes the subject and the finite part of the verb which may be fused in the verb. The propositional element contains the remainder of the group. Halliday and Hasan (1976) study also how systemic features are presupposed in clausal ellipsis, when either the modal or the propositional element is affected by ellipsis. No single elements are ellipted in clausal ellipsis and hence cannot be presupposed in isolation. This means that when the clause is integrated cohesively into a text, it provides a coherent flow of ideas. Presupposition in clausal ellipsis is studied in question-answer sequences and in rejoinders i.e. utterances which follow other utterances by a different speaker and are cohesively related.

eg.: *Are you travelling? Yes, I am.*

The propositional element **Travelling** in the question is presupposed by the modal element **I am** in the response.

eg.: *What are you doing? Travelling.*

The modal element **you are** in the question is presupposed by the propositional element **Travelling** in the response.

What has been mentioned so far concerning presupposition as the main function of ellipsis in the English language demonstrates how complex it is though we, unconsciously, use it in our every day communication, be it written or oral. It shows also how the concept of cohesion is very complex because ellipsis as a complex phenomenon constitutes only one feature of cohesion which embodies further devices.

The following is an attempt to shed light on the phenomenon of ellipsis in the Arabic language, with main focus on subject ellipsis, the scope of our interest in the Arabic translations of the English source structures in the source data which constitute our object of concern.

Part two: ellipsis in Arabic

II.7. The nature of ellipsis in Arabic

The phenomenon of ellipsis is one of the important linguistic phenomena in the Arabic language. It stamps the Arabic language in both written and spoken forms with two important characteristics that are said to be the underlying principles of leaving out linguistic items; they are the principle of the economy of language and the principle of *Ṭakfīf* /*al-takhfīf*/ or damping (see A Dictionary of Modern Linguistic Terms. Comp. by a committee of Arab linguists. Beirut: 1983), whereby a lot of information is supplied in few words, hence it is concise.

Arab rhetoricians and grammarians defined ellipsis and derivated the different contexts in which it occurs. The analyses carried out about ellipsis were about texts including prose and verse and even texts from the Holy Koran where ellipsis is said to be attributed the characteristics of other rhetorical phenomena as metaphor.

Al-Jurjānī¹ (2004:121) defines ellipsis as follows:

"هو باب دقيق المسلك، لطيف المأخذ، عجيب الأمر، شبيه بالسحر فإنك ترى الذكر أفصح من الذكر و الصمت عن الإفادة أزيد للإفادة و تجدك أنطق ما تكون إذا لم تنطق و أتم بيانا إذا لم تبين".

This definition emphasizes the already mentioned bedrock of ellipsis in Arabic i.e., the economy of language and concision, furthermore there is the aesthetic feature of ellipsis which is associated with rhetoric. Ellipsis is clearly presented by Al-Jurjānī as a complex and fine phenomenon "دقيق المسلك", at the same time it is unique because by leaving out an item, meaning is clearer and saying lesser is the key to eloquence! Where ellipsis presides in language,

¹. See عبد القاهر الجرجاني in the section of the Arabic bibliography.

arguments are needless to be mentioned, so it is not strange that Al-Jurjānī compares ellipsis to magic where opposite notions coexist and make it appear in a specific way.

The phenomenon of ellipsis is not excluded from the heavy files of modern Arabic linguistics studies, where definitions of ellipsis are still supplied. Afifi² (1996: 274) deployed valuable efforts to the phenomenon of damping or **التخفيف** /*al-takhfīf*/, the main theme of this research. He defines ellipsis as a phenomenon of concision and states its main causes as being:

"و كثير من الأسباب الظاهرة للحذف إنما يمكن وراءها التخفيف والإيجاز والاختصار للجمل و التراكيب حيث يطول العنصر اللغوي".

while studying ellipsis in Arabic, the researchers did not demonstrate only the different contexts in which it occurs, but also its chameleon characteristic in the case where it has a metaphorical function i.e., when ellipsis results in any change of the function of an item within the elliptical structure.

Al-Jurjānī (2004: 293) illustrates this phenomenon from the Koran :

القرية /*al-qaryata*/ القرية. /*wa s'al al-qaryata*/. "وَسئَلِ الْقَرْيَةَ" يوسف 82 و an accusative, but a genitive because the word **أهل** /*'ahla*/ is ellipted from **وَسئَلِ أَهْلَ الْقَرْيَةَ** /*wa S'al 'ahla al-qaryati*/ , hence the grammatical function of the word **القرية** /*al-qaryata*/ is changed from the annexed to (مضاف إليه) /*muḍāf 'ilīh*/) into an object, i.e. (المفعول به) /*al-maf'ū l bihi*/).

It is noteworthy to point out that even the function of the linguistic item is changed, ellipsis does not affect meaning in a negative way, that's why one of the conditions set for ellipsis to occur is that the meaning of the elliptical structure should be obvious as Afifi confirms (1996:276):

"أن يكون اللبس مأمونا-على المستوى اللفظي و المعنوي بعد الحذف" عفيفي".

². See أحمد عفيفي in the section of the Arabic bibliography.

Unambiguity is an important condition for ellipsis to occur, but there are other conditions which govern ellipsis in Arabic as it is revealed by the different studies in the Arabic language. In what follows, the conditions for ellipsis in Arabic are presented with more details and clarifications.

II.8. Conditions for ellipsis in Arabic

The principle of economy which governs ellipsis does not mean that it is an arbitrary phenomenon which affects any linguistic item without care about the rules of the language. Furthermore, studies which revealed the rhetorical aspect of ellipsis are a strong proof that the aesthetic level of language cannot be woven in constructions where ellipsis affects arbitrarily any linguistic item. Al Hichri³ (2003:313) confirms this as he says:

" ليس الحذف عملية آلية يقوم بها المتكلم و يجريها على ما شاء من العناصر اللغوية دون ضمانات تسمح ببلوغ المعنى المقصود".

It is obvious then that the preservation of the intended meaning in the elliptical construction is an important factor which should characterize any operation of leaving out linguistic items. In Arabic, we tend to omit words or parts of them (a particle or an enclitic) or even sentences, Al-Jurjānī (2004:121) confirms this by stating that:

"اللغة العربية لغة إيجاز، فقد يحذفون جملة أو اسما، أو فعلا، أو حرفا أو حركة دون أن يقع اللبس في الكلام".

Each of the above mentioned elliptical items has its subcategories which can be ellipited in different contexts. The noun for example has different functions in the Arabic sentence as the subject and the object...etc, this results in a wide variety of elliptical cases for the linguistic items because they fulfil different

³. See الشاذلي الهيشري in the section of the Arabic bibliography.

functions, and so a complex network of conditions which govern these elliptical cases is created.

It is obvious that it is not possible to gather all the conditions which govern ellipsis of all the linguistic items in Arabic, but still there are common conditions between all the possible elliptical cases in Arabic.

Generally speaking, there are four conditions for ellipsis to occur in Arabic.

Condition 01: That ellipsis does not result in ambiguity as stated by Afifi (1996:276): "أن يكون اللبس مأمونا على المستوى اللفظي و المعنوي بعد الحذف".

Ambiguity in this context would result from confusion between linguistic items or meanings within the elliptical structure, for example in:

هل أنت هنا؟ /*hal 'anta hunā?*/

نعم (أنا) هنا. /*na'am ('an ā) hunā*/

The ellipsis of أنا from the response does not cause any ambiguity since we understand from the context that it is أنا هنا and not someone else.

Condition 02:

"من شروط الحذف ألا يؤدي الحذف إلى غموض في تحديد المعنى المراد، فإن أدى الحذف إلى غموض فلا حذف" (نفس المرجع).

Ambiguity in this case means that the construction has more than one meaning, and consequently the intended meaning could not be transmitted clearly.

Condition 03: when a linguistic item is omitted, we should not state it afterwards, i.e. confirm it, because it can be recovered from the scrutiny of the context.

Let's consider the following: *الذي كلمت أبي /al-ladhi kalamtu 'abī/*.

This is an elliptical construction where the suffix *هـ /hu/* is ellipied from *كلمته /kalamtuhu/* because *أبي /'abī/* is mentioned in the same elliptical structure. Emphasis is therefore contradictory with the principle of economy which characterizes ellipsis,

<http://www.alfasseh.com> "فالتوكيد إسهاب و الحذف إيجاز و لا يجتمعان". This condition confirms further the non- arbitrariness of the phenomenon of ellipsis because it rejects the combination between contradictory principles as the economy of language and emphasis of the ellipated items.

Condition 04: This condition is associated with the heaviness (at the level of pronunciation) caused by the succession of the diacritic marks representing the vowel sounds in Arabic. In other words, ellipsis should not result in any non-fluent reading of vocalized Arabic texts. One way of avoiding this, the nunation *al-tanwīn* (التنوين) i.e., “ the addition of a final *-n* to a noun or adjective to indicate that it is fully declinable and syntactically unmarked for definiteness” (www.wikipedia.com), is always ellipated from the end of a sentence or line of poetry as in:

أبي الإسلام لا أب لي سواه إذا افتخروا بقيس أو تميم.

/'idhā 'ftakharūw biqaysin 'aw tamīmi/ /'abī al-'ilsāmu lā 'abā lī siwāhu/

Fluent reading of this line of poetry is generated by omitting the nunation from *Ū /'aban/*. Ellipsis of the nunation is much complex than what this example reveals, because the cases where it is ellipated are numerous and each case has its own conditions and this confirms further the complex network of conditions governing the phenomenon of ellipsis in Arabic.

Another important condition for ellipsis in Arabic is the presence of a presupposing element which helps in the recovery of the ellipated item from the context. Al Hichri (2003:313) considers that the most important condition for ellipsis is the presence of an element which signals the ellipated item in the elliptical structure: "و أولها و أهمها في نظرنا توفر الدليل على المحذوف".

He (ibid.) quotes further:

"العرب تحذف إذا كان فيما أبقوا دليل على ما ألقوا (المقتضب ج/3 /111) ."

The presence of a presupposing element in the elliptical structure is as important in Arabic as it is in English because Halliday et. al. (1976:150) state

that: “an elliptical nominal group is cohesive; it points anaphorically to the nominal group which is presupposed by it”. The presupposed element serves as the source of information needed for the interpretation of the elliptical nominal group.

II.9. The ellipted, hidden (مستتر/*mustatir*/) or concealed (مضمّر/*muḍmar*/) subject

Solimando (2007) studies insights on the development of the concept of Idmar (herein translated as ellipsis) in the Arabic linguistic thought of the II/VIII-IV/X century, and the theoretical and terminological changes which the concept underwent.

In Arabic grammar, we often hear about a subject which is مستتر/*mustatir*/ or *Latent pronoun* (See Magdi Wahba and Kamil al-Muhandis. Dictionary of Arabic Literary & Linguistic Terms. Beirut: 1979), or a subject which is مضمّر/*muḍmar*/ (concealed), and a subject which is محذوف/*maḥḍūf*/ or ellipted.

Since (ibid.) used the term ضمّر /*iḍmār*/ to designate ellipsis, and because the subject is said, in some cases to be ellipted and in other cases to be مضمّر/*muḍmar*/, there must be a difference between these two concepts that should be identified as Salih J. Altoma (personal communication, wed, 27 June 2007) confirms:

it is essential to go through the formational phases of the Arabic linguistic tradition, not only to identify the moment in which the passage from one use of the term to another occurred, but also to verify the distinction between the two terms hadf and idmar [and ellipsis] is actually a clear cut.

Altoma (ibid.) states that “among the mustalahat used in modern grammar, the term idmar seems to vanish and the term hadf ends up identifying the

operation of deleting an element from the statement”, however, the terms ‘istitar’ and ‘idmar’ are said to be specific cases as stated in the following:

"فهذه المسميات تستعمل كمصطلحات أو اطلاقات خاصة لمواقع معينة للحذف" (www.mojat.com)

This means that the phenomenon of ellipsis has different reference terms in different contexts as far as the omission of the subject is concerned i.e., in a context it is called استتار /*istitār*/ and in another it is called إضمار /*iḍmār*/, in other words, ellipsis is a general word under which is subscribed إضمار /*iḍmār*/ and استتار /*istitār*/ :

"فالحذف عام قد يدخل تحته الإضمار و الاستتار" (نفس المرجع)

Abdelhamid M. M.⁴ (1979) draws a distinction between إضمار /*iḍmār*/ and استتار /*istitār*/, which we have identified as being specific cases of ellipsis. The following figure shows the distinction between these concepts which Altoma emphasized previously.

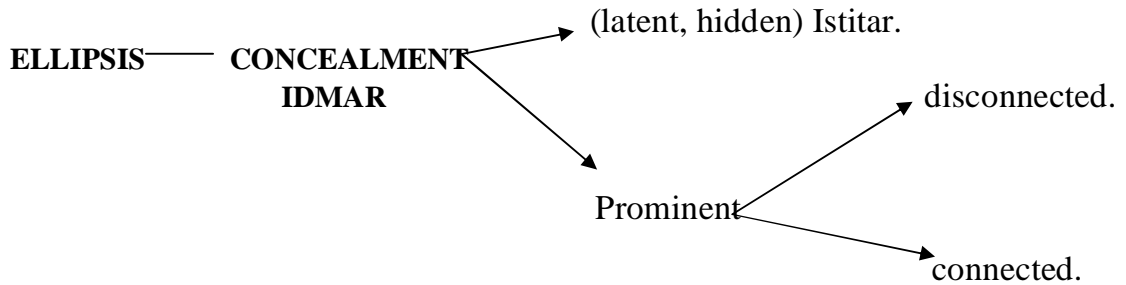


Figure 04: Ellipsis, 'Istitār and 'Iḍmār

Ellipsis is a general term used to refer to the omission of linguistic items including the subject إضمار /*iḍmār*/ and استتار /*istitār*/ are used to refer to the structural absence of the subject (the focus of our study).

⁴. See محمد محي الدين عبد الحميد in the section of the Arabic bibliography.

إضمار /'iḍmār/ is divided into استتار /'istitār/, where there is no explicit and obvious presence of the subject following the verb as in كَتَبَ /kataba/. The subject of the verb كَتَبَ /kataba/ is said to be latent or مستتر /mustatir/. The إضمار /'iḍmār/ includes also cases where the subject is prominent but not completely omitted. It may be independent as the case of personal pronouns (كتب هو الدرس) /kataba huwa al-darsa/) or it may be prominent and inflected in the verb as كتبتُ /katabtu/. The bound morpheme تُ /tu/ has the role of the subject of the verb كتبتُ /katabtu/.

The istitar is said to affect the nominative pronouns i.e. ضمائر الرفع /ḍamā'ir al-raf' (ibid.: 87), they are: أنا, نحن, أنت, أنتما, أنتم, أنتنّ, هي, هما, هم, هنّ /'anā, nahnu, 'anta, 'anti, 'antumā, 'antum, 'antunna hiya, humā, hum,hunna/.

while ellipsis affects any part of the sentence. The question that rises here is: isn't the pronoun part of the sentence when it acts as a subject? This leads us to Halliday and Hasan's view that ellipsis is a special case of substitution in English, and it is not strange to consider the reverse in Arabic since the إضمار /'iḍmār/ is viewed as a special case of ellipsis and personal pronouns are substitutes of nouns acting as the subject in a sentence.

Another important remark about ellipsis in Arabic is the characteristic of gradience. Ellipsis in Arabic is characterized by gradience concerning the concepts of إضمار /'iḍmār/ and استتار /'istitār/, where the subject is completely absent (but implied) in استتار /'istitār/ and not completely omitted in إضمار /'iḍmār/. However this gradience is probably present only in subject ellipsis rather than other linguistic items as the verb for example which does not have a micro- linguistic form as the subject which can be represented by a morpheme.

In this study, we are concerned with the personal pronouns because they are one of the forms which the subject may have in the source structures. Furthermore, the source data will be classified according to the personal pronouns representing the subject because the subject in the Arabic translations of the source structures is referred to by any of the following personal pronouns in Arabic: أنا, نحن, أنت, أنتم, أنتن, هو, هي, هما, هن, هم, هُنَّ, هُم, هُنَا. /'anā, nahnu, 'anta, 'antumā, 'antum, 'antunna, huwa, hiya, humā, hum, huna/.

It is important to state that there is a controversy among Arab scholars concerning subject ellipsis. Some of them see that the subject is just hidden but not ellipted i.e. مستتر /*mustatir*/, while some others see that the subject can be ellipted and provide the cases where it may be ellipted.

Al Hichri (2003:313) states that:

"يقع الضمير بكثرة في محل الفاعل و لكنه لا يعتريه الحذف في هذا المحل فإذا ما خفي كان مستترا لا محذوفاً".

It means that the pronoun should not be candidate to ellipsis when it fulfils the function of the subject. It follows then that the subject of أكتب is hidden and not ellipted. What is evident is that the prefix أ in أكتب serves as a presupposing element of the subject أنا, isn't this a condition for ellipsis to occur?

Al Hamouz⁵ (1984: 243) rejects this view as he says:

" و بعد فلست أتفق مع من يمنع حذف الفاعل لأن ما في التنزيل يعزز هذه المسألة، و لا ضير في حذفه من غير التفات كونه عمدة لأن المبتدأ عمدة و قد أجاز النحويون حذفه في مواضع كثيرة".

On this basis, we can consider that the subject is ellipted because there is no concrete presence of it and there is a presupposing element which helps in its recovery. It is obvious that when the subject is said to be hidden, there is no

⁵. See عبد الفتاح أحمد الحموز in the section of the Arabic bibliography.

explicit presence of an item which replaces it in the sentence. Al Hichri (2003:102) says that: "الكسائي شيخ الكوفيين رأى أن فاعل ضرب محذوف و ليس مستترا" This view is quite convincing since ellipsis is represented by structural slots. He (ibid.) states that ellipsis is: "فهو في علمنا إفراغ للمحل النحوي من العنصر الضميري". There is an agreement on the economical aspect in ellipsis as well as istitar, however in istitar, the subject is said not to be ellipted totally, but latent because it is an essential part of the sentence. Afifi (1996:343) concludes his discussion in dealing with the difference between ellipsis and istitar by using the term ellipsis to refer to the latent pronoun acting as a subject:

" و الضمير المستتر يعد جزءا من المعنى كأن الناطق قد قام بنطقه و إنما تخفف الناطق بحذفه فأثر الإيجاز و التخفيف بتركه".

We notice that on the one hand, the writer mentions that the pronoun is hidden and forms part of the meaning, and on the other hand states that it is ellipted! In the same context, Afifi (ibid.) emphasizes in speaking about istitar:

" و هنا ينبغي أن هذا الحذف-جائزا أو واجبا- يتم مادامت هناك قرينة".

This point leads us to the cases where the subject is latent (hidden) obligatorily and those where it is latent optionally.

II.10. Optional and Obligatory latent subject

Afifi (1996) states the cases where the subject is latent obligatory:

" و هو حذف يوجبه النظام اللغوي بحيث يكون ذكر المحذوف خطأ" (<http://www.alfasseh.com>)

First, after verbs of exception as: *haḍara al-rij ālu mā* / حضر الرجال ما عدا زيد *'adā zaydun/*. Second, after verbs of exclamation (أفعال التعجب) *'af'āl al-ta'ajub/* as in: *mā 'ajmala al-'ikhlāṣ a/* ما أجمل الاخلاص. Third, after superlative verbs (أفعال التفضيل) *'af'āl al-tafḍīl/* as in: *'ahsana/* أحسن. Fourth, after present verbal nouns (اسم فعل مضارع) *'ism fi'l muḍāra/* as: أف *'uf/*, and jussive verbal nouns (اسم فعل أمر) *'ism fi'l'amr/* as: صه *'ṣah/*. Fifth, in the case of the gerund replacing its verb as: *musā'adatu al-muḥtaja/* مساعدة المحتاج

muḥtāji/. Sixth, when the present tense verb starts with the prefixes أن، أنت، نحن، standing for أنا، أنت، نحن respectively, because as he (ibid.: 346) justifies:

"اللغة ترفض الجمع بين حرف المضارعة و الضمير ما دامت المضارعة واضحة و في مأمن من اللبس لتجنب ثقل الجملة بعناصر يمكن الاستغناء عنها".

The subject is also latent obligatorily when the verb is preceded by the same referent of the latent subject : *زيد قام /zaydun qāma/*, where the subject of the verb *قام /qāma/* is latent obligatorily because it is preceded by *زيد /zaydun/*.

Optional latent subject allows the recovery of the subject, but it may not be appreciated. It occurs after the verbs of third person singular as: *كُتِبَ /kataba/*, *تَكْتُبُ /katabat/*. The present (third person singular) as in: *يَكْتُبُ /yaktubu/*, *تَكْتُبُ /taktubu/*. The subject is also latent optionally with past verbal nouns as: *هَيهَات /hayhāta/*, or in the case of the subject of derivatives: *ضارب /ḍāribun/*.

Al Hamouz (1984) states four cases where the subject is ellipted. First, in the case of the substitute of the doer of the verb (*نائب الفاعل /nā'ib al-fā'il/*) which is transformed into the verbal pattern of passive voice (*كُتِبَ الدرس /kutiba al-ddarsu/*). Second, in exception as: *جاء إلا المعلم /jā'a 'illa al-mu'alimu/*. Third, in exclamation if there is a (preceding) presupposing element. Fourth, in the case of the gerund (*المصدر /al-maṣḍar/*) as *لمقابلة المدير /limuqābalati al-mudīri/*. Al Hamouz (ibid. : 232) states that Al Zarkani added a sixth case where the verb of the plural pronouns is confirmed by the stressed nun as : *أَضْرِبُنَّ اضْرِبُنَّ، تَضْرِبُنَّ، تَضْرِبُنَّ /aḍribunna, 'iḍribinna, taḍribunna, taḍribinna/*, where *ياؤالمخاطبة /yā' al-mukhātaba/* acting as the subject is ellipted from *أَضْرِبُونَّ، إِضْرِبُونَّ، تَضْرِبُونَّ، تَضْرِبُونَّ /'aḍribunna, 'iḍribīna, taḍribunna, taḍribīnna/*.

Al Hamouz (ibid.) mentions also that the subject is ellipted in such cases as: *زيد قام و قعد إلا زيد /mā qāma wa qa'a da 'illā zaydun/* , because if we state the subject, the verb would not be attributed to it but rather to someone else :

زيد قام و ما قعد إلا زيد /mā qāma zaydun wa mā qa'a da 'illā zaydun/.

We can notice that there is a very close tie between the latent subject and the ellipted subject, not only because *istitar* is subscribed under ellipsis, but also in cases of exclamation and superlative verbs, and gerund, where the subject is said to be ellipted and also latent. For this reason, and for purposes of standardization of the terms used in this study to deal with the phenomenon of subject ellipsis in both English (where it is dealt with in a strictest way) and Arabic, we will opt for using the term ellipsis to refer to cases where the subject is either latent or ellipted.

In cases where the subject is an inflection, there is agreement that the bound morpheme has the role of the subject as in *كُتِبْتُ* /*katabtu*/. The pronoun in this case is a microphonological structure that is to say, the subject is not totally ellipted, nor independently present. *أَنْتِ، أَنْتَ، أَنَا* /*anā, 'anta, 'anti*/. *أ* i.e. *ألف المثني* /*alif al-muthany*/ stands for *هُمَا، أَنْتُمَا* /*'antumā, humā*/ while *وَ* i.e. *واو الجماعة* /*wāw al-jamā'ah*/ stands for *هُمْ* /*hum*/. *نَا* /*nā*/ for *نَحْنُ* /*nahnu*/ and *ـنَ* /*na*/ for *هِنَّ* /*hunna*/.

Ibn Ya'îch⁶ (2001:204) considers the cases where the subject is inflected as a clear presence of the subject as he says:

" و مضمرة في الإسناد إليه كمظهره".

Al hamouz (1984) states that the ellipted subject i.e. *واو الجماعة* /*wāw al-jamā'ah*/, which is a bound morpheme in the verb is confirmed by the stressed nun as : *أَضْرِبُنَّ، تَضْرِبُنَّ* : /*aḍrubunna, taḍrubunna* /.

⁶ See موفق الدين أبي البقاء يعيش بن علي بن يعيش الموصلي in the section of the Arabic bibliography.

This stresses further that in cases of bound morphemes, the subject is not considered as absent from the sentence because it is part of the verb.

Al Hichri (2003: 94) states that Benveniste (1976:201) devotes a whole chapter to the independent pronoun which he compares to a proper noun, and that the personal pronoun is an instantaneous proper noun, while the proper noun is a permanent proper noun.

Al Hichri (ibid. : 95) states that the bound morpheme is a simple grammatical structure that is to say, the subject is explicitly referred to by the inflected pronoun: " و المتصل البارز بنية صوتية دنيا أشبه ما يكون بالحرف".

In this study, we will take a clear definition of ellipsis in Arabic in order to classify the Arabic translations according to any of the two types of structures, i.e. cases where there is subject ellipsis and cases where there is no subject ellipsis. As far as *إضمار*/'*iḍmār*/ (cases of inflection or independent pronouns) is concerned, there is no agreement on the total absence of the subject, and so these cases will be classified among structures where there is no subject ellipsis.

As in English where ellipsis is dealt with in the strictest sense, i.e. where there is no explicit presence of the subject, cases of subject ellipsis in Arabic will be

defined in the same strict way, hence cases of inflection will be considered as not strict ellipses of the subject because there is an explicit presence of a form of the subject. We end up our discussion about subject ellipsis in Arabic by shedding light on its reasons.

II.11. The reasons for subject ellipsis in Arabic

Atik⁷ (1974) states that the subject is ellipted in Arabic for numerous reasons which can be summarized in the following:

First, the subject is ellipted for concision purposes if the discourse contains a presupposing element:

"و لما كان في الكلام قرينة تدل على الفاعل، فقد اقتدت البلاغة حذفه مراعاة للإيجاز و إقامة المفعول مقامه" (نفس المرجع ص137).

It is obvious that the term ellipsis applies to the subject from a rhetorical point of view rather than a grammatical one where the subject is said to be hidden because the sentence should not lack any principal element as the subject, and so it is said to be existent but implicitly.

Second, the subject is ellipted to conserve rhyme in prose and verse as in:

/man tābat sarīratuhu humidat sīratuhu/ من طابت سريرته حمدت سيرته

Atik (ibid.) states that there are seven semantic reasons for which the subject is ellipted. First, when the subject is known as in: */khalaka al-llāhu al-nāsu liya budū al-llāha/* i.e., */khalaka al-llāhu al-nnāsa liya budūhu/*. Second when the subject is unknown and consequently cannot be stated: */saraka al-ssāriku siwārī/* سارق السارق سوارى i.e., */surika siwārī/* سرق سوارى: */saraka al-ssāriku siwārī/*.

Third, when the speaker intentionally wants to make the subject unknown to the speaker as in: */tuṣaddika bimilyuwni dīnārin/* i.e.,

/taṣaddaktu bimilyuwni dīnārin/ تصدقت بمليون دينار

Fourth, in order to glorify the subject and avoid mentioning it in an undesirable context: */khalaka al-khinzīru/* i.e., */khalaka al-llāhu al-khinzīra/* خلق الله الخنزير

⁷. See عبد العزيز عتيق in the section of the Arabic bibliography.

Fifth, when the speaker wants to avoid uttering the name of the subject as a low estimation .Atik (ibid. : 138) illustrates this by: **يُهَانُ وَ يُذَلُّ فَلَا يَغْضَبُ** /*yuhānu wa yudhallu falā yaghḍabu*/.
/yuhānu wa yudhallu falā yaghḍabu/.

Sixth, when the speaker wants either to protect himself from the subject or protect the subject itself: **قَتَلَ الشُّرْطِيُّ** /*kutila al-shurtiyu*/.

Seventh, when the presence of the subject does not fulfil any objective.

What has been discussed so far concerning ellipsis in Arabic reveals that this phenomenon constitutes both a converging and a diverging element to English and Arabic. A converging element because it characterizes the two languages and shares some principles as the economy of language and the cohesive function. Ellipsis is a diverging element because it is not governed by the same rules in English and Arabic. This divergence could be justified by the theoretical information supplied about ellipsis in English and Arabic.

Conclusion

This chapter is an attempt to shed light on the phenomenon of ellipsis in both English and Arabic. Albeit it is a feature of both languages, ellipsis is differently approached in English and Arabic, but still it remains an important principle of the economy of language and a standard of textuality. Furthermore, there is an existence of converging concepts to it in each language. Our focus is to reveal how is subject ellipsis in English translated into Arabic. In the following chapter, we will attempt to answer this question by analyzing English coordinated clauses containing subject ellipsis and their Arabic translations.

CHAPTER THREE

THE ANALYSIS OF THE TRANSLATIONS OF THE ENGLISH COORDINATED CLAUSES WITH SUBJECT ELLIPSIS INTO ARABIC

Introduction

The current chapter constitutes an important part of the study as it is devoted to the analysis of the Arabic translations of the English coordinated clauses which contain subject ellipsis. The aim is to examine whether subject ellipsis in the English source structures is translated into subject ellipsis in the Arabic target structures. In other words, we attempt at testing our hypothesis through the analysis of the Arabic translations.

The first section of this chapter deals with the method adopted for the analysis of the Arabic translations, whereas the second one studies these translations qualitatively and quantitatively.

III.1. Method Adopted for the analysis

In this section, the corpus which serves as the source data of this study will be described, then, the procedure adopted for the analysis of the Arabic translations will be presented.

III.1.1. The corpus

The corpus of this study consists of English coordinated clauses containing subject ellipsis (in the second coordinated clause) and their Arabic translations. In fact, they are extracted from a collection of four simplified bilingual fiction stories entitled: *James Bond in the Forest*, *For Your Eyes Only*, *A Risky Business*, and *The Rare Fish*. The stories themselves are taken from a collection of five short stories written by Ian Fleming and first published in 1960. The simplified versions are translated by Suha Aissa

(1997). The collection of the four simplified short stories was published and translated under the supervision of *Ray for Science and Publication* which was established in 1992 in Aleppo Syria. The publications of *Ray for Science and Publication* in different fields are the result of a deep and detailed study of the Arabic library needs. We have selected fiction stories, because the narrative discourse is carried forth in coordinated clauses, where the subject falls candidate for ellipsis in the second coordinated clause.

It must be pointed out that what helped us to select our source data is the analysis of elliptical coordinations in English based on sections of the Brown Corpus and The American component of the International Corpus of English (ICE) stated by Charles F.Meyer (<http://assets.cambridge.org>). Among the objectives of this analysis is why certain elliptical coordinations are favored more in some written genres than others. Meyer (ibid.) states that the analysis revealed that subject ellipsis constituted 98% of all instances of ellipsis in coordinated clauses in fiction, because the narrative action is carried forth in coordinated sentences which have the names of characters involved in the narrative actions and subsequently will become candidates for ellipsis.

The corpus may serve as an important resource which provides unprecedented opportunities to study how the phenomenon of ellipsis is rendered into Arabic and increases our knowledge of specific features of both Arabic and English.

III.1.2. Procedure

The Arabic translations will be analyzed with regard to the source structures. Concerning the Arabic translations which contain subject ellipsis, we will indicate the cohesive tie established in the source structures and the target ones as a result of subject ellipsis and specify, whether subject ellipsis in Arabic is optional or obligatory. It is also important to indicate, if any, other cohesive ties as Halliday and Hasan (1976:332) posit: “For any sentence, therefore, we shall indicate, first of all how many cohesive ties it contains...”

and we will analyze how they are translated into Arabic. We are also interested in other elements which express specific features of the ellipped subject through the focus on its action or its state, for example. For cases where there is no subject ellipsis, we will adopt the same methodology of the analysis we adopted for the cases where it is ellipped, without indicating subject presupposition which is in these cases apparent and not presupposed.

For cases where the Arabic translations are remarkably different from the two previous types and hence cannot be classified in any of them, we will attempt to predict the reasons of such choices by the translator, indicate specific references to the subject or any characteristics of it, and how the cohesive elements in the source structures are rendered in the target ones.

It is noteworthy to indicate that the structures to be analyzed will be organized according to the personal pronouns referring to the subject as supplied by the source data, and that each personal reference to the subject includes three examples of the forms that the subject takes (Personal pronoun, proper noun or phrase).

III.2. The Analysis of the Source Data

III. 2.1. Qualitative data analysis

A total of 497 coordinated clauses were detected in our source data. The coordinated clauses and their translations were classified into three types. First, cases where subject ellipsis in English is translated into subject ellipsis in Arabic. Second cases where subject ellipsis in English is not translated into subject ellipsis in Arabic. Third, cases which include specific translations of the source structures that do not belong to any of the repeated patterns of the two previous types. The types of the source data will be referred to as type 01, type 02, and type 03. Samples of the first two types and all the examples of the third type will be first analyzed and then presented in figures followed by comments.

The sample data cover all the repeated patterns detected in the Arabic translations. We will indicate in bold the items which represent the repeated patterns, they are as follows:

Pattern a: covers Arabic translations where one verb in the English elliptical clause is translated into one verb in Arabic.

Pattern b: covers Arabic translations where one verb in the English elliptical clause is translated into two verbs in Arabic

Pattern c: covers Arabic translations where two verbs in the English elliptical clause are translated into two verbs in Arabic

Pattern d: covers Arabic translations where one verb in the English elliptical clause is translated into a verb preceded by a disconnected personal pronoun in Arabic.

Pattern e: covers Arabic translations where one verb in the English elliptical clause is translated into a verb+ an adverb (حال /*ḥāl* /) in Arabic.

Pattern é: covers Arabic translations where one verb in the English elliptical clause is translated into an adverb (حال /*ḥāl* /) in Arabic. We have used é instead of f because this pattern shares a common point with the previous pattern, i.e., the adverb(حال /*ḥāl* /).

Pattern f: covers Arabic translations where one verb in the English elliptical clause is translated into a gerund (المصدر /*al-maṣḍar*/) in Arabic.

III.2.1.1. Type 01: Arabic Translations with subject ellipsis

I. I: أنا

Source structure	Target structure
<p>1. a.</p> <p>I am going to shoot Hammerstein and walk back to Benington.</p>	<p>1. b.</p> <p>سوف أطلق سهمي على هامرشتاين ثم أسير في طريق العودة إلى بينينغتون.</p> <p><i>/sawfa 'utliku sahmī 'alā hāmirshtayn thuma 'asīru fī tarīki al-awdati 'ilā bīnīnghtun/.</i></p>
<p>2. a.</p> <p>I'll talk to a friend in Ottawa and arrange about your papers.</p>	<p>2. b.</p> <p>سأتحدث إلى صديق في أوتاوا لندير أمر أوراقك .</p> <p><i>/sa'ataḥadathu 'ilā sadīkin fī ' ūwtāwā linudabira 'amra 'awrāqika/.</i></p>

In 1.a and 2.a the subject **I** is ellipted in the second coordinated clause. It is anaphorically presupposed by these elliptical clauses and hence a cohesive tie is established in each source structure.

The conjunction **and** has a cohesive function as it coordinates the two clauses in 1.a and in 2.a.

In 1.b and 2.b the subject أنا is ellipted obligatorily in أسير، أطلاق، أتحدث، because the bound morpheme أ i.e. حرف المضارعة / *ḥarf al- muḍāra 'ah/* serves as an explicit reference to أنا. It is important to signal the shift of the subject in ندير. In this case the ellipted subject is نحن instead of أنا (I) in 2.a.

In this context نحن implies that the action of the arrangement of papers is realized by **I and a friend in Ottawa**. It is obligatory ellipsis because the prefix نـ (حرف المضارعة) / *ḥarf al- muḍāra‘ah/* is an explicit reference to the subject نحن .

The conjunction **and** is translated into ثم in 1.b. which expresses the arrangement of actions steadily i.e. العطف مع التراخي / *al-‘atf ma‘a al-tarākhī/*.

In 2.b. it is translated into لـ which expresses the objective for which the action in the first clause is realized.

II. You : أنت

<p>3. a. You must go and get some sleep.</p>	<p>3. b. الآن يجب أن تذهب لتنال قسطا من النوم. <i>/al-‘āna yajibu ‘an tadhhaba litanāla qistan mina al-nawmi/.</i></p>
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In 3.a **you must** is presupposed by **get some sleep** from the first clause to which it is coordinated by the connector **and**. Cohesion is then realized by means of conjunction as well as presupposition of the subject **you** with the modal **must**. The subject أنت is ellipated obligatorily in both verbs تذهب and تنال because the prefix تـ presupposes أنت. It is important to signal that here the subject is presupposed on its own as opposed to 3.a because the obligation is expressed by يجب. Furthermore, it is useless to say:

الآن يجب أن تذهب ليجب أن تنال قسطا من النوم

/al-‘āna yajibu ‘an tadhhaba lyajiba ‘an tanāla qistan mina al- nawmi/.

لـ in 3.b serves as the translation of **and**. It cohesively ties the two clauses in 3.b and expresses purpose rather than a mere coordination of the two clauses.

AL-Haddi⁸ (2007, <http://majdah.maktoob.com>) explains that **لـ** is a connector which is used for justification:

" لـ وكي: أداتان تدلان على التعليل وتشتركان مع حتى في نصب الفعل المضارع بعدها"

III . He : هو

<p>4. a. He took off his mask and laid on the water for a few minutes.</p>	<p>4. b. نزع قناعه و استلقى على الماء للحظات . <i>/naza 'a kinā'ahu wa 'stalqā 'alā al-mā'i lilaha zātin/.</i></p>
<p>5. a. Colonel Johns went back to his chair and took two more pieces of paper of the file.</p>	<p>5. b. عاد العقيد إلى كرسيه و أخرج ورقتين أخريين من الملف. <i>/'āda al-'aqīdu 'ilā kursiyihi wa 'akhraja waraqatayni 'ukhrayayni mina al-milafi/.</i></p>
<p>6. a. Bond's right hand felt in his clothes and got out a food tablet.</p>	<p>6. b. أخذ بوند يلمس ثيابه بحذر شديد ثم أخرج قرص غذاء. <i>/'akhadha būwnd yaltamisu thiyābahu biḥadharin shadīdin thuma 'akhraja qurṣa ghidhā'in/.</i></p>

In 4.a., 5.a., and 6.a. , **He, colonel Johns** and **Bond's right hand** are ellipted in the second coordinated clauses and thus presupposed. The anaphoric presupposition of the subjects together with the conjunction **and** contribute in establishing cohesion in the source structures.

⁸ See محمود عبد الله جفال الحدي in the section of the Arabic bibliography.

The Arabic translations reveal that the subject is ellipped optionally in the two clauses of each translation. In other words it is possible to say:

و أخرج هو، واستلقى هو. However, this is a violation of the third condition for ellipsis to occur in Arabic (see page 58).

In 5.b, the presupposed subject is **العقيد جونز** rather than **Johns**. **Johns** is stated elsewhere in the Arabic text and this offers more cohesive ties as **عاد** itself presupposes **Johns** from the textual environment. In 6.b, the presupposed subject is **Bond** and not **Bond's right hand** as in 6.a .

أخذ بوند يلمس ثيابه بحذر شديد implies that Bond felt his clothes with his hand , furthermore, it is more acceptable to say أخذ بوند يلمس ثيابه بحذر شديد than to say أخذت يد بوند تلمس ثيابه بحذر شديد as the meaning of **feeling with the hand** or **felt with the hand** is rendered in Arabic by the verb **يلمس** .

The bound morpheme **هو** in **قناعه**, **كرسيه** and **ثيابه** are reference items to the identity of the subject **هو** in Arabic (singular masculine). Cohesion is reinforced by **حرف العطف (و/ḥarf al-‘atf)** in 4.b and 5.b. In 6.b. **ثم** is used instead, to express the organization of the two actions one after the other in the whole structure.

<p>7. a. Without showing much interest, he bent down and examined the base of one of the trees.</p>	<p>7. b. انحنى بوند دون أن يظهر اهتماما كبيرا و أخذ يفحص قاعدة إحدى الشجرتين . <i>/inḥanā būwnd dūwna ‘an yuḏhira ‘ihtimāman kabīran wa ‘akhadha yafḥaṣu qā‘ idata ‘iḥdā al-ajaratayni/.</i></p>
<p>8. a. Hammerstein stood on the grass and swung a bottle in each hand.</p>	<p>8. b. وقف هامرشتاين على العشب و أخذ يلوح كل زجاجة بيد. <i>/waqafa hāmirshtāyn ‘alā al-‘ushbi wa ‘akhadha yulawihu kula zujājatin biyadin/.</i></p>

<p>9. a. Head of F showed Bond a map and pointed with the pencil.</p>	<p>9. b. أراه رئيس المحطة " F " خارطة و أخذ يشير عليها بقلم الرصاص. <i>/arāhu ra'īsu al-maḥṭati "ef" khāritatan wa akhadha yushīru 'alayhā biqalami al-raṣāṣi/.</i></p>
<p>10. a. Colonel Havelock took a pipe out of his pocket and began to fill it.</p>	<p>10. b. أخرج العقيد هافيلوك غليوناً من جيبه و بدأ يملؤه. <i>/'akhraja al-'aqīdu hāfīlūwk ghalyuwnan min jaybihi wa bada'a yamla'uhu/.</i></p>

The second coordinated clauses in 7.a, 8.a, 9.a and 10.a involve initial ellipsis of the subject. It is anaphorically presupposed from the first coordinated clause in each structure. Cohesion is thus realized by subject presupposition and the junctive device **and** which ties up the two clauses in the source structures.

7. b. reveals that the presupposed subject is **Bond** and not **he** as in 7.a. It would be the start of a new chain of cohesive ties by subject presupposition in the Arabic text, because the name of the subject is explicitly mentioned. If the subject was **هو**, its recovery would be achieved by recourse to one or more clauses : انحنى (هو) دون أن يظهر اهتماماً كبيراً و أخذ يفحص قاعدة إحدى الشجرتين :
*/inḥanā huwa dūwna 'an yuḏhira 'ihtimāman kabīran wa 'akhadha yafḥaṣu
qā' idata 'iḥdā al-shajaratayni/.*

In 7.b, 8.b, 9.b. and 10.b. the subject is ellipsed as in the source structures. Ellipsis in these cases is optional. The verbs **examined**, **swung** and **pointed** are translated into two verbs: أخذ يلوح, أخذ يشير, أخذ يفحص respectively. However بدأ يملؤه in 10.b is the translation of the two verbs **began to fill** in 10.a.

A comparison of the translations of only one verb into two verbs with the translations of two verbs into two verbs leads us to predict that the first choice would be justified by the focus attributed to the action of the subject. Furthermore, in both translations the subject is ellipted and this is a unifying element between the two translations. The focus on the action of the subject can be considered as a feature of the characters whom we get to know in novels through what they say and what they do as in real life where “we get to know other human beings in two main ways-we know what they look like and we know what they say and do.” Dunn (1981:39). The conjunction **و** coordinates the clauses in 7.b, 8.b, 9.b and 10.b and so contributes in establishing cohesion.

<p>11. a. He swam around and watched the fish.</p>	<p>11. b. أخذ يسبح هنا وهناك و هو يراقب السمك. <i>/akhadha yasbaḥu hunā wa hunāka</i> <i>huwa yurāqibu al-samaka/.</i></p>
<p>12. a. Bond lay on the surface and looked down through the clear blue water.</p>	<p>12. b. بقي بوند على السطح و هو ينظر إلى الأسفل من خلال المياه الزرقاء الصافية. <i>/baqiya būwnd ‘alā al-sathi wa huwa yanḡuru ‘ilā al-asfali min khilāli al-miyāhi al-zarqā’i al-sāfiyati/.</i></p>
<p>13. a. The man near the cash desk continued to eat his spaghetti, and watched.</p>	<p>13. b. تابع الرجل الجالس بالقرب من طاولة المحاسبة أكل السباجيتي و هو يراقب. <i>/tāba ‘a al-rajulu al-jālisu bi al-qurbi min tāwilati al-muḥāsabati ‘akla al-sbājītī wa huwa yurāqibu/.</i></p>

In 11.a, 12.a and 13.a, the subjects **he**, **Bond** and **the man** are presupposed by the elliptical clauses **watched the fish**, **looked down through the clear blue water**, and **watched** respectively. This presupposition is a configuration of cohesion which is achieved also by means of the conjunction **and**.

The subject **هو** is ellipted optionally in the first clause of 11.b. In the second coordinated clause of 11.b and in 12.b, 13.b, it is ellipted as in the source structures. Ellipsis is obligatory in this context because the verbs **ينظر** and **يراقب** (11.b, 12.b and 13.b) are preceded by the disconnected pronoun **و** which, in this context, is not a subject but rather a reference item to it as it is a rule in Arabic that the subject follows the verb and does not precede it.

It can be held true that **و** is an element which creates a specific emphasis on the state of the subject while doing the action. For example, in **حيث أخذ يسبح هنا وهناك ويراقب السمك** there is no concrete reference to the state of the subject as opposed to the Arabic translations.

And is translated into **و** in the target structures. The **و** in this case is not **حرف العطف /harf al-‘atf/**, but rather **واو الحال /wāw al- ḥāl/**.

AL-Haddi (2007, <http://majdah.maktoob.com>) states that **واو الحال /wāw al- ḥāl/** is: " وأما الواو التي تسمى (واو الحال) فهي تسبق جملة تسمى الجملة الحالية".

In other words, **هو يراقب** and **هو ينظر** are said to be: **جمل حالية /jumul ḥāliyah/** (adverbial clauses) which modify the subject in each target structure.

<p>14. a. James Bond quietly dropped down from his branch and slipped out of the forest.</p>	<p>14. b. نزل جيمس بوند بهدوء من مخبئه فوق غصن الشجرة و تسلل خارجا من الغابة. <i>/nazala jīms būwnd bihudū'in min makhba'ihī fawqa ghusni al-shjarati wa tasalala khārijan mina al-ghābati/.</i></p>
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<p>15. a. Bond lifted his mask and called back.</p>	<p>15. b. رفع بوند قناعه و رد عليه صانحا. /rafa 'a būwnd qinā 'ahu wa radda 'alayhi ṣā'iḥan/.</p>
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In 14.a and 15.a the subjects are presupposed by the elliptical clauses **slipped out of the forest and called back**. Cohesion is achieved by subject presupposition as well as conjunction.

In 14.b and 15.b the subjects are ellipled as in the source structures. It is optional ellipsis.

The suffix **هـ** in **مخبئه** and **قناعه** refers to the identity of the subject i.e. masculine singular (**هو**). It is important to point out the existence of an adverb in each structure which stresses the state of the subject while performing the action expressed in the second coordinated clauses of the Arabic translations. The conjunction **and** is translated into **و** which serves to link the subparts of the Arabic translations in a cohesive way.

<p>16. a. He walked past the table and went to the edge of the terrace.</p>	<p>16. b. مشى إلى ما بعد الطاولة بهدوء متجها إلى حافة الشرفة. /mashā 'ilā mā ba'da al-tāwilati bihuwdū'in muttajihan 'ilā ḥāffati al-shurfati/.</p>
<p>17. a. Bond asked to see the commissioner and said that his name was « Mr James ».</p>	<p>17. b. هناك طلب مقابلة المفوض قانلا إن اسمه السيد جيمس. /hunāka talaba muqābalata al-mufawaḍi qā'ilan 'inna 'ismahu al-sayidu jīms/.</p>

<p>18. a. The man moved forward and threatened the girl.</p>	<p>18. b. تقدم الرجل إلى الأمام مهددا الفتاة. <i>taqaddama al-rajulu 'ilā al-'amāmi muhaddidan al-fatāta/.</i></p>
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In 16.a, 17.a and 18.a, the second coordinated clauses are characterized by initial ellipsis i.e. ellipsis of the subject which is explicitly present in the first clauses. These structures are internally cohesive by means of anaphoric subject presupposition and the conjunction **and**.

It should be noted down that the subjects in 16.b, 17.b are ellipped optionally except in the first clause of 18.b. Our focus is mainly on the second clauses where, in these cases, all the verbs whose subject is ellipped in the source structures are translated into an adverb (*ḥāl*) in Arabic. **Went/ متجها**, **Said/ قائلًا**, **threatened/ مهددا**.

As stated in page 62, the subject is ellipped optionally in the case of the subject of derivatives. **متجها**, **قائلًا**, and **مهددا** are said to be اسم فاعل / *'ism fā'il* / in Arabic. The subject is said to be ellipped optionally after اسم فاعل / *'ism fā'il* / as Afifi (1996: 348) illustrates: “محمد ضارب أخاه، و المستتر فيها ضمير الغائب”. We mean by *mustatir* the ellipped subject since we have opted to use the term ellipsis to designate cases of *'istitār*.

It can be stated that adverbs in the Arabic text constitute an explicit reference to the subjects through the focus on their states, because they modify the subject that is either presupposed by the first clause where it is ellipped (16.b and 17.b) or where it is explicitly mentioned (18.b).

Touati⁹ (2003:201) states the different sources from which the adverb emanates (in fact the different elements which the adverb modifies):

"يجيء من الأمور التالية: من الفاعل، نحو: "جاء زيد راكبا"، ف "راكبا": بيان لصفة
الفاعل، ف "زيد"، هو صاحب الحال."

It is obvious that the conjunction **and** is a zero connector in 16.b, 17.b, and 18.b and this is necessary because the adverb does not need a preceding connector. The bound morpheme **in اسمه** (17.b) presupposes the subject **Bond** which is ellipted in the first clause.

<p>19. a. Bond hit the water and tried to frighten the fish away.</p>	<p>19. b. ضرب بوند الماء في محاولة لإخافتها و إبعادها. <i>/ḍaraba būwnd al-mā'a fī muḥāwalatin li'ikhāfatihā wa 'ib'ādihā/.</i></p>
<p>20. a. He often went behind their backs and saw the prime minister.</p>	<p>20. b. و كثيرا ما كان يذهب لمقابلة رئيس الوزراء من وراء ظهورهم. <i>/wa kathīran mā kāna yadhhabu limukābalati ra'īsi al-wuzarā'i min warā'i zuhūwrihim/.</i></p>

The subjects in 19.a and 20.a are ellipted in the second coordinated clauses and thus are anaphorically presupposed. Cohesion is realized by subject presupposition and the conjunction **and**.

⁹. See أبي الوليد خالد بن صالح بن العربي تواتي in the section of the Arabic bibliography.

In 19.b the subject of the first clause is as present as in 19.a, but in 20.b it is ellipled optionally after the verb **يذهب** as opposed to 20.a where it is explicitly mentioned. It is obvious that the subject constitutes the main structural slot in **tried to frighten the fish away** and **saw the prime minister**. In 19.b and 20.b, however, this is not obvious because the verbs are translated into gerunds, i.e., **محاولة** instead of **حاول** and **مقابلة** instead of **قابل**. But as a rule in Arabic, the subject in these cases is said to be ellipled obligatorily, because the gerund replaces the verb from which it is derived (المصدر النائب عن فعله). It should be noted down that if **tried** and **saw** were translated into **حاول** and **قابل**, the subject would also be said to be ellipled, but optionally. **محاولة** collocates with **في**, consequently the prepositional phrase **في محاولة** serves as a lexical bridge in 19.b. In 20.b **لـ** is used instead of **و** because it is more appropriate with the gerund. It serves to justify the action carried out in the first clause i.e. “اللتعليل: جنت لإكرامك” (www.arabtranslators.org).

We notice that in 19.b more cohesive elements are used than in 19.a and this is quite normal because the nature and the number of the cohesive ties would differ from the source language to the target language.

IV. She: هي

<p>21. a. She looked at her husband with frightened eyes and said in a whisper.</p>	<p>21. b. نظرت إلى زوجها بعينين يملؤها الرعب ثم قالت بصوت هامس. <i>/naẓarat 'ilā zawjihā bi'aynayni yamla'uhā al-ru'bu thuma qālat bisawtin hāmisin/.</i></p>
<p>22. a. Then it would dive to the bottom and bury itself in the sand.</p>	<p>22. b. عندها ستغوص إلى القاع و تدفن نفسها في الرمل. <i>/'indahā sataghūṢ u fi al-qā'i wa tadfinu nafsahā fī al-ramli/.</i></p>
<p>23. a. Judy took a quick look through the telescope and gave it back.</p>	<p>23. b. ألقت جودي نظرة سريعة من خلال المنظار ثم أعادته. <i>/'alqat jūwdī naẓratan sarī'atan min khilāli al-minẓāri thuma'a'ādathu/.</i></p>
<p>24. a. The girl quickly picked up her hand bag and hurried to the door.</p>	<p>24. b. التقطت الفتاة حقيبة يدها بعجلة و أسرعت إلى الباب. <i>/'iltaqatat al-fatātu ḥaqībata yadihā bi'ajalatin wa 'asra'at 'ilā al-bābi/.</i></p>

As in the previous source structures, the subject in 21.a, 22.a, 23.a and 24.a is ellipted in the second coordinated clause. Subject presupposition and the conjunction **and** are cohesive devices in each of these source structures.

In 21.b and 22.b هي is ellipted in both clauses as opposed to 21.a and 22.a where it is ellipted only in the second clauses. In 23.b and 24.b,

however, the subject is ellipted as in the source structures and hence presupposed from the first clause. Subject ellipsis is optional in the four Arabic translations. The suffix ت (تاء التانيث / *tā' al-ta'nīth*/) in نظرت, قالت (21.b); أقلت , أعادت (23.b), and أسرعت, التقطت (24.b) serves as an explicit reference to the identity of the subject هي i.e., singular feminine.

In 22.b. the prefix ت (حرف المضارعة / *ḥarf al-muḍāra'ah*/) expresses the present tense in Arabic and specifies the subject (singular feminine) which is neutral in English (**it**).

In 21.b and 23.b, the conjunction ثم reinforces cohesion as it ties up the two clauses in each translation and expresses the organization of the actions one after the other with a slow flow of time. In other words 21.a would mean: **She looked at her husband with frightened eyes and then said in a whisper**, and 23.b would mean: **Judy took a quick look through the telescope and then gave it back**.

In 22.b and 24.b the conjunction و is used instead. It is obvious that the actions here are organized in the same way as in 21.b and 23.b with no long break in time between the actions, a fact that is emphasized by the adverb بعجلة and the verb أسرعت in 24.b.

<p>25. a. The hilderbrand rarity came out of the rocks and swam towards him.</p>	<p>25. b. فقد خرجت ندرة هيلدبراند من بين الصخور و أخذت تسبح باتجاهه. <i>/faqad kharajat nadratu hīldirbrānd min bayni al-ṣukhūwri wa 'akhadhat tasbaḥu bi 'itijāhihi/.</i></p>
<p>26. a. The rose bush trembled and began to open.</p>	<p>26. b. اهتزت شجيرة الورد ثم بدأت تنفتح. <i>/'ihtazat shujayratu al-wardi thuma bada'at tanfatiḥu/.</i></p>

Subject presupposition in 25.a and 26.a is anaphoric because **the hilderbrand rarity** and **the rose bush** are the main structural slots in **swam towards him** and **began to open** respectively. Presupposition by ellipsis and the connector **and** serve as the cohesive elements in both source structures.

In 25.b and 26.b subject ellipsis takes the same place as in 25.a and 26.a, i.e. in the second coordinated clauses, hence both **ندرة هيلدبراند** and **شجيرة الورد** are anaphorically presupposed. In these cases ellipsis is optional and The suffix **ت** (تاء التانيث / *tā' al-ta'nūth/*) in **أخذت** and **بدأت** as well as the prefix **ت** (*harf al-muḍārah/*) in **تسبح** and **تنفتح** constitute the main reference items to the identity of the subject **هي** (singular feminine) which is neutral in the source structures (it).

It should be pointed out that 25.b falls in the same pattern of 7.b, 8.b and 9.b, where the verb whose subject is ellipited in the source structure is translated into two verbs in the target one as opposed to 26.b which falls in the same pattern as 10.b where two verbs in the target structure are the translation of two verbs in the source one. We keep the same opinion about such a choice

as a focus that is attributed to the process rather than any other feature of the subject in cases where two verbs serve as the translation of only one verb in the source structure. In addition to subject presupposition, cohesion in 25.b and 26.b is achieved by means of conjunction i.e. **و** in 25.b and **ثم** in 26.b.

<p>27. a. She came up to Bond and said anxiously.</p>	<p>27. b. جاءت نحو بوند و هي تقول له بلهفة . <i>/jā'at naḥwa būwnd wa hiya taqūlu lahu bilahfatin/.</i></p>
<p>28. a. With a roar, it rose on its back wheel and then crashed on its dead rider.</p>	<p>28. b. انطلقت على عجلتها الخلفية مصدرة هديرا عاليا و تحطمت و هي تستقر فوق راكبها الميت. <i>/intalaqat 'alā 'ajalatihā al-khalfiyati muṣdiratan hadīran 'āliyan wa taḥatamat wa hiya tastaqiru fawqa rākibihā al-mayiti/.</i></p>

said anxiously and **she** in 27.a ; **crashed on its dead rider** and **it** in 28.a are the main elements of the cohesive tie created as a result of ellipsis. **and** links the two clauses cohesively in each source structure.

The subject **هي** is ellipsed in both clauses of 27.b and 28.b. In the first clauses ellipsis is optional after **جاءت** in 27.b and after **انطلقت** and **تحطمت** in 28.b, while it is obligatory after **هي تقول** in 27.b and after **هي تستقر** in 28.b, because **هي** is a sufficient indicator to the identity of the subject which normally follows the verb, and so there is no need to repeat it. It should be pointed out that the addition of **هي تستقر** in 28.b provides two other cohesive ties in the Arabic text (one by subject presupposition, the other by conjunction). The presence of the pronoun **هي** is decisive to the type of ellipsis in the Arabic

translations. Subject ellipsis would be optional if هي was not present as in جاءت نحو بوند و قالت له بلهفة.

The prefix ت (حرف المضارعة) /*ḥarf al-muḍāra‘ah*/ in تقول and تستقر and the suffix ت (تاء التانيث) /*tā‘al-ta‘nīth*/ in جاءت and انطلقت and تحطمت are reference items to هي which is ellipted after all the verbs in each translation. مصدره in 28.b indicates that the neutral subject in English is singular feminine (هي).

As in 11.b, 12.b and 13.b, the conjunction **and** is translated into واو الحال / *wāw al-ḥāl*/, in 27.b and 28.b. واو الحال / *wāw al-ḥāl*/ precedes the adverbial clauses هي تستقر and هي تقول.

27.b implies that the two clauses are closely linked since the actions in the first and second clause occur simultaneously i.e. **She came up to Bond and was saying anxiously.**

In 28.b و which precedes تحطمت is واو العطف / *wāw al-‘atf*/, it links both clauses through the organization of actions expressed by the two verbs انطلقت and تحطمت. The actions expressed by تستقر and تحطمت occur simultaneously.

<p>29. a. The girl shook hands and said.</p>	<p>29. b. صافحته الفتاة قائلة. /<i>ṣ āfaḥathu al-fatātu qā’ilatan</i>/.</p>
<p>30. a. His machine swung across the road and jumped a narrow ditch.</p>	<p>30. b. تأرجحت دراجته عبر الطريق مجتازة خندقاً. /<i>ta’arjaḥat darrājatuhu ‘abra al-tariki mujtūzatan khandaqan</i>/.</p>

Both 29.a and 30.a are characterized by initial ellipsis in the second coordinated clauses. The subjects are explicitly present in the first clauses. These structures are internally cohesive by means of anaphoric subject presupposition and the conjunction **and**.

It should be noted down that the subjects in the Arabic translations are explicitly mentioned in the first clauses of 29.b and 30.b. Our focus is mainly on the second clauses where, in these cases, all the verbs whose subject is ellipted in the source structures are translated into an adverb (*ḥāl* in Arabic) as in **said/ قائلة**, **jumped/ مجتازة**. As in 16.b, 17.b and 18.b, the subjects are said to be ellipted optionally (the case of the subject of derivatives). The focus is attributed to the subject's state through the adverbs **قائلة** and **مجتازة** where gender is apparent by means of the final bound morpheme **ت** (i.e. feminine).

The conjunction **and** is zero representation in Arabic. In fact there is no need to use it before the adverbs **قائلة** and **مجتازة**.

<p>31. a. The little fish saw something in the water and hurried away.</p>	<p>31. b. رأت السمكة الصغيرة شيئاً في الماء فأسرعت مبتعدة. <i>/ra'at al-samakatu al-saghīratu shay'an fī al-mā'i fa 'asra'at mubta'idatan/.</i></p>
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The elliptical clause **hurried away** in 31.a presupposes **The little fish**. Subject presupposition and the conjunction **and** are the main cohesion means used in 31.a.

In 31.b **السمكة الصغيرة** is present in the first clause and ellipted in the second one as in 31.a. Subject presupposition is then anaphoric. In **أسرعت** the subject is optionally omitted and the **ت** serves as an explicit reference to the subject **هي**. In 31.b **مبتعدة** corresponds to the particle **away** in the phrasal verb **hurried away**. Keen & Jean-Michel Ploton (1999:12) indicate that **away** “dénote un mouvement d'éloignement (partir, s'éloigner) hors de la vue...”. **مبتعدة** does not imply a focus on the distance itself, i.e. **بعيدا**, but rather a focus on the state of the presupposed subject. In fact, it is an adverb (*Ṭīʾ/al-ḥāl*)

which modifies the noun phrase *السمة الصغيرة* in Arabic, in apposition to English where adverbs generally modify only verbs. it can be held true then that *مبتعدة* is a reference item to the subject *هي* (singular feminine). The conjunction **and** is translated into **ف** which denotes the cause-effect relationship between the two coordinated clauses in 31.b.

V. we: نحن

<p>32. a. We'll leave this terrible place and go home.</p>	<p>32. b. فسنغادر هذا المكان الفظيع و نعود إلى بيوتنا . <i>/fasanughādiru hādhā al-makāna al-faḏī'a wa na'ūwdu 'ilā buyūtinā/.</i></p>
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In 32.a the pronoun **we** and the operator **will** are presupposed by **go home**. The elliptical clause **go home** is closely tied to the first one by means of subject presupposition and the connector **and**.

In 32.b, the pronoun **نحن** is ellipted obligatorily in both clauses as opposed to 32.a where it is ellipted in the second clause only.

The prefix **نـ** in **نعود** and the suffix **نا** in **بيوتنا** refer to the ellipted subject **نحن**. **And** in 32.a is translated into **و (واو العطف)** (*wāw al-'atf*) which cohesively bridges the two clauses in the Arabic translation.

VI.They:

هما مذكر

<p>33. a. They sit around and keep guard.</p>	<p>33. b. يجلسان في مكان قريب للحراسة. <i>/yajlisāni fī makānin qarībin li al-ḥirāsati/.</i></p>
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هم مذكر

<p>34. a. Colombo and his men quickly fixed ropes to its side and climbed aboard.</p>	<p>34. b. أسرع كولومبو و رجاله بتثبيت الحبال إلى جانبها ثم الصعود على متنها. /’asra ‘a kūwlūwmbūw wa rijāluhu bitathbīti al-ḥibāli ‘ilā jānibihā thuma al-ṣu‘ūwdi ‘alā matnihā/.</p>
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In 33.a the personal pronoun **they** is ellipted in the second clause as is the subject **Colombo and his men** in 34.a. The elliptical clauses **keep guard** and **climbed aboard** are cohesively linked to the first clauses in each structure by means of subject presupposition as well as the conjunction **and**.

It can be noticed that the subject in 33.b and 34.b is not ellipted in the first clauses as in the source structures. In 33.b, it is represented by the bound morpheme **أ** in **يجلسان** and in 34.b it is explicitly referred to by **رجالهم و كولومبو**. As in the source structures, the subject is said to be ellipted in the second coordinated clauses of 33.b and 34.b. This is the rule which governs subject ellipsis in cases of the gerund as in 19.b and 20.b. It should be pointed out that the main verb whose subject is not ellipted in 34.b is not the same as in 34.a. the adverb **quickly** is translated into a verb: **أسرع** and the verb **fixed** into a gerund **بتثبيت**. So, there is a parallelism between the two clauses that is achieved by **بتثبيت** in the first clause which parallels **الصعود** in the second one.

The preposition **لـ** in 33.b expresses the purpose for which the action in the first clause is achieved. In 34.b **ثم** cohesively links the clauses and implies the organization of the actions one after the other with a break in time.

To conclude about how subject ellipsis in English is translated into subject ellipsis in Arabic, it should be indicated that what has been discussed so far reveals how the subject is sometimes ellipted optionally and other times

it is ellipted obligatorily as stated in chapter 02. Though ellipsis is a phenomenon which characterizes both English and Arabic, there are significant divergences between the two languages as for example the existence of specific references to the identity of the subject in Arabic which governs the typology of ellipsis as being optional or obligatory. Furthermore, the previously discussed examples also demonstrate that the repeated patterns offer in a way or another an importance to the presupposed subject, by the focus attributed to its state or action. In what follows, we analyze the cases where subject ellipsis is not translated into subject ellipsis.

III.2.1.2. Type 02: Arabic Translations without subject ellipsis

I. I: أنا

<p>35. a. I left and went to America.</p>	<p>35. b. فغادرت البلاد و ذهبت إلى أمريكا. <i>/faghādartu al-bilāda wa dhahabtu 'ilā 'amrīkā/.</i></p>
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II. You:

1/ أنت

<p>36. a. You lost your way and crossed the border by mistake.</p>	<p>36. b. قد ضللت الطريق و عبرت الطريق خطأ. <i>/qad ḍalalta al-tarīqa wa 'abarta al-tarīqa klhata'an/.</i></p>
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أنتما / 2

<p>37. a. You and Jim searched all the morning and never saw it.</p>	<p>37. b. لقد بحثتما أنت و جيم طوال فترة الصباح و لم تجداها أبدا. <i>/laqad baḥathtumā'anta wa jīm tiwāla fatrati al-ṣabāḥi wa lam tajidāhā 'abadan/.</i></p>
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In 35.a, 36.a and 37.a the subjects **I, you** (singular masculine) and **you** (dual masculine) are explicitly present in the first clauses and ellipited in the second ones. Cohesive elements in these source structures include anaphoric subject presupposition and the conjunction **and**.

In 35.b and 36.b, the subject is represented in both clauses by the suffixes *تاء المتحركة* (*al-tā'al-mutaḥarika/*) standing for أنا (**I**) and *ت* standing for أنت (you masculine). It should be mentioned that *الهاء المتحركة* (*al-tā'al-mutaḥarika/*) is considered in Arabic as ضمير متصل مبني على الضم في محل رفع فاعل, i.e., a bound morpheme which has the role of the subject. Furthermore the verb does not need more than one subject, i.e., فغادرتُ أنا البلاد و ذهبتُ أنا إلى أمريكا.

In 37.b, on the other hand, the subject is explicitly present in the first clause as in 37.a, and not ellipited in the second clause because it is represented by the bound morpheme *ألف المثني* (*'alif al-muthany/*) in the verb *تجداها*.

As *ألف المثني* (*'alif al-muthany/*) , *الهاء المتحركة* (*al-tā'al-mutaḥarika/*) is considered in Arabic as: ضمير متصل مبني على السكون في محل رفع فاعل, i.e., a bound morpheme which has the role of the subject. In fact, the use of the pronominal forms, i.e., the *أ* and *ت* is an alleviation which characterizes the Arabic language, because more than one grammatical item are represented in

one word, for example the word غادرتُ includes both the verb and the subject أنا.

And is translated into و in all the target structures, and thus it functions cohesively as it links the clauses in each translation.

III. They:

1. هما مذكر + هما مؤنث

<p>38. a. They talked about desert islands and watched Mr Krest moving around in the shallow water.</p>	<p>38. b. أخذا يتحدثان عن الجزر المهجورة و يراقبان السيد كريست و هو ينتقل في المياه الضحلة. <i>/akhadhā yataḥaddathāni ‘ani al-juzuri al-mahjūwrati wa yurāqibāni al-sasyid krīst wa huwa yantaqilu fī al-miyāhi al-ḍaḥlati/.</i></p>
<p>39. a. The two gunmen quickly turned and fired.</p>	<p>39. b. استدار الرجلان بسرعة و أطلقا النار. <i>/istadāra al-rajulani bisur‘atin wa ‘atlaqā al-nāra/.</i></p>
<p>40. a. They laughed and talked excitedly.</p>	<p>40. b. كانتا تتحدثان و تضحكان بانفعال و إثارة. <i>/kānatā tataḥaddathāni wa taḍḥakāni bi’infī‘ālin wa ’ithāratin/.</i></p>
<p>41. a. They were talking and laughing.</p>	<p>41. b. ثلاثة رجال و فتاتان يتحدثون و يضحكون بإثارة. <i>/thalāthatu rijālin wa fatātāni yataḥaddathūwna wa yaḍḥakūwna bi’ithāratin/.</i></p>

2. هم مذكر :

<p>42. a. The three men gout out and walked down a dark street to the water.</p>	<p>42. b. نزل الرجال الثلاثة من السيارة و ساروا في طريق مظلم حتى وصلوا إلى الماء. /nazala al-rijālu althalāthatu mina al-sayāratī wa sārūw fī trīqin muẓlimin ḥattā waṣ alūw'l ā al- mā'i/.</p>
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The subjects: **they** (38.a, 40.a, and 41.a), **the two gunmen** (39.a) and **the three men** (42.a) are anaphorically presupposed by the second (elliptical) clauses. The clauses in each source structure are then cohesively coordinated by subject presupposition and the connector **and**.

In the Arabic translations, the subject is dual masculine in 38.b and 39.b, while in 40.b it is dual feminine. In 41.b and 42.b it is plural masculine. The subject **هما** is not explicitly mentioned as in the source structures, nor it is ellipted since the bound morpheme أ (ألف المثنى) (*alif al-muthany*) in the verbs **تضحكان**, **أطلقا**, **يراقبان**, **أخذا يتحدثان** stands for **هما**, and (واو) (*wāw*) stands for **هم**. Furthermore, the verbs do not need more than one subject i.e. **يراقبان هما، وصلوا هم** is not acceptable. The gender of the subject is obvious because the **ي** in **يراقبان** and the **ت** in **تتحدثان** are reference items to **they**: dual masculine and dual feminine respectively. Notice that in 39.b, 41.b and 42.b, the subjects are explicitly mentioned in the first clauses and the verbs do not take the bound morpheme أ (ألف المثنى) (*alif al-muthany*) or (واو الجماعة) (*wāw al-jamā'ah*), so it's not grammatical to say **استدارا الرجلان، وصلوا الرجال الثلاثة**.

These examples are a strong argument which justifies the classification of structures where the subject is a bound morpheme among

cases where subject ellipsis in English is not translated into subject ellipsis i.e, the subject appears.

The conjunction **و** is a cohesion resource which coordinates the clauses in 38.b, 39.b, 40.b and 41.b. and 42.b. The use of **حتى** in 42.b expresses the purpose for which the action in the first clause is carried out. Consequently, the clauses are cohesive and coherent (at the conceptual level).

<p>43. a. The two girls had now turned and were looking towards the door into the house.</p>	<p>43. b. التفتت الفتاتان ناحية الباب و أخذتا تنظران إلى داخل المنزل. <i>/’iltafatat ‘al-fatātāni nāḥiyata al-bābi wa akhadhatā tanẓurāni ’lā dākhili al-manzili/.</i></p>
<p>44. a. Some of the Albanians had stopped work and were looking towards it.</p>	<p>44. b. قد توقف بعض الألبانيين عن العمل و أخذوا ينظرون باتجاهه. <i>/qad tawaqqafa ba‘ḍu al-albāniyīna ‘ani al-‘amali wa akhadhūw yanẓurūwna bi’ittijāhihi/.</i></p>
<p>45. a. They swam opposite ways round the island and began to explore under the water.</p>	<p>45. a. أخذا يسبحان في اتجاهين متعاكسين حول الجزيرة و أخذوا يكتشفان المنطقة تحت الماء. <i>/akhadhā yasbaḥāni fī ’ittijāhayni muta‘ākisayni ḥawla al-jazīrati wa akhadhā yaktashifāni al-mantiqata taḥta al-mā’i/.</i></p>

The second coordinated clauses in the above source structures anaphorically presuppose the subjects stated in the first clauses. Cohesion is achieved as a result of presupposition by ellipsis as well as coordination.

The subject is explicitly mentioned in the first clauses of 43.b and 44.b. The bound morpheme **أ** in **أخذتا تنظران** (43.b) stands for the subject **they (dual feminine)** referred to by **تـ** in **أخذتا** and **تنظران**, while in **أخذنا يسبحان**, and **أخذنا يكتشفان** (45.b), it stands for **they (dual masculine)**. In (44.b) the subject **they** (plural masculine) is represented by **و** in the two verbs **أخذوا ينظرون**. It should be stated that the same pattern in 43.b and 44.b corresponds to that of 9.b and 25.b, where only one verb in the source structure is translated into two verbs in the target one. We can deduce that in **أخذتا تنظران** and **أخذوا ينظرون**, there is a start of the action in the second clause which is realized at the same time as the action of the first clause to render the continuous aspect in English. It can be stated also that a focus on the character's action is realized then. However in 45.b as in 10.b and 26.b, the start of the subject's action is expressed in the source structure and in the target one, where **began** (which is non-existent in 43.a and 44.a) is translated into **أخذنا**. It is obvious that the same patterns detected in the cases where subject ellipsis in English is translated into subject ellipsis in Arabic, are detected in cases where the subject is not ellipted in the Arabic translations. The connector **and** is translated into **و** which serves to link the elements constituting the Arabic translations.

<p>46. a. The two men sat back comfortably and talked together.</p>	<p>46. b. جلس الرجلان جلسة مريحة و هما يتبادلان الحديث. <i>/jalasa al-rajulāni jalsatan murīḥatan wa humā yatabādalāni al-hadītha/.</i></p>
<p>47. a. The men smiled and looked them.</p>	<p>47. b. ابتسم الرجال و هم ينظرون خلفهم. <i>/ibtasam al-rijālu wa hum yanẓurūna khalfahum/.</i></p>

In 46.a, **talked together** presupposes **the two men**, while in 47.a **looked behind them** presupposes **the men**. This presupposition as well as the conjunction **and** serve as cohesion resources in the two source structures above.

In 46.b and 47.b, the subjects are not ellipted as in the source structures. They are explicitly mentioned in the first clauses as in 46.a and 47.a. In the second coordinated clauses, هما (dual masculine) is represented by يتبادلان (46.b), while هم is represented by و (47.b). The pronouns هما and هم precede the verbs in the second coordinated clauses as in 11.a, 12.a, 13.a, 27.a, 28.a, where also in each second coordinated clause, a personal pronoun precedes the verb whose subject is ellipted. In fact, the pronouns in these cases also offer a way to focus on the state of the subject while performing the action. Furthermore in Arabic, the clauses هما يتبادلان and هم ينظرون are said to

be : جملة اسمية في محل نصب حال ,i.e., a noun phrase which functions as an adverb.

واو الحال /wāw al-ḥāl/ interchanges the conjunction **and** in each target structure.

<p>48. a. The two men picked up their bags and walked quickly forward.</p>	<p>48. b. فالتقط الرجلان حقيبتيهما و تقدما من الراءد مسرعين. /fa'ltaqata al-rajulāni ḥaqībatahumā wa taqaddamā mina al-rā'idi musri'ayni/.</p>
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The subject is ellipped in the second clause of 48.a only whereas in 48.b it is explicitly mentioned in the first clause as in 48.a and represented by the bound morpheme ألف المثني (ألف المثني) /*alif al-muthany*/ in the second clause. The conjunction **and** in 48.a. is translated into و in 48.b. Subject presupposition in 48.a gives rise to a cohesive tie between the two clauses.

In 48.b there is a clear focus on the subject's state as in 46.b and 47.b, but in a different way. مسرعين is the translation of the adverb **quickly** which modifies the verb **walked** in the source structure. مسرعين in fact does not modify the verb in Arabic but rather the subject, which is our main focus in this study and as previously mentioned, the characteristics of the subject are signalled in our analysis.

As the first type of the source data, cases where subject ellipsis is not translated into subject ellipsis are also marked by the existence of almost all the patterns. We suppose that these patterns are linguistic means selected by the translator to achieve specific purposes in the target text. It should be signalled that the repetition of such patterns is not important only because they offer specific ways of knowing what the subject does (through a focus on its action) but also how he does it (through a focus on his state). These patterns

are important because they provide also important cohesive resources in Arabic to the translator, and highlight the influence of such patterns on the translation or not of the junctive devices in the Arabic text.

The following is the analysis of the third type of the source data.

III.2.1.3. Type 03: specific translations of the source structures

<p>49. a. I'll come and join you in a minute.</p>	<p>49. b. سأنضم إليك بعد دقائق. <i>/sa'anḍammu 'ilayka ba'da daqā'iqa/.</i></p>
<p>50. a. I'll go and have a look.</p>	<p>50. b. لألقي نظرة. <i>/li'ulqiya naẓratan/.</i></p>

In 49.a and 50.a, the subject **I** and the modal **will** are presupposed anaphorically by the second clauses which are coordinated to the first ones by means of **and**. It is important to signal that the Arabic translations of the source structures contain translations of only the second coordinated clauses, and that the first clauses are zero realization in Arabic. That's why we opted for classifying 49 and 50 among new structures, albeit in these cases subject ellipsis is rendered by subject ellipsis because **أنا** is ellipited obligatorily after the two verbs and **ألقي** and **أنضم**. The modal will is represented in 49.b by **سـ** in **سأنضم** as opposed to 50.b where there is no explicit reference to it. 49.b and 50.b are a good illustration of shifts in cohesion between a source and a target text. Not only connectors could be omitted in the translations as in 49.b, but also clauses whose semantic content could be implied and suggested by the textual environment. For example, in 49.a if I don't come, it will not be possible for me to join you. Therefore, **I'll join you** implies **I'll come**. In 50.b the two actions **go** and **have a look** are reduced into one action in Arabic, i.e.,

لألقي where ل expresses the purpose of an action which is not explicitly mentioned and which is سأذهب . Hence, لألقي نظرة implies سأذهب لألقي نظرة.

<p>51. a. He stayed in that position for ten minute and never moved.</p>	<p>51. b. بقي على هذا الوضع لمدة عشر دقائق دون حركة. /baqiya ‘alā hādhā al-waḍ‘i limuddati ‘ashri daqā’iqa dūwna ḥarakatin/.</p>
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never moved presupposes **He** in the first clause of 51.a to which it is tied up by the conjunction **and**. The second clause which contains subject ellipsis in 51.a is rendered in 51.b by دون حركة instead of a clause which contains a verb as يتحرك for example. Ellipsis of the subject or not cannot be evoked then since there is no verb expressing an action realized by the subject. Still دون حركة has an economical aspect in expressing meaning with fewer words than using a clause with a verb as: بقي على هذا الوضع لمدة عشر دقائق دون أن يتحرك .

/baqiya ‘alā hādhā al-waḍ‘i limddati ‘ashri daqā’iqa dūwna an yataḥarraka/.

<p>52. a. He took the gun from his shoulder and sat down by the tree.</p>	<p>52. b. أنزل البندقية من على كتفه إلى الشجرة. /anzala al-bunduqiya min ‘alā ‘ilā al-shajarati/.</p>
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In 52.a **sat down by the tree** presupposes **He**. The connector **and** links both the presupposing and the presupposed elements which are cohesively linked as a result of ellipsis.

52.b does not render the source structure's semantic content in a precise way, because *أنزل البندقية من على كتفه إلى الشجرة* does not imply that the subject sat down by the tree i.e. *جلس بجانب الشجرة*. 52. b means rather: **He took the gun from his shoulder and put it by the tree**. A careful reader would be confused if he/she reads the source and target texts parallelly, because there is an undertranslation. Furthermore, the actions performed by the characters are very important in causing, justifying or determining the way facts take place in a story. The conjunction **and** is not necessary in Arabic then, because the translation is only one clause.

<p>53. a. He reloaded and aimed again.</p>	<p>53. b. أعاد تلقيم سلاحه من جديد. <i>/'a'āda talqīma silāḥahu min j adīdin/.</i></p>
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In 53.a, **aimed again** presupposes anaphorically **He**. The second clause is then cohesively linked to the first one by means of subject presupposition as well as the conjunction **and**.

53.b would be said to be very concise as far as the structure and the content are concerned. In 49.b and 50.b the Arabic translations are translations of the second clauses of the source structures. In 53.b it is the translation of only the first clause. In fact, *أعاد تلقيم سلاحه من جديد* does not mean that the character has aimed again unless implied by the textual environment as for example stating something which explains the result of the action of reloading. It could be stated that the action of reloading implies aiming since **again** means that the subject has aimed before and so he is doing by reloading his gun. Subject ellipsis in the Arabic translation occurs after the verb *أعاد* , and

since the second (elliptical) clause in 57.a is not translated, subject ellipsis could have been rendered as any of the previously discussed patterns.

<p>54. a. He kept the hand there and spoke quietly behind it.</p>	<p>54. b. أخذ يتحدث من ورائها بصوت منخفض. <i>/akhadha yataḥaddathu min warā'ihā biṣawtin munkhafiḍin/.</i></p>
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In 54.a the subject **He** is ellipied in the second clause and explicitly mentioned in the first one. Subject presupposition as well as the connector **and** provide two different resources of cohesion in the source structure.

54.b serves as the translation of the second source clause only where the verb **spoke** is rendered by two verbs أخذ يتحدث and the subject **He** is ellipied optionally.

The bound morpheme ها in ورائها refers to 'the hand' which is part of the non translated clause. The bound morpheme in this case offers a cohesive device by which 54.b is preceded by and tied to the following sentence in the source text: فوضع السينيور كريستاتوس يده على فمه which itself implies that the hand is still kept there, i.e., **up to the mouth**. The Arabic translation shows how different are the linguistic resources of both English and Arabic, and how a slight change in a given structure affects the way texture is organized.

<p>55. a. He crept back and went outside again.</p>	<p>55. b. فتسلل إلى الخارج مرة أخرى. <i>/fatasallala'ilā' al-khāriji marratan ukhrā/.</i></p>
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In 55.a the elliptical clause **went outside again** which is coordinated to the first clause by the conjunction **and**, presupposes **He** anaphorically. The content of the source structure is cohesively expressed.

55. b is made up of only one clause whose elements are translations of parts from the two clauses of the source structure. **تسلل** is the verb of the first clause, its subject is ellipted optionally. **إلى الخارج مرة أخرى** is part of the second clause. We notice the absence of the verb **went** in 55.b. Furthermore, the additive conjunction **and** is a zero connector in the Arabic translation. It could be deduced that the Arabic translation would imply **went outside again**, because **فتسلل إلى الخارج** means that **he went outside**. Though the implication of **went outside** by the Arabic translation is possible, there is a loss in information about the details of the character's actions as **he first crept back and then went outside**.

<p>56. a. The hand came up and put it through the whole into his mouth.</p>	<p>56. b. وضعه في فمه من خلال الثقب. <i>/waḍa'ahu fī famihi min khilāli al-thuqbi/.</i></p>
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The hand is anaphorically presupposed by **put it through the whole into his mouth**. Cohesion is realized by anaphoric subject presupposition and the connector **and**.

It is clear that 56.b is the translation of the second clause. The subject هو is optionally ellipted after the verb وضعه. It should be pointed out that 56.a is preceded by 6.a in the Arabic text, and that they are separated by a pause, but are linked by the conjunction و in the target text as follows:

” Hñ n . oñ nñ κ θθ Ç “ Ûk K θ “ nñ

We notice that **The hand came up** is not translated, albeit it is an intermediate step in the process described in 6.a and 56.a together. This step can be left to the reader’s imagination, where such a logical step could be easily drawn in one’s world while reading a story.

The bound morpheme له in فمه (56.b) refers to Bond stated in the previous sentence, and so cohesion is intersentential rather than intrasentential.

<p>57. a. Hammerstein left the country and took the three men with him.</p>	<p>57. b. لقد غادر هامرشتاين البلاد و معه الرجال الثلاثة. <i>/laqad ghādara hāmirshṭāyn al-bilāda wa ma‘ahu al-rijālu al-thalāthatu/.</i></p>
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The subject **Hammerstein** is anaphorically presupposed by **took the three men with him**, which is tied to the first clause by the additive conjunction **and**. The elliptical clause in 57.a is rendered by the prepositional phrase معه الرجال الثلاثة in 57.b instead of أخذ معه الرجال الثلاثة. In 57.b it is not clear whether Hammerstein took the three men with him, because معه الرجال الثلاثة does not reveal that **Hammerstein took the three men with him**, i.e., the three men may have gone by their own intention. It can be held true that the source structure is translated into a shorter Arabic structure which does not precisely render the source structure’s content. The connector **and** is translated into و which serves as a junctive device between the prepositional phrase and the first clause in 57.b.

<p>58. a. Colonel Johns walked round to Bond and spread out the map.</p>	<p>58. b. فتح بوند الخارطة بينما دار العقيد جونز حول المكتب. <i>/fataḥa būwnd al-khāritata baynamā dāra al-‘aqīdu jūwnz ḥawla al-maktabi/.</i></p>
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spread out the map presupposes anaphorically the subject **Colonel Johns** in 58.a. **And** coordinates the two clauses and implies a chronological organization of the two actions. The Arabic translation reveals a misinterpretation of the source structure. There is an attempt to change the structural pattern in a cohesive way by using the connector **بينما** (i.e. while) which expresses simultaneity as Ghazala (2002: 74) illustrates. But this shift resulted in a serious mistake because the second action expressed in the elliptical clause **spread out the map** is attributed to a different subject (**Bond**) rather than to the presupposed subject **Colonel Johns** which is explicitly mentioned in the first clause. The two actions are then attributed to two different subjects which are not ellipited in the Arabic translation. The Arabic translation could have been:

فتح العقيد جونز الخارطة بينما كان يدور باتجاه بوند.

/fataḥa al-‘aqīdu jūwnz al-khāritata baynamā kāna yadūru bi’ittijāhi būwnd/.

Notice in 58.b the addition of **حول المكتب** which is non-existent in the source structure and the omission of **باتجاه بوند** .

It should be stated that any careless shift in the structural pattern at the expense of the semantic content results in wrong, falsified facts and information of the source text and can cause confusion to the receiver because any action of any character would influence the logical flow of events.

<p>59. a. Bond rose on his hands and knees and began to creep forward again.</p>	<p>59. b. عاود بوند زحفه إلى الأمام على يديه و ركبتيه. /‘āwada būwnd zaḥfahu’ilā al-’am āmi ‘alā yadayhi wa rukbatayhi/.</p>
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In 59.a **Bond** is anaphorically presupposed by **began to creep forward again**. The conjunction **and** as well as subject presupposition contribute in expressing the source structure content in a cohesive way.

59. b is one sentence where **and** is not translated. The first clause in 59.a is placed first in 59.b and the subject **Bond** is explicitly present. The suffix هـ in زحفه، يديه and ركبتيه is a reference item to the subject. It is evident that there is only one verb in 59.b: عاود (زحفه) because the verb **rose** is not translated at all, and the prepositional phrase **on his hands and knees** (على يديه و ركبتيه) is integrated with عاود بوند زحفه إلى الأمام.

59.b can be judged as a well cohesive and coherent structure. However, an important loss in the first clause’s content is witnessed because there are two actions expressed by two verbs. Furthermore, **rose** and **began to creep** would not be interpreted by the receiver as عاود زحفه on its own.

We conclude that the alleviation of the linguistic items in the process of translation should not be arbitrary and cause the loss of details of the source text content.

<p>60. a. The girls stood behind him and held their hands over their ears.</p>	<p>60. b. وقفت الفتاتان و أيديهما على آذانهما. /waqafat al-fatātāni wa aydīhimā ‘alā āthānihimā/.</p>
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In 60.a **held their hands over their ears** is cohesively tied to the first clause by subject presupposition on the one hand and by the connector **and** on the other hand.

In 60.b the subject **الفتاتان** is explicitly mentioned in the first clause. The second clause in 60.b renders the content of the source elliptical clause differently, because the verb **held** is not translated at all, thus no subject would be supplied.

It should be noted that the bound morpheme **هما** in **أيديهما** and **أذانهما** is an explicit reference to the subject **الفتاتان**. Indeed **أيديهما على أذانهما** implies that **they held their hands over their ears**, but in this case there is a focus on the state of the subject rather than on its action as the following back translation demonstrates: *The girls stood behind him and their hands over their ears.*

The conjunction **and** is translated into the **و (او الحال) / wāw al- ḥāl/** which adds to the first clause a new content about the subject's state in a new theme (**أيديهما**) rheme (**على أذانهما**) organization.

<p>61. a. The three small men walked quickly back through the house and left by the front door.</p>	<p>61. b. غادر الرجال الثلاثة بسرعة عبر المنزل مرة أخرى و من خلال الباب الأمامي. /ghādara al-rijālu al-thalāthatu bisur‘atin ‘abra al-manzili marratan ’ukhr ā wa min khilāli al-bābi al-’amāmī/.</p>
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In 61.a, **The three small men** is presupposed by **left by the front door**. The two clauses in 61.a are tied by means of subject presupposition and the connector **and**.

In 61.b, elements from both clauses are organised in a way which briefly renders the source structure's content. In 61.b there is only one verb whose subject is not ellipted. **غادر** seems to include both verbs **walk back** and **left**. It is logically understood that the three men walked quickly back through the house in order to leave by the front door so, the translator opted for only one verb rather than two verbs as the following translation:

عاد الرجال الثلاثة أدرأهم بسرعة عبر المنزل و غادروا من خلال الباب الأمامي.
 /' āda al-rijālu al-thalāthatu adrājahum bisur'atin 'abra al-manzili wa
 ghādarūw min khilāli al-bābi al-'am āmī/.

It is obvious that **عاد أدرأهم** means to leave the place where they are. This is what is expressed by the particle **back** in the phrasal verb **walk back** as Keen et. al. (1999: 12) state:” peut s'agir d'un renvoi ou d'un retour”, and again **retour** means to quit/leave the place where the one is in. In 58.b, the conjunction **and** is translated into **واو الحال** because it is followed by the prepositional phrase **من خلال الباب الأمامي** which implies a special focus on and modifies the action in the first clause.

<p>62. a. A white blind rolled up in one of the windows and answered him.</p>	<p>62. b. جاءتة الإجابة على الفور عندما رفعت ستارة بيضاء من إحدى النوافذ. /jā'athu al-'ij ābatu'alā al-fawri 'indamā rufi'at sitāratun bayḍāun min 'iḥdā al-nawāfidhi/.</p>
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In 62.a, **a white blind** is presupposed by the second (elliptical) coordinated clause. Cohesion is realised by means of subject presupposition, conjunction and reference (**him**).

The first remark to be stated about 62.b is the different subject. الإجابة is the subject in the first clause, it is interchanged with the verb of the second clause **answered**. Furthermore, ستارة بيضاء (A white blind) is not the subject in the second coordinated clause, but rather نائب الفاعل /*nā'ib al-fā'il*/, because the subject of the verb رُفعت is ellipsed.

It can be deduced that the way in which the character, referred to by **him** in 62.a, got the answer is different in both 62.a and 62.b. In other words, **a white blind** is the carrier of the answer in 62.a (or the doer of the action), while in 62.b, it is a factor which helped the character to get the answer. It can be hypothesized that 62.b offers a wide scope to the reader's imagination to guess who rolled up the white blind and thus let the character get the answer.

Clauses in the Arabic translation are cohesively tied by the adverb **عندما** which expresses, in this context, simultaneity and implies also a cause-effect relationship between the first and second actions in 62.b, i.e., **Bond got the answer, when a white blind was rolled up.**

<p>63. a. They drove to the coast and went in a motor boat to the wavecrest.</p>	<p>63. b. توجهها إلى الشاطئ بالسيارة، و من ثم إلى الوايفكريست في زورق ذي محرك. <i>/tawajjahā 'ilā al-shāti'i bi al-sayyārati wa min thamma'ilā al-wayfkrīst fī zawraqin dhī muḥarrikin/.</i></p>
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In 63.a the subject **they** is anaphorically presupposed by **went in a motor boat to the wavecrest**. The connector **and** as well as presupposition by ellipsis serve to, internally, tie up the source structure's elements.

In 63.b, the bound morpheme أ in توجهها refers to the subject **they** (dual masculine). It is revealed that the verb **went** in 63.a is zero representation in

the second clause of the Arabic translation, because **توجهها** implies both verbs **drove** and **went**. However, there is a specificity of both verbs which is clarified in Arabic. First, **drove** is translated into **توجهها بالسيارة**, though **the car** is not mentioned in 63.a. Second, **went in a motor boat** can be said to be translated into **توجهها في زورق ذي محرك**, where the verb **توجهها** is not stated in the second clause but mentioned in the first one. In fact, the two actions in 63.a involve a process of movement realized by two means: **the car** and the **motor boat**, and probably, this is the reason which led the translator to choose only one verb to translate this movement, and at the same time showing the means by which the movement took place. It is obvious that more cohesive elements are explicitly mentioned in 63.b. The transition between the first and second actions in 63.a is realized by three successive connectors in 63.b **و من ثم**, though the clauses in 63.b could have been linked by means of the preposition (**ثم**) only.

توجهها إلى الشاطئ بالسيارة، ثم إلى الوايفكريست في زورق ذي محرك.

/tawajjahā 'ilā al-shāṭi'i bi'al-sayyārati thuma 'ilā al-wayfkrīst fī zawraqin dhī muḥarrikin/.

The examples analyzed so far in this type include patterns of translation different from those detected in the two first types of the source data, which, in fact, occur with a lesser frequency than those of the first and second type of source data. It is revealed that ellipsis did not affect only single items, but clauses as well. In fact omission should not be arbitrary because important details could be lost; consequently a violation of the principle of informativity would negatively stamp the target text. In the following, all the source data will be discussed from a quantitative point of view.

III.2.2. Quantitative data analysis

Since we hypothesized in this study that in many cases the Arabic translations involve subject ellipsis as in the English source structures and that in fewer cases they do not, the following part of the analysis which is a quantitative one completes the previous quantitative part of the study which constitutes the focus of the study. The number of the occurrences of each type discussed so far together with the specific patterns detected in each type will be presented in a table which is followed by a figure that clarifies the distribution of each pattern in each type.

	Number	Frequency
Type 01	440	88.53%
Type 02	43	08.65%
Type 03	14	02.81%

Table 03: Number and Frequency of the types of the Arabic translations.

Type 01: Arabic translations which contain subject ellipsis as in the source structure.

Type 02: Arabic translations without subject ellipsis in contrast to the source structures.

Type 03: Arabic translations which render the source structure content with different patterns.

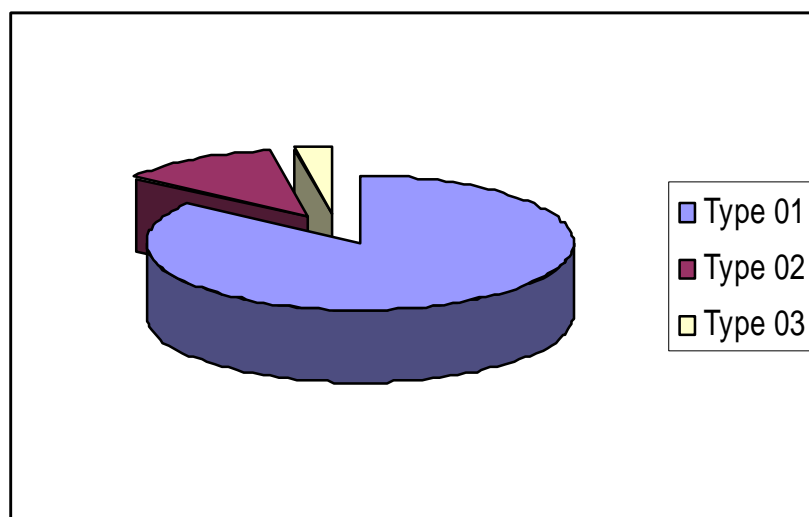


Figure 05: Frequencies of the three types of the Arabic translations.

Table 01 together with figure 01 show that the Arabic translations which contain subject ellipsis as the source structures have the highest frequency (88.53%), followed by the Arabic translations with no subject ellipsis with a less frequency (08.65%) and finally Arabic translations which render the source structures' content in different ways (02.83%) and hence do not fall within any of the two previously mentioned types. To get more details about the distribution of the repeated patterns in the two first types of the Arabic translations according to the personal pronouns representing the subjects in the Arabic translations, see the following tables and figures.

	Pattern a	Pattern b	Pattern c	Pattern d	Pattern e	Pattern é	Pattern f
I	15	00	00	00	00	00	00
You	08	00	00	00	00	00	00
He	278	28	10	13	09	14	03
She	41	02	02	04	02	03	00
We	03	00	00	00	00	00	00
They	00	00	00	01	00	00	04
Total	345	30	12	18	11	17	07
Frequency	81.56%	07.09%	02.83%	04.25%	02.60%	28.33%	01.65%

Table 04: The Number and Frequencies of the repeated patterns in the Arabic translations with subject ellipsis.

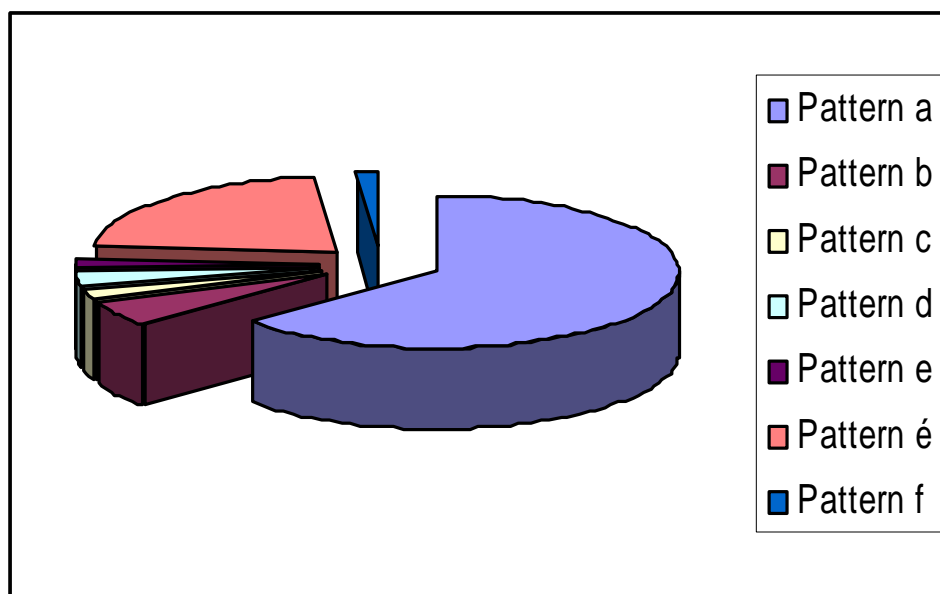


Figure 06: Frequencies of the repeated patterns in the Arabic translations with subject ellipsis.

It is obvious that **pattern a** has the highest frequency in the Arabic translations containing subject ellipsis (81.56%) followed by **pattern b** (07.09%), **pattern d** (04.25%), pattern c (02.83%), pattern e (02.60%), **pattern é** (28.33%) and **pattern f** (01.65%). All the patterns characterize mainly the two personal pronouns **he** and **she**, with the patterns **d** and **f** which characterize the personal pronoun **they** with a low frequency.

It is revealed that focus on the narrative action, realized by **pattern b** (where the verb whose subject is ellipied in the source structure is translated into two verbs in the target structure) comes second in frequency and followed by **pattern d** where the verb whose subject is ellipied in the source structure is translated into a verb preceded by a personal pronoun and hence provides a reference to the subject's state while doing its action.

The different frequencies of the six patterns represented above reveal that though the subject is ellipied, the Arabic translations express specific references to it by a focus on its action or its state, through **pattern b**, **pattern d**, **pattern e** and **pattern é**.

In **Pattern c**, the two verbs in the elliptical clauses of the source structures are translated into two verbs in Arabic. In fact, they were classified together with examples from **pattern b** in order to set a ground of comparison between the patterns which demonstrate specific importance to the subject and those which do not.

It is obvious that **pattern é** characterizes only the personal pronouns **he** and **she**. In fact there are no bound morphemes or explicit presence of the subjects in the examples of this pattern, but a clear reference to the subject's state is realized by an adverb (حال /*ḥāl*/) which interchanges a verb in the source elliptical clause. Cases with a focus on the subject's state occur with a

higher frequency (pattern e: 02.60%, and pattern é: 28.33%) than cases with a focus on the subject's action (pattern b: 07.09%).

The following table represents the number and frequencies of the repeated patterns in Arabic translations where there is no subject ellipsis.

	Pattern a	Pattern b	Pattern c	Pattern e
I	04	00	00	00
You	03	00	00	00
He	00	00	00	00
She	00	00	00	00
We	00	00	00	00
They	32	02	01	01
Total	39	02	01	01
Frequency	65%	33%	1.66%	1.66%

Table 05: The Number and Frequencies of the repeated patterns in the Arabic translations without subject ellipsis.

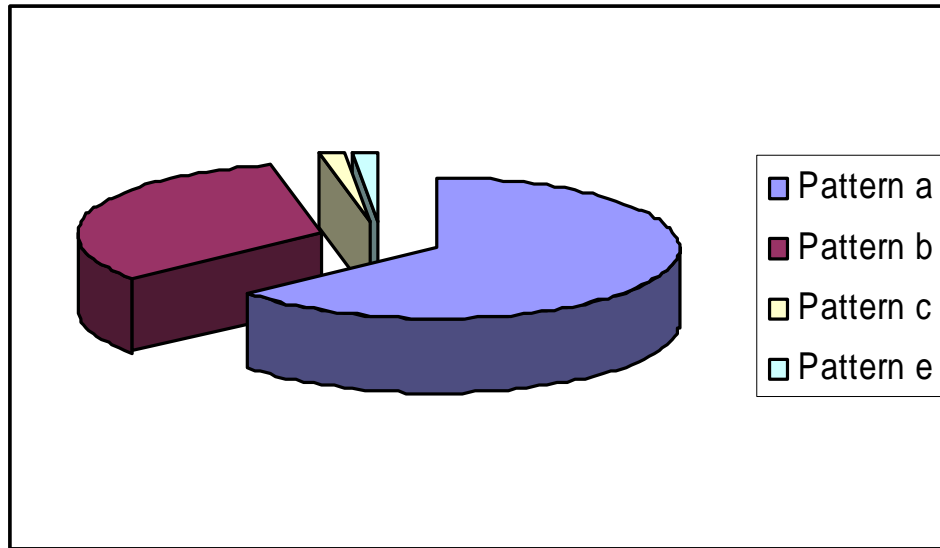


Figure 07: Frequencies of the repeated patterns in the Arabic translations without subject ellipsis

As in the first type of Arabic translations, **pattern a** has the highest frequency (65%), followed by **pattern b** (3.33%) and finally **pattern c** and **pattern e** together (1.66%).

The patterns in this type of Arabic translations characterize the personal pronouns where the subject is represented by a bound morpheme

ألف المثني) أ؛ أنت، أنتِ /*al-tā‘al-mutaḥarika*/) التاء المتحركة) ت، تِ؛ أنا ت /*alif al-muthany*/) for أنتما، هما (masculine or feminine); و /*wāw al-jamā‘ah*/) for هم.

In this type of Arabic translations, more focus is attributed to the subject’s action (pattern b: 33%) than its state (pattern e: 1.66%) as opposed to the first type of translations, i.e., Arabic translations with subject ellipsis where more focus lies on the subject’s state than its action.

It should be specified that **pattern f** is non-existent in the second type of the Arabic translations because it represents cases of obligatory subject ellipsis in Arabic.

We conclude that the analysis of the English coordinated clauses which contain subject ellipsis and their Arabic translations revealed important facts about the phenomenon of ellipsis in both English and Arabic and offered further details about the translation of such a phenomenon into Arabic. In fact, the patterns discussed so far confirm our hypothesis in this study, and at the same time highlights the different linguistic resources used by the translator to stress important features of the ellipsed subject in the narrative discourse as its state (**pattern d** , **pattern e**, **pattern é**) or its action (**pattern b**).

Conclusion

We attempted throughout this chapter to answer the question raised by this study concerning the translation of subject ellipsis in coordinated clauses from English into Arabic. Since the objective of this study is to describe the Arabic translations containing subject ellipsis as the source structures as well as the Arabic translations which do not contain subject ellipsis, the source data were classified into three types. First, Arabic translations which contain subject ellipsis. They got the higher frequency (88.53%). Second, Arabic translations which do not contain subject ellipsis (08.65%). They come second in frequency. Third, Arabic translations that render the source structures' content in completely different ways from that in type 01 and type 02, and they come third in frequency (02.81%).

Therefore, as hypothesized previously, the source data confirm that in many cases the Arabic translations involve subject ellipsis and that in fewer cases they do not.

CHAPTER FOUR

THE OUTCOME OF THE STUDY

Introduction

In this chapter, we attempt to draw a conclusion about the translation of subject ellipsis in coordinated clauses from English into Arabic according to what is revealed by the Arabic translations analyzed in chapter 03.

Since ellipsis functions as a cohesive device, we see it important to indicate how cohesion is established in the Arabic translations at the level of subject ellipsis. At the end of the chapter, light will be shed on the implications of this study in the field of translation.

IV.1 The translation of subject ellipsis from English into Arabic

The analysis of the data provided us with important information about the phenomenon of ellipsis at the theoretical level, as well as the practical one. At the theoretical level, it has been recognized that ellipsis functions differently in English and Arabic, albeit it shares some common features in the two languages as the principle of the economy of language, and the cohesive function.

In English it is a straightforward way to detect the structural slot in question (we mean the subject) in the second coordinated clause, while in Arabic it is not always clear to decide whether the subject is ellipted or not. For example, **pattern f** where the verb whose subject is ellipted in the source structure is translated into a gerund in Arabic, and of course no subject is supplied as the following example demonstrates:

34.

a. Colombo and his men quickly fixed ropes to its side and **climbed** aboard.

b. أسرع كولومبو و رجاله بتثبيت الحبال إلى جانبها ثم الصعود على متنها.

This example is classified among cases where there is subject ellipsis, because it is a rule which governs subject ellipsis in Arabic. In 34. the subject is explicitly mentioned in the first clause and ellipted in the second one. It is obvious that no verb is supplied in the second clause, and so no subject is stated. In English, it is a straightforward way to detect subject ellipsis, i.e., when there is a slot before the verb. However, this is not the general rule in Arabic because subject ellipsis is governed by specific rules. Examples where there is a gerund instead of a verb followed by a structural slot are classified among cases of subject ellipsis. We can state that knowledge about the phenomenon of ellipsis in Arabic is a crucial factor in both the classification and analysis of the source data.

Another worth mentioning remark concerning the theoretical conclusions about the phenomenon of ellipsis as revealed by the source data is that subject ellipsis is governed by tense and is closely tied to the personal pronouns. In other words, the same personal pronoun أنا (I) is said to be ellipted in the present tense and not ellipted in the past tense. In أطلق (present), the subject أنا (I) is ellipted, while in أطلقت (past), the subject is not ellipted because it is included in the verb, i.e., the bound morpheme تُ. In Arabic, some personal pronouns do not fall candidates for ellipsis when the subject is included in the verb in either the present or the past tense. This is the case of هما، أنتما، أنتم، أنتن where the bound morphemes ت، و، أ، ن are always specified within the verbs conjugated in the past or the present tense as in : كتبنا، يكتبان، كتبتم، تكتبون، كتبتن، تكتبن. In this study, the only case where هما and أنتم are said to be ellipted involves **pattern f** (the gerund).

At the practical level, the analysis of the target (Arabic) data revealed the specific patterns used by the translator to translate the source (English) structures. These patterns do not represent only the different ways in which the content of the source structures is expressed in Arabic, but also offered

different cases of subject ellipsis (as stated in chapter two). For example, in cases of **pattern a** which characterizes mainly the personal pronoun **He**, the subject is ellipped optionally, while in cases of **pattern d** and **pattern f**, the subject is ellipped obligatorily. If the translator used for example, **pattern a**, instead of **pattern f**, the examples of **pattern f** would have been classified into the first type (where there is no subject ellipsis) because the subjects are included in the verbs. The following illustrations explain this point further:

34.

a. Colombo and his men quickly fixed ropes to its side and **climbed** aboard.

b. أسرع كولومبو و رجاله بتثبيت الحبال إلى جانبها ثم الصعود على متنه

c. أسرع كولومبو و رجاله بتثبيت الحبال إلى جانبها ثم صعدوا على متنه

In 34.b (**pattern f**) the subject **هم** is ellipped obligatorily. In 34.c (**pattern a**), the subject is not ellipped, because the bound morpheme **و** stands for **هم**.

The different patterns used by the translator in the Arabic translations do not offer only different cases of subject ellipsis, they demonstrate the specific importance attributed to the subject's state (**pattern d**), or action (**pattern b**) by the use of two verbs instead of only one verb.

The Arabic translations also indicate a strong tie between the cohesive devices within the coordinated clauses. The selection of a specific pattern as **pattern f** involves a shift at the level of conjunction represented by the connector **and** in all the source structures. Instead of using the connector **و** in the Arabic translations, the translator uses a preposition (**إلى**) or another connector (**ثم**) (see example 26).

Shi (2004: www.proz.com/doc/383) indicates that “conjunction signals the way the writer wants the reader to relate what is about to be said to what has been said before”. In this way, it can be stated that the shifts recognized in the source data at the level of conjunction represent the ways the

translator wants the reader of the Arabic text to relate what is about to be said in the second coordinated clauses to what has been said in the first coordinated clauses. Such relations express the organization of events (ثم), purpose (لـ), and addition (و).

The Arabic translations show how one pattern in the source language is translated into a variety of different patterns in the target language. They also reveal that how the same phenomenon i.e., ellipsis, functions differently in English and Arabic. Although ellipsis characterizes both English and Arabic, the source structures with subject ellipsis are not translated into target structures with subject ellipsis only. Other structures where the subject is not ellipsed constitute an important part of the Arabic translations which illustrate the specific features of the Arabic language (cases of inflection). Ellipsis can be said to be a converging and a diverging element between English and Arabic.

The fact that ellipsis in English is not always translated into ellipsis in Arabic justifies strongly the idea that translation is not an automatic operation of substitution. Translation is, instead, a creative activity which requires specific knowledge about the languages we translate from and into. The Arabic translations illustrate the creative component of the translating activity.

The importance of ellipsis resides in its cohesive function fulfilled through the presupposition of some elements in a given text by other elements in the same text. A question which rises here is: how is the cohesion of the source structures realized in the target texts? The following are conclusions drawn from the source data concerning this question.

IV.2. How is cohesion translated at the level of subject ellipsis?

Cohesion is said to be established when the interpretation of the presupposing element depends on the presupposed one. In the Arabic translations, the personal pronouns (except cases of inflection) are ellipted in both coordinated clauses as opposed to the English source structures where they are ellipted in the second clauses only, This affects the distance between the presupposing and the presupposed elements. Consequently, the question whether cohesion is intra-sentential or inter-sentential rises in this context. To explain further, let's consider the following illustration:

4.

a. He took off his mask and **laid** on the water for a few minutes.

b. و نزع قناعه و استلقى على الماء للحظات

In 4.a, the cohesive tie established between the presupposing element, i.e., the elliptical clause **on the water for a few minutes** and the personal pronoun **he**, is intra-sentential as clarified in chapter 02 and in the analysis of the source data. In 4.b, however, the presupposition of the subject depends on another sentence in the textual environment, because the subject is not explicitly mentioned in the first clause. It means that cohesion is inter-sentential rather than intra-sentential as in 4.a. This is a significant divergence between the different ways cohesion is realized in the English and Arabic texts.

The difference witnessed in the way cohesion is expressed in Arabic and English may be justified by the different natures of English and Arabic.

Arabic is a 'pro-drop' (i.e., pronoun dropping) language. The personal pronouns may be dropped when it is inferable in some way. This phenomenon is known in linguistics as zero or null anaphora. On the other hand, as stated in (http://en.wikipedia.org/wiki/Pro-drop_language) "English is considered as a

non-pro-drop language”, though the pronouns may, in some cases, be dropped in commands as in: **stay here**, or in informal speech.

The source data do not only show how the concept of cohesion and subject presupposition function differently in English and Arabic, but also raise the importance of other elements which govern this phenomenon as the nature of the language itself. Furthermore, each language has its own way of expressing cohesion, albeit, by means of the same cohesive device (ellipsis in this case).

However, we cannot deny the existence of cases where presupposition of the subject occurs in the same way in both the source and target language, i.e., as intrasentential as in the English source structures. Such cases include examples where the subject is a proper noun or a phrase. As in cases where the name of the character is explicitly mentioned in the first clauses and ellipated in the second clauses of the source structures, the subject in the Arabic translations is explicitly mentioned in the first clauses and ellipated in the second ones. The following example illustrates further:

14.

a. James Bond quietly dropped down from his branch and **slipped out** of the forest.

b. نزل جيمس بوند بهدوء من مخبئه فوق غصن الشجرة و تسلل خارجا من الغابة.

In English, The subject **James Bond** is presupposed by **slipped out of the forest**. The presupposition is between the coordinated clauses, and so **جيمس بوند** is presupposed by **تسلل خارجا من الغابة**. Example 05 in our corpus is an exception.

5.

a. Colonel Johns went back to his chair and **took** two more pieces of paper of the file.

b. عاد العقيد إلى كرسيه و أخرج ورقتين أخريين من الملف.

In 5.b, the subject in the first coordinated clause is **العقيد** rather than **عاد العقيد جونز** as in 5.a. It means that **جونز** is itself presupposed by **عاد العقيد إلى كرسيه**. The presupposition of **العقيد جونز** is, then, intersentential while the presupposition of **جونز** is intrasentential.

It is important to state that any choice during the process of translation is crucial as it may affect the texture of the target text.

The direction of subject presupposition is important to mention because it is a feature of the way cohesion is realized. The source data indicate that both the source and target structures share the same direction of subject presupposition. In other words, in Arabic as in English, the subject is anaphorically presupposed by the elliptical clauses. Anaphoric presupposition is endophoric presupposition; it is the way by which textual cohesion is realized as opposed to exophoric presupposition which, in fact, does not contribute in textual cohesion.

The recovery of the ellipited subject is realized by the existence of other linguistic items in the same text. This is what is known in Arabic as **قرينة لفظية** i.e., the linguistic item which refers to the ellipited subject in a way or another. Bound morphemes are reference items to the identity of the ellipited subject. We mean by identity, such features as gender or number for example. It has been indicated, through the source data, that gender or number is, in some cases, apparent in Arabic i.e., part of the morphological pattern of words and not apparent in English. The personal pronoun **it** is neutral in English with respect to gender. In Arabic, gender is clearly referred to by either **هو** or **هي** as in the following example from the source data.

28.

a. With a roar, it rose on its back wheel and then **crashed** on its dead rider.

b. ثم انطلقت على عجلتها الخلفية مصدرة هديرًا عاليًا و تحطمت و هي تستقر فوق راكبها الميت.

The personal pronoun **it** is clearly marked for gender in Arabic since the bound morpheme (suffix) **تـ** (تاء التانيث) is connected to the verbs **انطلقت**, **تحطمت**, in addition to the prefix **تـ** in **تستقر** and **تحطمت** which is used with third personal pronoun feminine in Arabic. Gender is also marked by other elements in the same translation: **ها** in **عجلتها** and **راكبها**; and the adverb **مصدرة /ḥāl/حال**.

In the following, we attempt to discuss the implications of this study in translation.

IV.3. The implications for translation

The act of translation is not a mere conversion of a given number of words aligned together in a source text into their corresponding targets. The sum of a number of words, sentences or paragraphs does not constitute a text without a network of relations which links these parts. In this sense, the target text must contain cohesive ties between the elements which constitute it. Translation is then meant to involve the transference of the network which knits the text from the source text to the target one, a fact which raises the importance of cohesion in the field of translation as Newmark (stated in Shi, www.proz.com) confirms: “the topic of cohesion...has always appeared to be the most useful constituent of discourse analysis or text linguistics applicable to translation.”

It follows that translation courses should contain a linguistic component which deals with the topic of cohesion in order to help students develop insights into the nature of the languages they translate from and into, and provide translations which reflect their conscious knowledge of the cohesive devices provided by the target language and present the target text's texture in a good way.

The objective of such teaching should not involve a purely theoretical acquisition of knowledge about the languages' cohesive devices, without raising the students' consciousness about them from a practical point of view. In other words, while translating, students are meant to be able to select the appropriate cohesive devices in the target language which knit the texture in a way that does not affect the source text's content in a negative way.

Shi (2004) discussed the importance of teaching cohesion in translation on a textual level by comparing test scores for a school year of his beginner students in translation before and after the teaching of cohesion. He (ibid.) states the remarkable uneasiness of his students to purely theoretical study of translation and their interest in the learning of skills rather than theories. He, then, concluded that teaching textual cohesion might improve their translation and so he put emphasis on structural and systematic comparison between Chinese and English with practice mainly on cohesion.

The comparison of the tests scores before and after teaching cohesion demonstrated that the application of cohesion tools to translation practice is of great use in English-Chinese translation. In fact, what has been indicated by this study applies to all the languages we translate from and into, including English and Arabic (the source and target languages in our study).

The teaching of cohesion should be systematic and help the students to be aware of the different cohesive devices that knit the source text and identify the way these cohesive devices work together for the sake of producing a target text which expresses the source text content in a cohesive way and by means of the appropriate cohesive devices in the target language.

The main focus of this study is ellipsis, and because the outcome raises important facts about the translation of subject ellipsis in coordinated clauses from English into Arabic, we will try to indicate in the following the significant features in the translation of ellipsis as a cohesive device. Students should achieve a purposeful and conscious application of cohesion tools to translation because they would gradually learn important facts about the languages and about translation as well.

For languages, the conscious application of cohesion tools to translation would help students discover and develop insights into the nature of languages and learn about the specificities of these languages. For example, the topic of ellipsis raises the importance of other concepts that characterize the Arabic language. In fact, the concepts of **إضمار** /*ʾiḍmār*/ and **استتار** /*ʾistitār*/ present a specific feature to the Arabic language that is present in English as well. Knowledge about ellipsis in English and mainly the feature of ‘gradience’ let us ask whether this feature is also present in the Arabic language and how. We then concluded (see page 60) that the concepts of **إضمار** /*ʾiḍmār*/ and **استتار** /*ʾistitār*/ constitute a feature of gradience in Arabic, but different from that in the English language.

The application of cohesion tools to translation helps the students develop their writing skills in a useful and conscious way, so, students will not learn only how to translate, but also learn languages since ‘writing’ is one of the four main skills that should be developed to learn a language (listening, speaking, reading and writing).

For translation, the conscious application of cohesion tools to translation raises other questions that are crucial in the process of translation. In this study, for example, the selection of a specific pattern in the Arabic translations rather than another one necessitates a careful selection of the appropriate connector in Arabic which serves as the translation of the conjunction **and** in the source structures or even the omission of it altogether. This confirms the fact that students would learn how to select the appropriate cohesive device in the target language and at the same time would be careful about the source text's content because as the analysis of some examples in the third type of the source data reveals, the translator's choice to omit whole clauses from the source text, can affect the source structure's content negatively i.e. there is a loss of information in the target structure if compared to the source one.

The application of cohesion tools to translation represents a good ground to learn how the cohesive devices function in a language, for ellipsis involves an appropriate omission of linguistic items and not an arbitrary omission which generates a distorted text. Consequently, theoretical knowledge about ellipsis (and other cohesive devices) helps in the field of translation as an activity and in the field of research. For instance, knowledge about the rules which govern subject ellipsis in Arabic helped us to classify the source data according to what is considered as subject ellipsis or not.

To conclude, the current study raises many questions and also offers important information concerning the topic of subject ellipsis.

Questions that may be raised include matters about the ellipsis of other linguistic items in other types of texts. If subject ellipsis characterizes mainly coordinated clauses in narrative discourse, how would, for example, coordinated clauses involving ellipsis of the object in the political discourse be translated? We may also wonder about the way translators resort to the

phenomenon of ellipsis in simultaneous translation, or how ellipsis is used and translated in oral discourse.

More efforts should be deployed to investigate the phenomenon of ellipsis and cohesion in the field of translation in the future.

Conclusion

In this chapter, we attempted to draw conclusions about the translation of the phenomenon of ellipsis and mainly ellipsis of the subject from English into Arabic. The importance of this phenomenon in text linguistics as well as translation led us draw some conclusions about the way it functions in the source and target languages of the source data and justify the differences in the way cohesion is realized in English and Arabic.

The importance of this study does not lie in the results revealed by the source data only; the implications in the field of translation serve to reinforce the importance of the topic of this study and raise other questions about this phenomenon that may offer wider perspectives in the field of research in translation studies and the field of languages.

General Conclusion

In the present study, we investigated how one aspect of cohesion could be translated from English into Arabic. We have seen that ellipsis does not function in the same way in English and Arabic (mainly at the level of the subject) due to the specificities of each language. The way cohesion is realized in both the source and the target text is different. The results of the analysis of the source data confirm that translation is not a straightforward operation by which we replace a word or group of words from one language into another. So, it is quite convincing to predict that subject ellipsis is not translated into subject ellipsis only. The different patterns detected in the Arabic translations reveal how the translator opted for two verbs in the target structure to translate only one verb in the source structure, or to translate one verb into an adverb or a gerund. These decisions served for us as the ground on which we built the classification of the source data, and try to find justifications for such choices that express in a way or another specific features of the subject (our focus in this study) as its gender or number, its state while performing an action or the actions which it performs in the narrative text.

Translation students as future teachers or practitioners in the field of translation must build a solid bedrock during their academic acquisition of translation skills which go hand in hand with mastery of languages. We do not mean that only knowledge about languages is the key to the provision of successful translations. The theoretical knowledge about languages should be accompanied with a conscious practice which develops their mastery of languages and helps them take fair decisions during the process of translation. Both the qualitative and the quantitative analysis of the data show the different selections by the translator in the Arabic text, which were crucial in determining the way cohesive ties are created and organized. It is revealed that sometimes cohesive ties are intrasentential as in the source structures, while at

other times they are intersentential. The analysis of the three types of the source data, and mainly the third one show that the attempt to alleviate larger units from the text as clauses is risky, because important details that are influential in a way or another on the logical flow of events in the text can be lost.

In fact this study reveals important information about the English and Arabic languages and also about translation through the phenomenon of ellipsis. This study has provided us with a much clearer conception about the act of translating, and helped us review, clarify and even discover important facts about English and mainly Arabic concerning the concepts of *إضمار*/'*iḍmār*/ and *استتار*/'*istitār*/, which we used as terms we acquired from our heritage of grammatical terminology since the primary school. We can say that, in this study, we have discovered as much as or more than we have just confirmed our hypothesis.

The implications of this study for translation, as the conscious application of cohesion tools to translation which must be integrated in translation courses, may offer wider perspectives to the translator. Any translation remains deficient without a conscious knowledge about and a continuous application of cohesion tools to translation.

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APPENDICES

APPENDIX ONE: Type One of the Source Data

1. I: أنا

1.

a. I am going to shoot Hammerstein and **walk** back to Benington.

b. سوف أطلق سهمي على هامرشتاين ثم أسير في طريق العودة إلى بينينغتون.

2.

a. I'll talk to a friend in Ottawa and **arrange** about your papers.

b. سأحدث إلى صديق في أوتاوا لندير أمر أوراقك.

2. You : أنت

3.

a. Now you must go and **get** some sleep.

b. الآن يجب أن تذهب لتتال قسطاً من الراحة.

3. He : هو

4.

a. He took off his mask and **laid** on the water for a few minutes.

b. نزع قناعه و استلقى على الماء للحظات.

5.

a. Colonel Johns went back to his chair and **took** two more pieces of paper of the file.

b. عاد العقيد إلى كرسيه و أخرج ورقتين أخريين من الملف.

6.

a. Bond's right hand felt in his clothes and **got out** a food tablet.

b. أخذ بوند يلمس ثيابه بحذر شديد ثم أخرج قرص غذاء.

7.

a. Without showing much interest, he bent down and **examined** the base of one of the trees.

b. انحنى بوند دون أن يظهر اهتماما كبيرا و أخذ يفحص قاعدة إحدى الشجرتين.

8.

a. Hammerstein **stood** on the grass and swung a bottle in each hand.

b. وقف هامرشتاين على العشب و أخذ يلوح كل زجاجة بيد.

9.

a. Head of F showed Bond a map and **pointed** with the pencil.

b. " خارطة و أخذ يشير عليها بقلم الرصاص. F أراه رئيس المحطة "

10.

a. Colonel Havelock took a pipe out of his pocket and **began to fill** it.

b. أخرج العقيد هافيلوك غليوننا من جيبه و بدأ يملؤه.

11.

a. He swam around and **watched** the fish.

b. أخذ يسبح هنا و هناك و هو يراقب السمك.

12.

a. Bond lay on the surface and **looked** down through the clear blue water.

b. بقي بوند على السطح و هو ينظر إلى الأسفل من خلال المياه الزرقاء الصافية.

13.

a. The man near the cash desk continued to eat his spaghetti, and **watched**.

b. تابع الرجل الجالس بالقرب من طاولة المحاسبة أكل السباغيتي و هو يراقب.

14.

a. James Bond quietly dropped down from his branch and **slipped out** of the forest.

b. نزل جيمس بوند بهدوء من مخبئه فوق غصن الشجرة و تسلل خارجا من الغابة.

15.

a. Bond lifted his mask and **called back**.

b. رفع بوند قناعه و رد عليه صائحا.

16.

a. He walked past the table and **went** to the edge of the terrace.

b. مشى إلى ما بعد الطاولة بهدوء متجها إلى حافة الشرفة.

17.

a. Bond asked to see the commissioner and **said** that his name was « Mr James ».

b. هناك طلب مقابلة المفوض قائلا إن اسمه السيد جيمس.

18.

a. The man moved forward and **threatened** the girl.

b. فقد تقدم الرجل إلى الأمام مهددا الفتاة.

19.

a. Bond hit the water and **tried** to frighten the fish away.

b. ضرب بوند الماء في محاولة لإخافتها و إبعادها.

4. She: هي

21.

a. She looked at her husband with frightened eyes and **said** in a whisper.

b. نظرت إلى زوجها بعينين يملؤها الرعب ثم قالت بصوت هامس.

22.

a. Then it would dive to the bottom and **bury** itself in the sand.

b. عندها ستغوص إلى القاع و تدفن نفسها في الرمل.

23.

a. Judy took a quick look through the telescope and **gave it back**.

ألقت جودي نظرة سريعة من خلال المنظار ثم أعادته. b

24.

a. The girl quickly picked up her hand bag and **hurried** to the door.

b. التقطت الفتاة حقيبة يدها بعجلة و أسرعت إلى الباب.

25.

a. The hilderbrand rarity came out of the rocks and **swam** towards him.

b. فقد خرجت ندرة هيلدبراند من بين الصخور و أخذت تسبح باتجاهه.

26.

a. The rose bush trembled and **began to open**.

b. اهتزت شجيرة الورد ثم بدأت تفتح.

27.

a. She came up to Bond and **said** anxiously.

b. جاءت نحو بوند و هي تقول له بلهفة .

28.

a. With a roar, it rose on its back wheel and then **crashed** on its dead rider.

b. انطلقت على عجلتها الخلفية مصدرة هديرا عاليا و تحطمت و هي تستقر فوق راكبها الميت

29.

a. The girl shook hands and **said**.

b. صافحته الفتاة قائلة .

30.

a. His machine swung across the road and **jumped** a narrow ditch.

b. تأرجحت دراجته عبر الطريق مجتازة خندقا .

31.

a. The little fish saw something in the water and **hurried away**.

b. رأت السمكة الصغيرة شيئا في الماء فأسرعت مبتعدة .

V. we: نحن

32.

a. We'll leave this terrible place and **go** home.

b. فسنغادر هذا المكان الفظيع و نعود إلى بيوتنا .

5 .They:

هما مذكر

33.

a. They sit around and **keep guard**.

b. يجلسان في مكان قريب للحراسة .

هم مذكر

34.

a. Colombo and his men quickly fixed ropes to its side and **climbed** aboard.

b. أسرع كولومبو و رجاله بتثبيت الحبال إلى جانبها ثم الصعود على متنها .

APPENDIX TWO: Type Two of the Source Data

1. I: أنا

35.

a. I left and **went** to America.

b. غادرت البلاد و ذهبت إلى أمريكا .

2. You:

1/ أنتَ

36.

a. You lost your way and **crossed** the border by mistake.

b. قد ضللت الطريق و عبرت الطريق خطأ.

أنتما/2

37.

a. You and Jim searched all the morning and never **saw** it.

b. لقد بحثتما أنت و جيم طوال فترة الصباح و لم تجداها أبدا.

3. They:

هما مذكر

38.

a. They talked about desert islands and **watched** Mr Krest moving around in the shallow water.

b. أخذوا يتحدثان عن الجزر المهجورة و يراقبان السيد كريست و هو ينتقل في المياه الضحلة.

39.

a. The two gunmen quickly turned and fired.

b. استدار الرجلان بسرعة و أطلقا النار.

40.

a. They laughed and **talked** excitedly.

b. كانتا تتحدثان و تضحكان بانفعال و إثارة.

41.

a. They were talking and **laughing**.

b. ثلاثة رجال و فتاتان يتحدثون و يضحكون بإثارة.

42.

a. The three men got out and **walked down** a dark street to the water.

b. نزل الرجال الثلاثة من السيارة و ساروا في طريق مظلم حتى وصلوا إلى الماء.

43.

a. The two girls had now turned and **were looking** towards the door into the house.

b. التفتت الفتاتان ناحية الباب و أخذتا تنظران إلى داخل المنزل.

44.

a. Some of the Albanians had stopped work and **were looking** towards it.

b. قد توقف بعض الألبانيين عن العمل و أخذوا ينظرون باتجاهه.

45.

a. they swam opposite ways round the island and **began to explore** under the water.

b. أخذوا يسبحان في اتجاهين متعاكسين حول الجزيرة و أخذوا يكتشفان المنطقة تحت الماء.

46.

a. The two men sat back comfortably and **talked** together.

b. جلس الرجلان جلسة مريحة و هما يتبادلان الحديث.

47.

a. The men smiled and **looked** behind them.

b. ابتسم الرجال و هم ينظرون خلفهم.

48.

a. The two men picked up their bags and **walked** quickly forward.

b. فالتقط الرجلان حقبيتهما و تقدمتا من الرائد مسرعين.

APPENDIX THREE: Type Three of the Source Data

49.

a. I'll come and **join** you in a minute.

b. سأنضم إليك بعد دقائق.

50.

a. I'll go and **have** a look.

b. لألقي نظرة.

51.

a. He stayed in that position for ten minute and **never moved**.

b. بقي على هذا الوضع لمدة عشر دقائق دون حركة .

52.

a. He **took** the gun **from** his shoulder and sat down by the tree.

b. أنزل البندقية من على كتفه إلى الشجرة.

53.

a. He **reloaded** and aimed again.

b. أعاد تلقيم سلاحه من جديد.

54.

a. He kept the hand there and **spoke** quietly behind it.

b. أخذ يتحدث من ورائها بصوت منخفض.

55.

a. He **crept back** and went **outside** again.

b. فتسلل إلى الخارج مرة أخرى.

56.

a. The hand came up and **put** it through the whole into his mouth.

b. وضعه في فمه من خلال الثقب.

57.

a. Hammerstein left the country and **took the three men with him**.

b. لقد غادر هامرشتاين البلاد و معه الرجال الثلاثة .

58.

a. Colonel Johns **walked round** to Bond and **spread out** the map.

b. فتح بوند الخارطة بينما دار العقيد جونز حول المكتب.

59.

a. Bond rose on his hands and knees and **began to creep** forward **again**.

b عاود بوند زحفه إلى الأمام على يديه و ركبتيه .

60.

a. The girls shoot behind him and **held their hands over their ears.**

b وقفت الفتاتان و أيديهما على آذانهما .

61.

a. The three small men walked quickly back through the house and **left** by the front door.

b غادر الرجال الثلاثة بسرعة عبر المنزل مرة أخرى و من خلال الباب الأمامي .

62.

a. A white blind rolled up in one of the windows and answered him.

b جاءته الإجابة على الفور عندما رفعت ستارة بيضاء من إحدى النوافذ.

63.

a. They drove to the coast and **went in a motor boat to the wavekrest.**

b توجهوا إلى الشاطئ بالسيارة، و من ثم إلى الوايفكريست في زورق ذي محرك .

Résumé

La présente étude analyse la traduction de l'ellipse, en particulier l'ellipse du sujet de l'anglais vers l'arabe. Un corpus de textes narratifs parallèles constitue l'objet de cette étude. Celle-ci essaie de montrer si l'ellipse du sujet dans les phrases coordonnées en anglais est identique à celle des cas existant en arabe, autrement dit, vérifier la conformité ou non des différents cas d'ellipse du sujet quand on traduit un texte de l'anglais vers l'arabe. Il est indiqué que l'ellipse est l'un des éléments principaux constituant le concept de la cohésion textuelle. À cet égard, nous avons choisi d'indiquer l'aspect cohésif dans le corpus étudié.

Les traductions arabes sont classées en trois catégories. Premièrement, les cas incluant l'ellipse du sujet (88.53%). Deuxièmement, les cas dont le sujet n'est pas omis (08.65%). Un nombre de modèles répétés dans les traductions arabes a été détecté dans ces deux catégories, une importance spécifique est attribuée au sujet au moyen de ces modèles, c'est-à-dire, en focalisant sur son état ou son action. Dans la troisième catégorie (02.81%), aucun critère permettant de classer les traductions arabes parmi les deux premières catégories n'a été détecté.

Les résultats de l'étude révèlent que l'ellipse en anglais n'est pas toujours traduite en ellipse vers l'arabe et que ce phénomène a des spécificités dans chacune des deux langues. Les résultats indiquent aussi que l'omission des éléments linguistiques pour des raisons de cohésion n'est pas fortuite et montrent également l'importance des phénomènes linguistiques en traduction. La nécessité d'intégrer des cours sur ce genre de phénomène en traduction est vraiment pertinente car l'étudiant peut acquérir des outils importants pour la production des traductions marquées par la textualité. Cette étude peut servir de point de départ pour des études sur la traduction de l'ellipse du sujet et d'autres

éléments linguistiques dans d'autres genres de textes écrits ou oraux, de l'arabe vers l'anglais ou vice versa, ce qui peut ouvrir de nouvelles perspectives au futur pour la pratique et la théorie de la traduction.

ملخص

يعالج هذا البحث ظاهرة الحذف، وعلى وجه الخصوص حذف الفاعل في الجمل المعطوفة و ترجمتها من الإنجليزية إلى العربية. يعتمد هذا البحث أساسا على مدونات سردية متوازية تتضمن النصوص الأصلية باللغة الإنجليزية و ترجماتها إلى اللغة العربية، و قد تم اختيار دراسة هذا الجانب من ظاهرة الحذف لأن حذف الفاعل يتكرر بنسبة كبيرة في النصوص السردية باللغة الإنجليزية على عكس العناصر اللغوية الأخرى، لذلك حاولنا من خلال هذا البحث إبراز و دراسة الحالات التي يحذف فيها الفاعل و الحالات التي لا يحذف فيها الفاعل في اللغة العربية. و لأن الحذف من أهم العناصر الأساسية التي تكفل للنص اتساقه، فقد قمنا بتحديد مواطن الإتساق في الترجمات العربية عندما تقع علاقة ترابط بين العناصر اللغوية، فقد صنفت الترجمات العربية إلى ثلاث مجموعات: تتضمن المجموعة الأولى للترجمات العربية التي حذف الفاعل أعلى نسبة و تقدر بـ 88.53 % ، تليها المجموعة الثانية للترجمات العربية و تضم الحالات التي لم يحذف فيها الفاعل و تشكل نسبة 08.65 % ، و تجدر الإشارة إلى أنه قد تم تحديد عدد من النماذج المتكررة للترجمات العربية في هاتين المجموعتين، و التي يكتسي من خلالها الفاعل أهمية و ذلك بالتركيز على حاله أثناء القيام بالحدث أو بالتركيز على الحدث الذي قام به الفاعل ذاته. أما المجموعة الثالثة من الترجمات العربية فتشتمل على ترجمات مختلفة للجمل الإنجليزية المعطوفة لا تشترك في معيار معين يسمح بتصنيفها ضمن المجموعتين السابقتين، و هي تمثل أدنى نسبة من مجموع الجمل المعطوفة موضوع الدراسة بـ: 02.81%.

لقد تبين من خلال هذا البحث أن ظاهرة الحذف تعمل بشكل مختلف في اللغتين العربية و الإنجليزية و بالتالي فإن اتساق النصوص الإنجليزية و العربية يتم بطرق مختلفة تماما، كما أن الحذف ليس مجرد عملية اعتباطية بل لها ضوابطها التي تختلف هي الأخرى بين العربية و الإنجليزية. كما يبرز هذا البحث أهمية و عي المترجم بالظواهر اللغوية و أثرها في الترجمة، إذ أن المترجم لا يختزل ما يريد من محتوى النص الأصلي لأن ذلك يؤثر سلبا على اتساق الترجمة و بالتالي مضمونها. و يثير هذا البحث أهمية الظواهر اللغوية في الترجمة و ضرورة إدراج مقاييس في المقررات الخاصة بتدريس الترجمة تتناول هذه الظواهر للمساهمة في إكساب الطلبة الأدوات اللغوية اللازمة لتقديم ترجمات تتسم بمعيار النصية بطريقة واعية و ناجعة. و قد يفتح هذا البحث أيضا المجال لدراسة ترجمة ظاهرة حذف الفاعل و عناصر لغوية أخرى في أنواع أخرى من النصوص المكتوبة و الشفوية من العربية إلى الإنجليزية أو العكس بالعكس، و هو ما قد يسمح بفتح آفاق جديدة في تطبيقات الترجمة و نظرياتها مستقبلا.