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Unraveling Language in Literature: Narrative Sentence Parsing of the 'Throng of Bearded Men' and Its Literary Translation

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ABSTRACT

The overall purpose of this study is to analyze sentences that are devoted to the description of the 'throng of bearded men', i.e., the Puritans in the introductory chapter 'The Prison Door' from Hawthorne's *The Scarlet letter* (1850) (source text (ST)) as a literary text, from a linguistic point of view in order to find the grammatical features associated with these sentences and their language patterns. Furthermore, the study aims to examine Sidqi's translated sentences *from EL Shara EL Qurmozia* (1986) as part of a literary translation for Arab readers (i.e., target text (TT)). Both ST and TT sentences are parsed with a view to extracting grammatical features. ST parsing is based on Leech et al.'s (1982) model of parsing, while TT's parsing follows the system provided by EL Rajhi (1998). The method of analysis comprises two stages. These are (1) parsing of ST and TT and (2) comparison between them from a linguistic point of view. The focus is on extracting ST and TT syntactic features with the aim of providing findings related to both of syntactic structure and literary translation. The results of the study indicate that certain features are given in the sentences under scrutiny, such as passivization, distancing structurally related grammatical items, extraposition of clausal subject, among other features. In addition, the study provides the readers with concluding remarks to Sidqi's translations of the sentences based on the results obtained from the discussion of linguistic observations related to ST and that related to TT.

Keywords: Linguistic Features; Literary Language; Literary Translation; Sentences' Parsing

1. Introduction

According to Hall (2023), the use of language in producing meaning within literary texts can impart knowledge about everyday language use and also reveal the expressive potential of language as a whole. Thus, it is crucial to examine the language of literature[1]. Wellek and Warren view literature as a structure that combines form and content for "aesthetic purposes"[2]. It encompasses a collection of texts that carry ethical, aesthetic, cognitive, affective, social, historical, and existential values for individuals and institutions[3–5]. Therefore, translating literature is a challenging process. In other words, translating literary texts is a daunting task due to its unique features. This poses a challenge for translators, particularly in terms of selecting appropriate syntactic structures and style in the literary target text (TT) that can elicit a similar effect on TT readers as the original text had on the source text (ST) readers. Hence, the current study aims to uncover the intended meanings conveyed by the author through his choice of grammatical structures. It sheds light on the nature of literary texts in both English and Arabic, and enhances the literary translation process to ensure creativity and quality.

2. Objectives of the Study

The current research endeavors to examine the sentences dedicated to depicting the 'throng of bearded men', 'the founders of a new colony', 'the forefathers of Boston'. Apparently, these three phrases serve as elegant variations denoting the same thing in chapter one, titled "The Prison Door", of Hawthorne's masterpiece *The Scarlet Letter* (1850)[6]. The literary text conveys the source text through a variety of grammatical structures chosen by the author. Such choices dictate specific structures and interpretations of the text from a linguistic perspective. This study aims to show the readers these grammatical structures and to demonstrate the translator's ability to accurately observe and render linguistic and syntactic differences between the source language (SL) and the target language (TL). In order to achieve this objective, the researcher carries out deep linguistic analysis from the literary work mainly based on grammatical analysis of selected sentences following the method of parsing developed by Leech et al. (1982)[7]. Likewise, grammatical analysis is given from Sidqi's *EL Shara EL*[8] *Qurmozia*

(1986) as the target text based on the system of parsing given in *EL Rajhi (1998)*[9].

3. Research Questions

To achieve the goals of the study, the present study attempts to answer the following questions:

RQ1: How source text sentences are grammatically constructed by their author?

RQ2: How source text sentences are translated into the Arabic target text?

RQ3: Does the translator face difficulties in the translation of the literary text particularly from the point of view of syntactic structure?

4. Statement of Research Problem

This linguistic study gains its significance from the researcher's observation of a notable gap in linguistic research: while the original text (ST) contains richly detailed descriptions of the "throng of bearded men" and demonstrates remarkable stylistic complexity, there remains a surprising lack of scholarly attention devoted to analyzing these specific narrative sentences and their Arabic translations. The richness of ST and TT language requires in my opinion separate study. Thus, the current study investigates (1) the linguistic structures of source text (ST) as well as (2) the literary translation, i.e., TT from a formal point of view with especial focus on syntactic patterns that are extracted from deep syntactic analysis of SL and their translations in TL.

5. Review of Literature

5.1. Parsing Systems

Parsing process is defined as "the process of analysing sentences into their parts, or CONISTITUENTS". For English Syntax, the parsing of ST sentences follows the system of Leech et al.'s book *English Grammar for Today: A New Introduction* (1982). This book is divided into three parts. Part A, 'Introduction', which is meant to provide a reorientation and to seek a new appraisal of the value of grammar in present-day education. Part B, 'Analysis', can be regarded as the main part of the book since it presents a method for describing the grammatical structure of sentences. The third

part, part C, 'Applications', indicates how the method of analysis which is used in part B can be applied in the study of style in its broadest sense. The system of grammatical analysis in part B (the main part of the book) is influenced by the systematic grammar of Halliday (1973)[10], and also by Randolph Quirk et al., *A Grammar of Contemporary English* (1972)[11], and its adaptation in Quirk and Greenbaum, *A University Grammar of English* (1973) and Leech and Svartvik*, A Communicative Grammar of English* (1975). Leech et al. (1982) state the framework of their book as the one which has been widely employed in the study of English "by non-native speakers", "making informal use of modern developments in linguistics", but at the same time "not departing without good reason from traditional terms and categories which are to some extent a common cultural heritage of the Western world"[7]. This framework has been simplified and concised in order to meet the needs of present-day education, for example the term 'grammar' is used instead of using the term 'syntax'. It is used in a narrow sense to refer to "the rules for constructing sentences out of words"[7].

For Arabic I'rab, the parsing of TT sentences follows the system of EL Rajhi's book *Ketab EL TaTbeek EL Nahwi (1998)*[9]. This book is divided into two main sections. The first section is entitled "The Word" (الكلمة) and it focuses on grammatical analysis at the word level. It examines nouns, verbs, and particles in Arabic grammar. Furthermore, it covers inflection (I'rab إعراب) and word-level syntax. The second section of the book is entitled "The Sentence and Phrase" (الجملة وشبه الجملة) and it is divided into four chapters with the main aim of covering sentence structure and prepositional phrases. The section focuses on analyzing sentence types (nominal/jumla ismiyyah, verbal/jumla fi'liyyah) and it explores prepositional phrases (شبه الجملة) and their grammatical roles. The two main sections of the book are followed by appendices. EL Rajhi's (1998) work is considered as a pedagogical work which employs applied syntactic analysis to systematically deconstruct the functional variations of Arabic sentence structures (الجملة العربية). Empirical findings in grammatical pedagogy demonstrate that this usage-based methodology—when integrated with formal linguistic instruction—facilitates: (1) cognitive internalization of core Arabic sentence architecture (أصول الجملة), (2) systemic comprehension of its morphosyntactic governing principles (نظامها النحوي) , and (3) achievement of explicit

grammatical competence (إتقان النحو الواضح) through: pattern recognition of syntactic schemata and form-function mapping in authentic contexts[9]. This method of parsing is selected for the current study due to its conciseness as well as its simplicity in dealing with Arabic language.

One can say that the parsing methods of Leech et al. (1982) for English syntax and El Rajhi (1998) for Arabic I'rab introduce systematic analytical frameworks that strengthen literary translation by combining scientific linguistic analysis with aesthetic sensitivity[7, 9]. Leech et al.'s approach enables precise decomposition of English sentence structures, while El Rajhi's I'rab analysis preserves the intricate grammatical nuances and rhetorical devices inherent in Arabic texts. Furthermore, prior studies have not systematically applied these parsing models to Hawthorne's text or its Arabic translation. Thus, there is a gab in literary-translation research in this area which the current study's aim is to fill in.

5.2. Language of Literature, Stylistics and Literary Translation

Throughout its history, the term "literature" has been defined in various ways. According to Chapman, literature does not have "a single style" and can accommodate "any style or idiolect" found in language, and its distinctiveness lies in the way "familiar features" are used, rather than "intrinsic novelty"[12]. On the other hand, New argues that literature possesses "certain properties of literariness"[13]. As for Olsen, he believes that it is "the aesthetic properties of literary texts" that distinguish them from other works[14]. Brooks asserts that literature is inherently "rooted in language", as it is "a fine art" that relies on "medium, purpose, and design"[15]. Palmer sees literature as "an application of linguistic science" rather than the science itself, representing the "history and practice of written" language that "has become classical"[16]. In contrast, Sapir argues that the language of literature stands apart due to its "unusual significance"[17]. For Rauhala, literature is considered as "a cultural construct with an ontologically dualistic nature": it constitutes of both materiality and meanings that are given to it[18]. Pilkington views literature as "a system" that represents structures and related elements, enabling readers "to make sense of literary texts"[19]. For Luukka, various meanings are attributed to literature; thus, literature should be "understood very broadly"[20]. According to Wellek and War-

ren, literature is a structure that combines form and content "for aesthetic purposes"[2]. This view aligns with the focus of the current study on linguistic features derived from grammatical structures and their meanings.

Numerous studies emphasize that misinterpreting the original author's message in the source language can distort the aesthetic value of literary texts. Therefore, the process of literary translation is a challenging task for translators[21–30]. Literary translation requires careful consideration of its unique features in order to create the desired effect on the target reader. Additionally, for Riffaterre (1992), literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic choice of words, figures of speech (such as similes, metaphors, etc.), etc.[31]. Gutt (1991) emphasizes the importance of preserving the style of the original text when translating a literary work[32]. This broader stylistic dimension of communication is particularly significant in literary studies. Translators who specialize in literary translation devote significant attention to maintaining the stylistic properties of texts. Boase-Beier (2011) emphasizes the relationship between stylistics and translation, highlighting their central relevance[25]. Boase-Beier explains the relationship between stylistics and translation as they "are concerned with the fine linguistic detail of a text and how it can be seen as a reflection of a writer's textual choices and as the source of effects on readers"[33]. Both translation and stylistics share the ability to express the same ideas. Therefore, a relationship between literary translation and stylistics emerges.

According to Newmark (1988), translating a literary text involves analyzing the intentions of the literary text, the translator, and the reader, making it a challenging task[21]. A competent translator follows a series of cycles that include comprehension, analysis, synthesis, evaluation, and recreation[21]. Newmark (1988) suggests three phases for achieving effective literary translation: (1) identifying translation problems through literary text analysis, (2) implementing translation procedures to address these problems, and (3) evaluating the quality of the literary translation. Clearly, literary texts possess distinctive features such as diction, symbolism, imagery, sound devices like rhymes and rhythms, and linguistic devices such as alliteration, consonance, metaphors, similes, onomatopoeia, metonymies, oxymorons, and irony. Additionally, literature often employs allegory and various

symbols that competent translators need to comprehend both literally and figuratively. Translators should also be familiar with different translation strategies suitable for each genre of literature. For instance, translating poetry requires knowledge of meter and rhyme, while translating novels necessitates skill in translating metaphors, as they are important elements of literary style. Translating discourse prosody requires specific skills, knowledge, and cognitive abilities, enabling translators to understand the syntactic components of literary texts and the implied intended meanings created by the author. Furthermore, the cultural dimension of literary texts adds to the difficulties of translation. Enani argues that a "degree of cultural transformation" is necessary[34]. Competent translators of literary texts must possess bicultural competence. Khaled assumes that the main concern of translators of literary texts is "the encoded language and the messages between lines[30], the associations and shades of meanings in the original work of art and the stylistic features of the author and the SL culture". For Farghal and Almanna, "utmost care should be taken when handling collocations and idiomatic expressions" particularly in translating semantic features between English and Arabic[35]. To sum up, translating literary texts involves numerous challenges, including linguistic aspects, syntactic features, cultural dimensions, and the burden of transferring the meaning of the source language to target readers in literary translations.

6. Method of Analysis

The method of analysis employed in the current study involves two stages: (1) parsing of sentences from SL and from TL and (2) comparison between source text language and that of target text from a translational perspective. Stage 1 aims to extract the linguistic features employed in SL, from the parsing of the sentences (SL) as well as their translations into Arabic (TL). The total number of parsed sentences is three in SL and they follow the system of parsing employed by Leech et al.'s book (1982) which is influenced by several systems of parsing such as that given in M. A. K. Halliday (1973), and also Quirk et al. (1972), among other systems[7, 10, 11]. This grammatical method is selected for the current study as it provides concise method of parsing, while in TL, the parsing of the three sentences follows the system of parsing given in *EL Rajhi's book (1998)*[9]. This

system is selected for the current study due to its conciseness as well as its simplicity in dealing with Arabic language. The aim of the second stage is to see whether the translator is able\unable to observe and adequately manipulate linguistic differences between the SL and the TL.

7. Symbols Used in Parsing of Sentences from ST

Table 1 provides symbols, specifically form and function labels, used in the current study.

Table 1. Symbols Used in Parsing of Sentences from ST.

No.	Form				No.	Function	
	Symbol	**Meaning**	**Symbol**	**Meaning**		**Symbol**	**Meaning**
1.	**ACL**	Adverbial clause	**Cj**	Subordinating or coordinating conjunction	1.	**A**	Adverbials
2.	**NCL**	Noun clause	**SCL**	Subordinate clause	2.	**Mv**	Main verb
3.	**Aj**	Adjective	**CL**	Clause	3.	**Aux**	Auxiliary verb
4.	**NP**	Noun phrase	**PP**	Prepositional phrase	4.	**O**	Object
5.	**AjP**	Adjective phrase	**Gp**	Genitive phrase	5.	**C**	Complement
6.	**Av**	Adverb			6.	**P**	Predicator
7.	**p**	Preposition			7.	**H**	Head
8.	**PCL**	Prepositional clause	**N**	Noun	8.	**S**	Subject
9.	**AvP**	Adverb phrase	**RCL**	Relative clause	9.	**M**	(Pre- or post-) modifier
10.	**Ph**	Phrase	**-'s**	Genitive marker			
11.	**CCL**	Comparative clause	**d**	Determiner			
12.	**e**	Enumerator	**VP**	Verb phrase			
13.	**Se**	Sentence	**MCL**	Main clause			

8. Data

The data of the current study represents three narrative consecutive sentences that are mainly related to the 'throng of bearded men' from the introductory chapter 'The Prison Door' of *The Scarlet Letter* (1850) as the source text (ST) as well as their translations, also three sentences, from Sidqi's *EL Shara EL Qurmozia* (1986)[8], i.e., the target text (TT). These sentences are:

(1) from SL:

(1) A throng of bearded men, in sad-coloured garments and grey steeple-crowned hats, inter-mixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes. (2) The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognised it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison. (3) In accordance with this rule it may safely be assumed that the forefathers of Boston had built the first prison-house somewhere in the Vicinity of Cornhill, almost as seasonably as they marked out the first burial-ground, on Isaac Johnson's lot, and round about his grave, which subsequently became the nucleus of all the congregated sepulchres in the old churchyard of King's Chapel.

(2) from TL:

(1) جمع من رجال ملتحين في ثياب قاتمة حزينة وقبعات رمادية طويلة مخروطة، يختلطون بنساء منهن عارية الرأس س ومنهن من ترتدي قلنسوة، تجمعوا كلهم أ مام بناء خشبي له باب ثقيل من خشب السنديان تزينه مسامير كبيرة قوية لها رؤس ضخمه. (2) فقد رأى مؤسسو أول مستعمرة ـ مهما يكن من أمر المشروع الذي كانوا يزعمون تنفيذه بادئ بدء لدنيا مثالية للفضيلة البشرية وسعادتها ـ أن من الضروريات الهامة التي لا غني لهم عنها تخصيص موقع من الأرض البكر لمقبرة و موقع اخر لسجن. (3) وعلي هذا الاعتبار يمكننا القول في طمأنينة بأن أباء ((بوسطن)) الأوائل شيدوا أول سجن في مكان ما حول ((كورنهيل)), وعلي وجه التقريب في الوقت عينه الذي رسموا فيه حدود المقبرة عندما دفنوا ((اسحاق جونسون)) وجعلوا قبره نواة للقبور الأخرى المحتشدة في ساحة الكنيسة القديمة المسماة ((قاعه الملك)).

Transliteration of the three sentences following IPA symbols:

1- [ʤamʕ min riʤal mʊlthi:n fi θi:ab qa:timaħ ħazi:naħ wa qabʕa:t rama:di:ja ħawi:laħ mʊxrʊ:ʧaħ, jaχtaliʧu:n bɪnisa:ʔ mɪnha:n ʕa:rija ħ arʔa:s wa mɪnha:n mɪn tarɪddi qʊlnsu:waħ, tɪʤmaʕu: kʊlluhum ʔama:ma: bɪna:ʔ χʊʃabi:ɪ lahu: ba:b θaqi:l mɪn χʊʃab as-sɪndi:an tazɪjnu: masa:mir kabi:raħ qawi:jaħ laha: raʔu:s ðʊxmaħ.] **2-** [fa qad raʔa:

muʔassisu: ʔawal mʊstaʕmiraħ - mahma: yakun min ʔamr al-mashruʕ al-ʔadhi: ka:nʊ: yazʕumʊ:n tanfi:zuhu: ba:diʔ bidʔ li-dunya: miθa:lijaħ lıl-faðilaħ al-basharijaħ wa saʕa:datiha: - ʔan min að-ðʊru:rija:t al-ha:maħ alati: la: ɣani: lahum ʕanha: taχsi:ʔ muwaqʕ min al-ʔarð al-bikr li-maqbaraħ wa muwaqʕ ʔaxar li-sidʒn.] 3- [waʕalai ha:ða alʔiʕtiba:r jımken:a: alqawl fı tˤama:nīna biʔan ʔaba:ʔ bo:sṭn alʔawwa:ʔel ʃajdū:ʔa ʔawwal sijn fı maka:n ma: ħawl kornhil, waʕalai wadʒh attaqri:b fı al-waqt ʕajnahu að:ī rasmū fīħ ḥudūd al maqbara ʕendama: dafnū:ʔa ʔisħa:q dʒohnson wadʒaʕlū:ʔa qabrah nawa:ʔah

lılqubūr alʔuχra: almuħtaʃidda fī sa:ħat alkani:sat alqadi:mah almusam:a: qa:ʕat almalik].

(See **Appendix A Table A1** for *List of IPA Symbols*.)

9. Data Analysis, Results and Discussion

Figure 1 is the parsing of the first sentence devoted to the 'throng of bearded men' in ST:
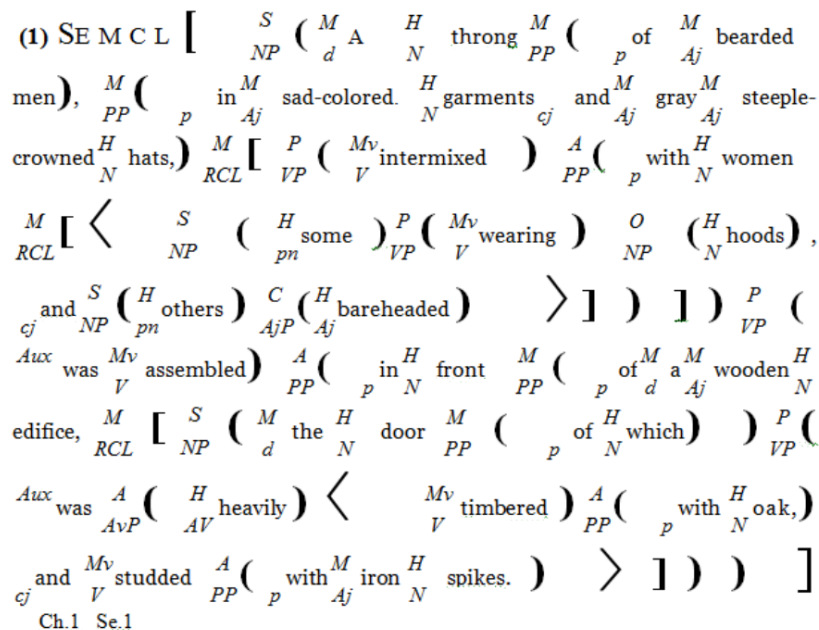
Figure 1. ST.

TT's sentence (Sidqi[8]):

جمع من رجال ملتحين في ثياب قاتمة حزينة وقبعات رمادية طويلة مخروطة، يختلطون بنساء منهن عارية الرأس س ومنهن من ترتدي قلنسوة، تجمعوا كلهم أ مام بناء خشبي له باب ثقيل من خشب السنديان تزينه مسامير كبيرة قوية لها رؤس ضخمه.

(See the transliteration of sentence one above in the section entitled *Data* and see **Appendix B Table A2** for *Arabic Parsing of Sentence One*.)

1. Formal observations for ST's sentence

1- From ST parsing, the process of distancing structurally related items can be seen. This ST syntactic process of distancing the head of the subject "throng" from its predicator "was assembled" with three postmodifying structures that can be described as being hierarchal in complexity (because of their syntactic structures) highlights and sheds light on the gravity of the first situation in the novel and thus extract-

ing from the reader a strong inference of the blackness and gloomy of the whole story. An important question should be posed here: that is, what are the syntactic structures of those hierarchal post modifying structures? The answer to this question can be that: the first postmodifying structure of the head of the main subject "throng" is a simple prepositional phrase, the head of which is modified with one simple connotative adjective "bearded" that creates a kind of emotional association, on the part of the reader, with religion. As for the second prepositional phrase, it differs from its preceding in the idea of the degree of complexity since it contains in its

syntactic structure a coordinating conjunction "and" which combines two equal noun phrases in the position, rank, and power; and each one of them contains a head. The first head noun "garments" is premodified with a compound adjective "sad-colored", while the head noun "hats" of the second noun phrase is permodified with two modifiers the first of which is the simple adjective "gray" and the second is the compound adjective "steeple-crowned". The third modifier is a relative clause consisting of a predicator and an adverb, the latter includes an embedding relative clause that functions as a post modifier of the head noun "women" in the prepositional phrase. The postmodifiers of the head of the main subject "throng" are responsible for creating suspense and dramatic effect on the part of the readers since they move from simplicity (of structure) to complexity with flexibility; this flexibility resulted from the balanced and neat arrangement of syntactic structure. Thus, it can be concluded that the three modifiers, of the head of the main subject, are hierarchal in their complexity; even the modifiers used inside these three modifiers are hierarchal in syntactic complexity.

2- The syntactic pattern of the source text sentence is Subject. Predicator. Adverb. [S P A], that is an unmarked pattern, since it is normal grammatical structure in English, but what is distinguished is the complexity of the structure of S and A. This reflects the author's interest in the subject of the sentence. In other words, the author is concerned with **who** performed the action, i.e., the subject of the sentence (S), and **where** the action took place (A).

3- The use of the passive voice in the introductory ST sentence of the chapter implies severe criticism of "the throng of bearded men" as it reflects that they were assembled only to witness Hester's punishment but not to take part in decision-making. The verb "assemble" in the passive voice can be said to be used as an adjective which describes a status rather than dynamic verb which describes dynamism.

4- In systematic Function linguistics (SFL) which is pioneered by M. A. K. Halliday, the verb "was assembled" can be described as material process in passive voice. Obviously, the subject "A throng of bearded men" is the done-to or the goal of the material passive process "was assembled". The real actor, i.e., the doer of the action is omitted because the structure of the sentence is passive, to be specific, short passive, in which the by-phrase is omitted. In passive voice, the by-phrase is the actor (doer) of the material process. So,

one can conclude that Hawthorne's introductory sentence is short passive. Additionally, the main aim of selecting this grammatical pattern is to imply sever criticism for "the throng of bearded men" who attends only to witness Hester's punishment without taking an action.

5- The choice of lexis in the ST is significant and it reflects the author's aim of drawing the reader's attention to the darkness of *The Scarlet Letter*, i.e., it establishes the gloomy mood of the story, so that he/she can mingle with this gloomy mood and respond to it the way that the author wants. The concept of choice is an important concept in grammar, particularly in SFL. The core concepts of SFL are two concepts that are related to language[36]. The first one considers language as functional. As for the second concept, it views language as meaning-making[37]. The first concept refers to the idea that understanding a language entails understanding (1) how people use the language, particularly in specific context and (2) how it is structured for use[38]. The second concept refers to the idea that speakers and writers have a systematic choice in a particular context[38]. In other words, the context of a situation is related to the meaning-making choice. This is illustrated by Nagao who gives the following example: "when writing an email message to a friend, person A chooses particular lexicogrammatical functions, which are different from those used when the same person writes an email message to inquire about a job"[36]. A whole chapter is given by Halliday (2013) that is mainly devoted to the concept of choice and its relationship with meaning in language[39]. Choice relates to the idea that language system is a rich source that provides language user with "a set of options to choose from", e.g., the choice between an interrogative form or an imperative form to get someone else to perform or do something[40]. It must be noted that the choice on the part of the speaker or writer between these options "will be meaningful, whether or not they are made consciously"[40].

2. Formal observations for TT's sentence

1- Sidqi keeps the same syntactic structure of Hawthorne's sentence in the translation of the introductory sentence. This means that the translator does not divide Hawthorne's complex sentence into a number of simple sentences. By doing that, the translator keeps the originality of the style of the literary work. However, the translator does not use passive voice in TT as the ST. Not using passive voice on the part of Sidqi (i.e., in translation) implies that the

"throng of bearded men" are responsible of their actions and that they gathered in front of the door of the jail by their own free will. This is not reflected in ST's syntactic structure.

2- The translator adds "كلهم" [klhm] (all of them) which does not exist in Hawthorne's sentence. One can assume that the meaning is clear without it. So, it can be elided.

3- Both of the two sentences (Sidqi's and Hawthorne's sentence) have the same grammatical structure (S P A). However, the structure in ST is passive voice: the grammatical pattern is S PA, but the voice is passive. In Arabic language, it is preferable to keep the verb (P) at the beginning of the sentence followed by the subject (s). An adaptation of the Arabic sentence will render it as follows:

<u>تجمع</u> حشد من رجال ملتحين في ثياب قاتمة حزينة و قبعات رمادية طويلة مخروطة، يختلطون بنساء منهن عارية الرأ س ومنهن من ترتدي قلنسوة، أ مام بناء خشبي له باب ثقيل من خشب السنديان تزينه مسامير كبيرة قوية لها رؤس ضخمه.

[tadʒamʕu ħaʃd min ridʒal mʊltħi:n fī θi:ab qa:tima ħazi:na wa qubʕa:t ramadi:ja ṭawi:la muxrʊ:ṭa, jaxtaliṭu:n bınısa:ʔ minhun ʕa:rija ar-raʔs wa minhun man tartadī qʊlnsu:wa, ʔama:ma bına:ʔ χuʃbī lahu: ba:b θaqīl min χuʃb as-sındi:a:n tazīnuhu: masa:mi:r kabīra qa:wi:ja laha: ruʔus ðıxma.] (Translation is mine)

This structure seems more fluent in Arabic. However, in my opinion, Sidqi tries to keep the structure of the source language. The translator translates not only the meaning, but also the structure of Hawthorne's language. The translator even keeps the same punctuation. However, the translator does not keep the same voice, i.e., passive voice of the verb "was assembled". The translator transforms the passive voice of ST into active one in TT.

Another possible translation of TT, in which one can keep the passive voice of the ST:

<u>جُمع</u> حشد من رجال ملتحين في ثياب قاتمة حزينة و قبعات رمادية طويلة مخروطة، يختلطون بنساء منهن عارية الرأس ومنهن من ترتدي قلنسوة، أ مام بناء خشبي له باب ثقيل من خشب السنديان تزينه مسامير كبيرة قوية لها رؤس ضخمه.

[ʔudʒamaʕu ħaʃd min ridʒal mʊltħi:n fī θi:ab qa:tima ħazi:na wa qubʕa:t ramadi:ja ṭawi:la muxrʊ:ṭa, jaxtaliṭu:n bınısa:ʔ minhun ʕa:rija ar-raʔs wa minhun man tartadī qʊlnsu:wa, ʔama:ma bına:ʔ χuʃbī lahu: ba:b θaqīl min χuʃb as-sındi:a:n tazīnuhu: masa:mi:r kabīra qa:wi:ja laha: ruʔus ðıxma.] (Translation is mine)

Here, in the above given possible translation of Hawthorne's sentence, the short passive is kept (as there is no by-phrase).

4- The use of adjectives, as well as the choice of lexis, is significant as they all reflect the gloomy mood of the introductory sentence of the novel. As shown in the Arabic parsing of Sidqi's TT given above.

Figure 2 is the parsing of the second sentence in ST:

Figure 2. ST.

TT's sentence (Sidqi[8]):

<div dir="rtl">

فقد رأى مؤسسو أول مستعمرة ـ مهما يكن من أمر المشروع الذي كانوا يزعمون تنفيذه بادئ بدء لدنيا مثالية للفضيلة البشرية وسعادتهاـ أن من الضروريات الهامة التي لا غني لهم عنها تخصيص موقع من الأرض البكر لمقبرة و موقع اخر لسجن.

</div>

(See the transliteration of sentence two above in the section entitled Data and see **Appendix B Table A3** for *Arabic Parsing of Sentence Two.*)

1. Formal observations for ST's sentence

1- ST employment of the prepositional phrase "of a new colony" as a post modifier of the head noun of the subject "founders" results in distancing the head of the subject from its predicator in the syntactic structure of the sentence. Moreover, further distancing (of the head of the subject from its predicator) is created by the author's choice of adding a long parenthetical clause "whatever Utopia of human virtue and happiness they might originally project". This distancing of syntactically related items (i.e., subject and its predicator) creates a sense of suspense as well as a kind of dramatic effect on the part of the reader. The syntactic structure choice, on the part of the author, in ST allows for the idea of keeping the readers alert to the end of the sentence. Consequently, one can assert that the grammatical structure in this sentence of ST is effective.

2- The grammatical pattern of the sentence, as shown, creates a sense of condemnation of the founders of Boston. In other words, the syntactic structure and the arrangement of phrases and clauses unmask Hawthorne's criticism of the Puritan society. The founders of Boston believe that man is not worth living in an ideal world or in a utopian settlement of virtue and happiness, because he is sinful and imperfect by nature, therefore; he is doomed to confront actual or spiritual death symbolized by the cemetery and the prison. From this point, the founders of Boston realized that they were in bad need of a cemetery and a prison. The parenthetical clause "whatever Utopia of human virtue and happiness they might originally project" occurs between the post-modifying phrase of the head of the subject and its predicator to criticize the founders of the new colony. It also reflects the contrast between what they want to do: a creation of utopian world, and what, really, they did: a cemetery and a prison. The Puritan society is characterized by excessive bigotry and intolerance, instead of love and sympathy. The close analysis of the syntactic structure of the sentence unravels what Hawthorne wants to say about the beliefs of the Puritans.

3- From the parsing given above, one can provide the readers with the main syntactic pattern of ST. It is **Complex S P A O A Complex Co**; thus the ST sentence contains six main syntactic elements.

2. Formal observations for TT's sentence

1- Unlike the grammatical structure of the first sentence, the translator's second sentence structure reflects the use of Arabic rules that keep the verb at the beginning of the sentence before the subject instead of being after it as in the English language. This choice of grammatical structure is preferable in Arabic language.

2- The use of this pattern allows the translator to insert the parenthetical structure " مهما يكن من أمر المشروع الذي كانوا يزعمون تنفيذه بادئ بدء لدنيا مثالية للفضيلة البشرية و سعادتها " [mahma: yakun min ʔamr al-mashruʕ al-ʔadhi: ka:nʊ yazʕumʊ:n tanfi:zuhu: ba:diʔ bidʔ li-dunya: miθa:lijaħlɪl-faðilaħ al-basharijaħ wa saʕa:datiha] smoothly without making an interruption to the reader's ideas because the verb is followed immediately by its subject.

3- By keeping the complexity of Hawthorne's sentence, the translator provides the reader with authentic translation of ST.

4- The translator's choice of these two words " بدء بادئ" /ba:.diʔ bada?/ is a kind of repetition, so it is preferable to say: في البدايه /fi: al.bada:jah/.

This type of repetition can be regarded as unnecessary repetition that is related to semantic redundancy which is non functional and should be eliminated. According to Farghal and Shunnaq, non-functional semantic redundancy can be defined as "the unmotivated use" of additional formal components in the formulation of a given meaning[41]. Obviously, this is something extra to the meaning without benefit for the meaning. So, it refers to اللفظ علي المعني بدون فائده /ʔi.tˤa:.la: zi.ja:.da al.lafð ̣ ʕa.li: al.maʕ.ni: bi.du:n fa:.i.da/.

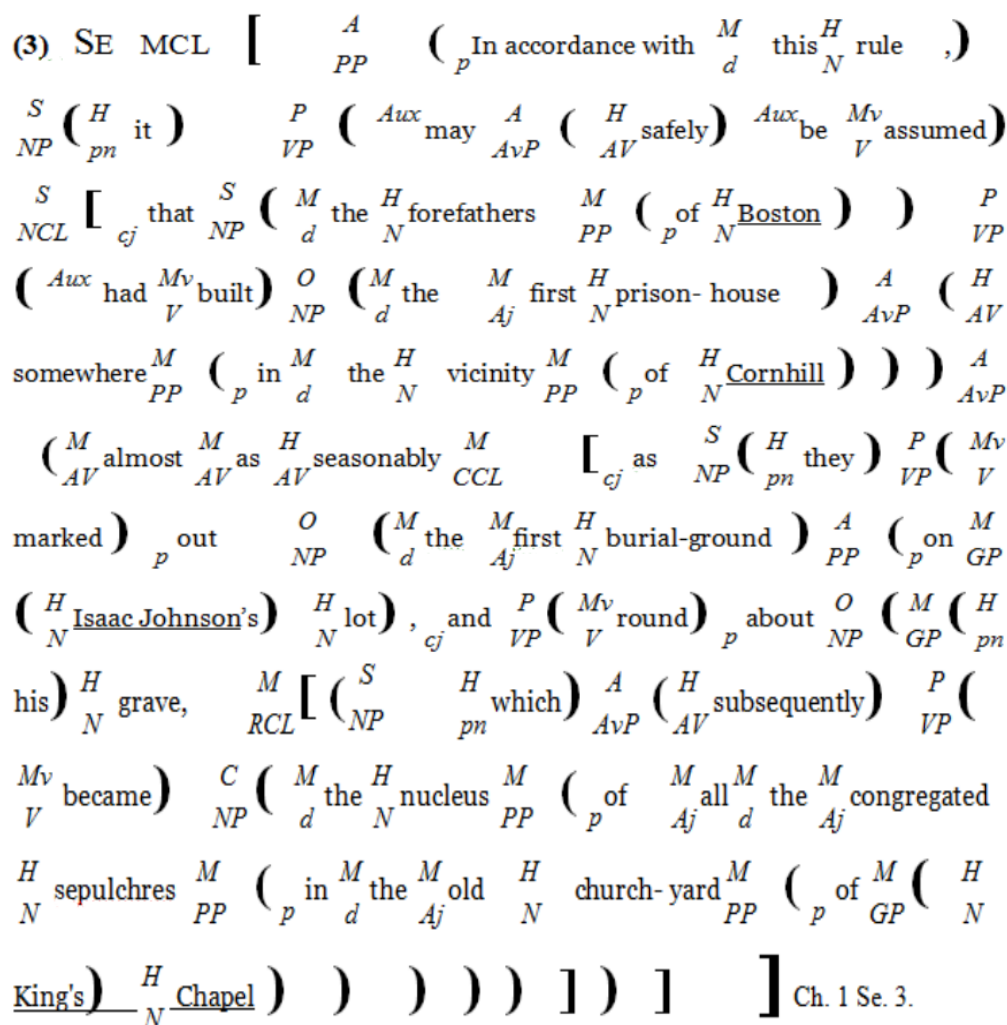**Figure 3** is the parsing of the third sentence in ST:

Figure 3. ST.

Sidqi's translation (Sidqi [8]):

<div dir="rtl">

وعلى هذا الاعتبار يمكننا القول في طمأنينة بأن أباء الأوائل ((بوسطن)) الأوائل شيدوا أول سجن في مكان ما حول ((كورنهيل)), وعلى وجه التقريب في الوقت عينه الذي رسموا فيه حدود المقبرة عندما دفنوا ((اسحاق جونسون)) وجعلوا قبره نواة للقبور الأخرى المحتشدة في ساحة الكنيسة القديمة المسماة ((قاعه الملك)).

</div>

(See the transliteration of sentence three above in the section entitled Data and see **Appendix B Table A4** for *Arabic Parsing of Sentence Three.*)

1. Formal observations for ST's sentence

1- From the parsing of ST, the use of extraposition of clausal subject is obvious as a grammatical feature employed by the author. This grammatical feature goes with the principle of end weight, with the main aim of asserting the safety of the assumption given in the sentence. The parsing of the sentence also shows the fronting of the adverb "safely" with the main aim of bringing it into focus and; thus, emphasizing the same piece of information which is the safety of the assumption. Therefore, the aim of delaying the deep subject in the syntactic structure is to assert the fronted adverb. At the same time, the complexity of the syntactic structure of the subject reflects and goes with the complexity of the Puritans' social vision. From the very beginning of the novel, Hawthorne delineates the drawbacks of the Puritans and the puritan society. Because, according to Kaul [42], Hawthorne believes that:

The professed idealism of seventeenth-century Americans was finally irrelevant to their practical accomplishment. They were to be admired more for their driving and successful energy. Their purpose—the purpose to which they

applied this energy—was not to establish a Commonwealth of brotherly love. It was to build edifices, of law and order as well as stone and mortar—the former more repressive than the ones they had left behind, the latter seeking to rival the remembered splendor of England, and both using the modes and materials of the old world.

Thus, the complex syntactic structure of the subject of the ST sentence reflects the complexity of the Puritans' social vision.

2- From the parsing given above, one can summarize the main syntactic pattern employed by the author in SL which is **A S P A (real complex) S.**

3- The proper nouns in the sentence, such as "Boston", "Cornhill", "Isaac Johnson", and "King's Hall", refer to specific names of places and people employed by the author.

2. Formal observations for TT's sentence

1- The TT's sentence structure is complex similar to ST's structure and contains multiple clauses. It shows a combination of nominal and verbal phrases, as well as sub-ordinate clauses.

2- It contains the Arabic particle " بأن " /bʔn/, which introduces a subordinate clause and is a translation of ST's "that".

3- The translator's translation keeps both syntactic and semantic structure of Hawthorne's sentence. Accordingly, the translation maintains the meaning as well as the style of ST sentence. The translator provides the reader with authentic translation of ST's sentence either in meaning or style.

10. Conclusions

Based on the analysis of sentences that are related to the description of the 'throng of bearded men', 'the founders of a new colony', 'the forefathers of Boston', it can be concluded that ST's sentences have specific grammatical features that are responsible for creating specific effect on the readers. **Table 2** summarizes the main grammatical features associated with these sentences:

Table 2. Grammatical Features Associated with the 'Throng of Bearded Men'.

Sentences	Type	Grammatical Features	Effect Created by the Choice of Grammatical Feature
Sentence 1	Complex Sentence	Distancing the head of the subject "throng" from its predicator "was assembled"	This syntactic structure sheds light on the gravity of the first situation in the novel and thus extracting from the reader a strong inference of the blackness and gloomy of the whole story.
		The use of short passive	It implies severe criticism of Puritans as it reflects that they were assembled only to witness Hester's punishment but not to take part in decision-making.
		Significant use of lexis	The choice of lexis, e.g., "sad-coloured garments", "grey steeple-crowned hats" provides the readers with the gloomy atmosphere in the ST and it reflects the darkness of The Scarlet Letter, i.e., it establishes the gloomy mood of the story.
Sentence 2	Complex Sentence	Distancing of syntactically related items (i.e., subject and its predicator)	It creates a sense of suspense as well as a kind of dramatic effect on the part of the reader. Furthermore, it allows for the idea of keeping the readers alert to the end of the sentence.
		Use of Parenthetical clause	The parenthetical clause "whatever Utopia of human virtue and happiness they might originally project" occurs between the post-modifying phrase of the head of the subject and its predicator to criticize the founders of the new colony. It also reflects the contrast between what they want to do: a creation of utopian world, and what, really, they did: a cemetery and a prison.
Sentence 3	Complex Sentence	Use of complex syntactic structure for the subject	The complex syntactic structure of the subject of the ST sentence reflects the complexity of the Puritans' social vision (i.e., the complexity of the syntactic structure of the subject reflects and goes with the complexity of the Puritans' social vision)
		Use of extraposition of clausal subject	This grammatical feature goes with the principle of end weight, with the main aim of asserting the safety of the assumption given in the sentence.
		Fronting of the adverb "safely"	Its main aim is to bring it into focus. Furthermore, by fronting the adverb thus, emphasizing the same piece of information which is the safety of the assumption. Therefore, the aim of delaying the deep subject in the grammatical structure is to assert the fronted adverb.

The results obtained from the discussion of formal and grammatical observations related to TT's sentences indicate that:

(1) Sidqi keeps the complexity of the syntactic structure of ST's sentences in TT's sentences as shown in the Arabic parsing.

(2) Sidqi's translation successfully maintains both the syntactic and semantic structure of Hawthorne's sentence, ensuring that the meaning and style of the source text are faithfully conveyed. This commitment to authenticity is commendable and provides readers with an authentic experience.

(3) Some formal as well as grammatical observations related to grammatical structures of sentences can be seen in TL.

(4) These formal/grammatical observations should be taken into consideration by translators who work with literary texts as the focus of the current study is within the context of literary translation.

(5) They (formal/grammatical observations) include: (a) the importance of avoiding the feature of non-functional semantic redundancy as it does not add to the given meaning of ST; (b) the necessity of employing precise translation of ST represented by selecting precise equivalents even in choice of voice to TT and it is suggested that the translator should add footnotes including precise equivalents/ literal translation to the target reader (in case that the selection of words are not precise, i.e., it is general) in order to provide authentic translation to the TR; and (c) the importance of understanding the implied meaning given by the grammatical structures created by the writer, for example, the use of short passive in the introductory sentence in the novel implies severe criticism of the 'throng of bearded men' as it reflects that they were assembled only to witness Hester's punishment but not to take part in decision-making. Not using passive, specifically short passive on the part of the translator implies that the Puritans took responsibility for their actions and gathered willingly in front of the jail.

The above-mentioned points can be considered as concluding remarks to TT's sentences that are devoted to the "throng of bearded men', 'the founders of a new colony', 'the forefathers of Boston' in chapter one 'The Prison Door' of Hawthorne's masterpiece *The Scarlet Letter* (1850).

Understanding grammatical structures of literary texts unravels the intended meanings that authors want to create for their readers. However, literary translation is a daunting task as it challenges translators, particularly, based on the current study's results, from the point of view of selecting appropriate syntactic structures (as well as appropriate style) in literary TT that can leave similar effect on TT readers as of that created by the literary source text (on the ST reader).

It is recommended for further studies that deal with literary translation to analyze different literary texts from linguistic point of view with especial focus on various syntactic and stylistic features related to SL as well as TL with the main aim of providing some practical rules for challenges and problems arising during literary translation process. That is mainly to guarantee both the creativity and quality of TT, i.e., literary translation.

Literary translation is a rich topic yet to be investigated with different theoretical frameworks, with different methodologies, as well as with different literary texts. In all cases, the aim is to provide some insight into the nature of literary texts in English (as well as in Arabic) and to enhance the process of literary translation which, together guarantee creativity and quality of translation.

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Conflicts of Interest

The author declares no conflict of interest.

Appendix A

Table A1. List of IPA Symbols.

Consonants			
1.	ب [b]:		Voiced bilabial plosive (as in "bat").
2.	ت [t]:		Voiceless dental plosive (as in "top").
3.	ث [θ] :		Voiceless dental fricative (as in "think").
4.	ج [ʤ] :		Voiced postalveolar affricate (as in "judge").
5.	ح [ħ] :		Voiceless pharyngeal fricative.
6.	خ [χ] :		Voiceless uvular fricative (similar to "loch" in Scottish English).
7.	د [d] :		Voiced dental plosive (as in "dog").
8.	ذ [ð] :		Voiced dental fricative (as in "this").
9.	ر [r] :		Voiced alveolar trill or tap (rolled "r").
10.	ز [z] :		Voiced dental/alveolar sibilant (as in "zoo").
11.	س [s] :		Voiceless alveolar sibilant (as in "say").
12.	ش [ʃ] :		Voiceless postalveolar fricative (as in "shy").
13.	ص [sˤ] :		Voiceless alveolar sibilant, emphatic (pharyngealized).
14.	ض [dˤ] :		Voiced dental plosive, emphatic (pharyngealized).
15.	ط [tˤ] :		Voiceless dental plosive, emphatic (pharyngealized).
16.	ظ [ðˤ] :		Voiced dental fricative, emphatic (pharyngealized).
17.	ع [ʕ] :		Voiced pharyngeal fricative.
18.	غ [ɣ] :		Voiced velar fricative.
19.	ف [f] :		Voiceless labiodental fricative (as in "fine").
20.	ق [q] :		Voiceless uvular plosive.
21.	ك [k] :		Voiceless velar plosive (as in "king").
22.	ل [l] :		Voiced alveolar lateral approximant (as in "left").
23.	م [m] :		Voiced bilabial nasal (as in "man").
24.	ن [n] :		Voiced dental/alveolar nasal (as in "nose").
25.	ـه [h] :		Voiceless glottal fricative (as in "hat").
26.	و [w] :		Voiced labio-velar approximant (as in "win").
27.	ي [j] :		Voiced palatal approximant (as in "yes").
Long Vowels			
1.	ا [aː] :		Long low central unrounded vowel (as in "father").
2.	و [uː] :		Long high back rounded vowel (as in "food").
3.	ي [iː] :		Long high front unrounded vowel (as in "seen").
Short Vowels			
1.	◌َ [a] :		Short low central unrounded vowel (similar to "a" in "bat").
2.	◌ُ [u] :		Short high back rounded vowel (similar to "oo" in "book").
3.	◌ِ [i] :		Short high front unrounded vowel (similar to "i" in "sit").
Other Symbols			
1.	ء [ʔ]:		Glottal stop (sound produced by blocking airflow in the vocal tract).

Appendix B

The below tables provide the readers with parsing of TT's sentences in the study:

Table A2. Arabic Parsing of Sentence One.

تسلسل / tslsl	الكلمه / ?alklmh	الاعراب / ?al?Sr?ab
1-	جمع: dʒmʕ	مبتدأ مرفوع بالضمة الظاهرة علي أخره. mbtd? mrfwʕ b?aldˤmh ?alðˤ?ahrh ʕlj ?χrh
2-	من : mn	حرف جر مبني علي السكون لامحل له من الأعراب. ħrf dʒr mbnj ʕlj ?alskwn l?amħl lh mn ?al?ʕr?ab
3-	رجال : rdʒal	اسم مجرور بالكسرة الظاهرة علي اخره , والجار والمجرور متعلق بمحذوف خبر. ?asm mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh , w?aldʒar w?almdʒrwr mtʕlq bmħðwf χbr
4-	ملتحين : mltħjn	حال منصوب بالياء لانه جمع مذكر سالم. ħ?al mnsˤwb b?alj?a? l?anh dʒmʕ mðkr s?alm
5-	في : fj	حرف جر مبني علي السكون لامحل له من الاعراب. ħrf dʒr mbnj ʕlj ?alskwn l?amħl lh mn ?al?ʕr?ab
6-	ثياب : θj?ab	اسم مجرور بالكسرة الظاهرة علي اخره , والجار والمجرور متعلق بمحذوف خبر. ?asm mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh , w?aldʒar w?almdʒrwr mtʕlq bmħðwf χbr
7-	قاتمة : q?atmh	نعت مجرور بالكسرة الظاهرة علي اخره. nʕt mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh
8-	حزينة : ħzjnh	نعت ثان مجرور بالكسرة الظاهرة علي اخره. nʕt θ?an mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh
9-	و : w	حرف عطف مبني علي الفتح لامحل له من الاعراب. ħrf ʕtˤf mbnj ʕlj ?alftħ l?amħl lh mn ?al?ʕr?ab
10-	قبعات : qbʕ?at	معطوف مجرور بالكسرة الظاهرة علي اخره. mʕtˤwf mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh
11-	رمادية : rm?adjh	نعت مجرور بالكسرة الظاهرة علي اخره. nʕt mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh
12-	طويلة : tˤwjlh	نعت ثان مجرور بالكسرة الظاهرة علي اخره. nʕt θ?an mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh
13-	مخروطة : mχrwtˤh	نعت ثالث مجرور بالكسرة الظاهرة علي اخره. nʕt θ?alθ mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh
14-	يختلطون : jχtltˤwn	فعل مضارع مرفوع بثبوت النون لانه من الافعال الخمسة , "ون" واوا الجماعة ضمير متصل مبني علي الضم في محل رفع فاعل , الجملة الفعلية من الفعل والفاعل في محل رفع "خبر المبتدأ". fʕl mdˤarʕ mrfwʕ bθbwt ?alnwn l?anh mn ?al?afʕal ?alχmsh "wn" w?aw?a ?aldʒmʕaʕh dˤmjr mtsˤl mbnj ʕlj ?aldˤm fj mħl rfʕ f?aʕl ?aldʒmlh ?alfʕljh mn ?alfʕl w?alf?aʕl fj mħl rfʕ "χbr ?almbtd?"
15-	بنساء : bns?a?	"الباء" حرف جر مبني لامحل له من الاعراب. "?alb?a?" ħrf dʒr mbnj l?amħl lh mn ?al?ʕr?ab
16-	"نساء " ns?a?	اسم مجرور وعلامة جره الكسرة الظاهرة علي اخره. ?asm mdʒrwr wʕl?amh dʒrh ?alksrh ?alðˤ?ahrh ʕlj ?aχrh mʕs?
17-	منهن : mnhn	"من"حرف جر مبني علي السكون لا محل له من الاعراب , "هن " ضمير متصل مبني علي السكون في محل جر اسم مجرور. "mn"ħrf dʒr mbnj ʕlj ?alskwn l?a mħl lh mn ?al?ʕr?ab , "hn " dˤmjr mtsˤl mbnj ʕlj ?alskwn fj mħl dʒr ?asm mdʒrwr
18-	عارية : ʕ?arjh	مبتدأ مؤخر مرفوع بالضمة الظاهرة علي اخره. mbtd? m?χr mrfwʕ b?aldˤmh ?alðˤ?ahrh ʕlj ?aχrh
19-	الرأس : ?alr?s :	مضاف إليه مجرور بالكسرة الظاهرة علي اخره. mdˤ?af ?ljh mdʒrwr b?alksrh ?alðˤ?ahrh ʕlj ?aχrh
20-	و : w	حرف استئناف مبني علي الفتح لا محل له من الاعراب. ħrf ?ast?n?af mbnj ʕlj ?alftħ l?a mħl lh mn ?al?ʕr?ab
21-	منهن : mnhn	"من" حرف جر مبني علي السكون لا محل له من الاعراب , " هن " ضمير متصل مبني علي السكون في محل جر اسم مجرور متعلق بمحذوف خبر مقدم. "mn" ħrf dʒr mbnj ʕlj ?alskwn l?a mħl lh mn ?al?ʕr?ab , " hn " dˤmjr mtsˤl

Table A2. *Cont.*

mbnj ʕlj ?alskwn fj mħl dʒr ?asm mdʒrwr mtʕlq bmħðwf χbr mqdm

الاعراب	الكلمه	تسلسل
اسم موصول مبني علي السكون في محل رفع مبتدأ مؤخر. ?asm mwsˤwl mbnj ʕlj ?alskwn fj mħl rfʕ mbtd? m?χr	من : mn	22-
فعل مضارع مرفوع بالضمة المقدرة منع من ظهورها الثقل, الفاعل ضمير مستتر تقديره "هي ". fʕl mdˤ?arʕ mrfwʕ b?aldˤmh ?almqdrh mnʕ mn ðˤhwrhˤa ?alθql, ?alf?aʕl dˤmjr msttr tqdjrh "hj "	ترتدي : trtdj	23-
مفعول به منصوب بالفتحة الظاهرة علي اخره. mfʕwl bh mnsˤwb b?alftħħ ?alðˤ°ahrh ʕlj ?axrh.	قلنسوة : qlnswh	24-
فعل ماض مبني علي الضم "وا " ضمير متصل مبني علي الضم في محل رفع فاعل. fʕl m?adˤ mbnj ʕlj ?aldˤm "w?a " dˤmjr mtsˤl mbnj ʕlj ?aldˤm fj mħl rfʕ f?aʕl	تجمعوا : tdʒmʕw?a	25-
توكيد معنوي مرفوع وعلامة رفعه الضمة الظاهرة علي اخره twkjd mʕnwj mrfwʕ wʕlˤamh rfʕh ?aldˤmh ?alðˤ°ahrh ʕlj ?axrh	كلهم : klhm	26-
ظرف مكان منصوب وعلامة نصبه الفتحة الظاهرة علي اخره. ðˤrf mk?an mnsˤwb wʕlˤamh nsˤbh b?alftħħ ?alðˤ°ahrh ʕlj ?axrh	أمام : ?m?am	27-
مضاف إليه مجرور بالكسرة الظاهرة علي اخره. mdˤ?af ?ljh mdʒrwr b?alksrh ?alðˤ°ahrh ʕlj ?axrh	بناء : bn?a?	28-
نعت مجرور بالكسرة الظاهرة علي اخره. nʕt mdʒrwr b?alksrh ?alðˤ°ahrh ʕlj ?axrh	خشبي : χʃbj	29-
حرف جر مبني علي الفتح لا محل له من الاعراب , "ه" ضمير متصل مبني في محل جر اسم مجرور , والجار والمجرور متعلق بمحذوف خبر. ħrf dʒr mbnj ʕlj ?alftħ l?a mħl lh mn ?al?aʕr?ab , "h" dˤmjr mtsˤl mbnj fj mħl dʒr ?asm mdʒrwr , w?aldʒar w?almdʒrwr mtʕlq bmħðwf χbr	له : lh	30-
مبتدأ مؤخر مرفوع بالضمة الظاهرة علي اخره. mbtd? m?m χr mrfwʕ b?aldˤmh ?alðˤ°ahrh ʕlj ?axrh	باب : b?ab	31-
نعت مرفوع بالضمة الظاهرة علي اخره. nʕt mrfwʕ b?aldˤmh ?alðˤ°ahrh ʕlj ?axrh	ثقيل : θqjl	32-
حرف جر مبني علي السكون لا محل له من الاعراب. ħrf dʒr mbnj ʕlj ?alskwn l?a mħl lh mn ?al?aʕr?ab	من : mn	33-
اسم مجرور بالكسرة الظاهرة علي اخره. ?asm mdʒrwr b?alksrh ?alðˤ°ahrh ʕlj ?axrh	خشب : χʃb	34-
مضاف إليه مجرور بالكسرة الظاهرة علي اخره. mdˤ?af ?ljh mdʒrwr b?alksrh ?alðˤ°ahrh ʕlj ?axrh	السنديان : ?alsndj?an	35-
فعل مضارع مرفوع بالضمة الظاهرة علي اخره , "ه" ضمير متصل مبني في محل نصب مفعول به. fʕl mdˤ?arʕ mrfwʕ b?aldˤmh ?alðˤ°ahrh ʕlj ?axrh , "h" dˤmjr mtsˤl mbnj fj mħl nsˤb mfʕwl bh	تزينه : tzjnh	36-
فاعل مرفوع بالضمة الظاهرة علي اخره. f?aʕl mrfwʕ b?aldˤmh ?alðˤ°ahrh ʕlj ?axrh	مسامير : ms?amjr	37-
نعت مرفوع بالضمة الظاهرة علي اخره. nʕt mrfwʕ b?aldˤmh ?alðˤ°ahrh ʕlj ?axrh	كبيرة : kbjrh	38-
"ل" حرف جر مبني علي الفتح لامحل له من الاعراب , "ها" ضمير متصل مبني علي الفتح في محل جر اسم مجرور والجاروالمجرور متعلق بمحذوف خبر. "l" ħrf dʒr mbnj ʕlj ?alftħ l?amħl lh mn ?al?aʕr?ab , "h?a" dˤmjr mtsˤl mbnj ʕlj ?alftħ fj mħl dʒr ?asm mdʒrwr w?aldʒarw?almdʒrwr mtʕlq bmħðwf χbr	لها : lh?a	39-
مبتدأمؤخر مرفوع بالضمة الظاهرة علي اخره. mbtd?m?m χr mrfwʕ b?aldˤmh ?alðˤ°ahrh ʕlj ?axrh	رؤوس: r?ws	40-
نعت مرفوع بالضمة الظاهرة علي اخره. nʕt mrfwʕ b?aldˤmh ?alðˤ°ahrh ʕlj ?axrh	ضخمة : dˤχmh	41-

Table A3. Arabic Parsing of Sentence Two.

الاعراب ?alʔaʕr?ab	الكلمه ?alklmh	تسلسل tslsl
"ف" استئنافية حرف لامحل له من الاعراب , "قد" حرف تحقيق مبني علي السكون لامحل له من الاعراب . "f" ?ast?n?afjh ħrf l?amħl lh mn ?al?aʕr?ab , "qd" ħrf tħqjq mbnj ʕlj ?alskwn l?amħl lh mn ?al?aʕr?ab	فقد : fqd	1-
فعل ماض مبني علي السكون . fʕl m?adˤ mbnj ʕlj ?alskwn	رأي : r?j	2-
فاعل مرفوع بالواو لانه جمع مذكر سالم , حذفت النون للاضافة . f?aʕl mrfwʕ b?alw?aw l?anh dʒmʕ mðkr s?alm , ħðft ?alnwn ll?adˤ?afh	مؤسسو : m?ssw	3-

Table A3. *Cont.*

مفعول به أول منصوب بالفتحة الظاهرة علي اخره . mfʕwl bh ʔwl mnsˤwb bʔalftħħ ʔalðˤʔahrh ʕlj ʔaχrh	أول : ʔwl	4-
مضاف إليه مجرور بالكسرة الظاهرة علي اخره . mdˤʔaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh .	مستعمرة : mstʕmrh	5-
اسم شرط جازم يجزم فعلين مضارعين مبني علي السكون في محل رفع مبتدأ . ʔasm ʃrtˤ dʒʔazm jdʒzm fʕljn mdˤʔarʕjn mbnj ʕlj ʔalskwn fj mħl rfʕ mbtdʔ	مهما : mhmʕa	6-
فعل مضارع ناسخ يقع في شرط مجزوم وعلامة جزمه السكون الظاهرة علي اخره واسمها ضمير مستتر تقديره "هو" . fʕl mdˤʔarʕ nʔasχ jqʕ fʔi ʃrtˤ mdʒwzm wʕlʔamh dʒzmh ʔalskwn ʔalðˤʔahrh ʕlj ʔaχrh wʔasmhʔa dˤmjr msttr tqdjrh "hw"	يكن : jkn	7-
حرف جر مبني علي السكون لا محل له من الاعراب . ħrf dʒr mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab	من : mn	8-
اسم مجرور بالكسرة الظاهرة علي اخره . ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	أمر : ʔmr	9-
مضاف إليه مجرور وعلامةجره الكسرة الظاهرة علي اخره . mdˤʔaf ʔljh mdʒrwr wʕlʔamhdʒrh ʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	المشروع : ʔalmʃrwʕ	10-
اسم موصول مبني في محل جر نعت . ʔasm mwsˤwl mbnj fj mħl dʒr nʕt	الذي : ʔalðj	11-
فعل ماض ناقص ناسخ مبني علي الضم , "وا" ضمير متصل مبني في محل رفع اسم "كان" . fʕl mʔadˤ nʔaqsˤ nʔasχ mbnj ʕlj ʔaldˤm , "wʔa" dˤmjr mtsˤl mbnj fj mħl rfʕ ʔasm "kʔan"	كانوا: kʔanwʔa	12-
فعل مضارع مرفوع بثبوت النون لانه من الافعال الخمسة , "ون" ضمير متصل مبني في محل رفع فاعل ,الجملة الفعلية من الفعل والفاعل في محل نصب خبر "كانوا" . fʕl mdˤʔarʕ mrfwʕ bθbwt ʔalnwn lʔanh mn ʔalʔafʕʔal ʔalχamsh , "wn" dˤmjr mtsˤl mbnj fj mħl rfʕ fʔaʕl ,ʔaldʒmlh ʔalfʕljh mn ʔalfʕl wʔalfʔaʕl fj mħl nsˤb χbr "kʔanwʔa"	يزعمون : jzʕmwn	13-
مفعول به منصوب بالفتحة الظاهرة علي اخره , "ه" ضمير متصل مبني في محل جر مضاف إليه . mfʕwl bh mnsˤwb bʔalftħħ ʔalðˤʔahrh ʕlj ʔaχrh , "h" dˤmjr mtsˤl mbnj fj mħl dʒr mdˤʔaf ʔljh	تنفيذه : tnfjðh	14-
حال منصوب بالفتحة الظاهرة علي اخره , ويجوز أيضا " ظرف منصوب بالفتحة " . ħʔal mnsˤwb bʔalftħħ ʔalðˤʔahrh ʕlj ʔaχrh , wjdʒwz ʔjdˤʔa " ðˤrf mnsˤwb bʔalftħħ "	بادئ : bʔadʔ	15-
مضاف إليه مجرور بالكسرة الظاهرة علي اخره . mdˤʔaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	بدء : bdʔ	16-
"ل" حرف جر مبني علي السكون لا محل له من الاعراب ,"دنيا " اسم مجرور وعلامة جره الكسرة الظاهرة علي اخره . "l" ħrf dʒr mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab ,"dnjʔa " ʔasm mdʒrwr wʕlʔamh dʒrh ʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	لدنيا : ldnjʔa	17-
نعت مجرور بالسكرة الظاهرة علي اخره. nʕt mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	مثالية : mθʔaljh	18-
"ل" حرف جر مبني لامحل له من الاعراب , "فضيلة " اسم مجرور بالكسرة الظاهرة علي اخره . "l" ħrf dʒr mbnj lʔamħl lh mn ʔalʔaʕrʔab , "fdˤjlh " ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	للفضيلة : llfdˤjlh	19-
مضاف إليه مجرور بالكسرة الظاهرة علي اخره . mdˤʔaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	البشرية : ʔalbʃrjh	20-
حرف عطف مبني لامحل له من الاعراب. ħrf ʕtˤf mbnj lʔamħl lh mn ʔalʔaʕrʔab	و : w	21-
معطوف مجرور بالكسرة الظاهرة علي اخره ."ها" ضمير متصل مبني في محل جر مضاف إليه . mʕtˤwf mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh ."hʔa" dˤmjr mtsˤl mbnj fj mħl dʒr mdˤʔaf ʔljh	سعادتها : sʕʔadthʔa	22-
حرف ناسخ مبني علي الفتح لا محل له من الاعراب . ħrf nʔasχ mbnj ʕlj ʔalftħ lʔa mħl lh mn ʔalʔaʕrʔab	أن : ʔn	23-
حرف جر مبني علي السكون لا محل له من الاعراب . ħrf dʒr mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab .	من : mn	24-
اسم مجرور بالكسرة الظاهرة علي اخره , والجار والمجرور متعلق بمحذوف خبر ان مقدم مرفوع بالضمة . ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh , wʔaldʒʔar wʔalmdʒrwr mtʕlq bmħðwf χbr ʔan mqdm mrfwʕ bʔaldˤmh	الضروريات : ʔaldˤrwrjʔat	25-
نعت مجرور بالكسرة. nʕt mdʒrwr bʔalksrh.	الهامة : ʔalhʔamh	26-
اسم موصول مبني في محل جر نعت ثان . ʔasm mwsˤwl mbnj fj mħl dʒr nʕt θʔan	التي : ʔaltj	27-
حرف نفي مبني علي السكون لامحل له من الاعراب . ħrf nfj mbnj ʕlj ʔalskwn lʔamħl lh mn ʔalʔaʕrʔab	لا : lʔa	28-
مبتدأمرفوع بالضمة المقدرة منع من ظهورها التعذر .	غني : 	29-

Table A3. *Cont.*

الاعراب	الكلمه	تسلسل
"ل" حرف جر مبني علي السكون لا محل له من الاعراب , "هم"ضمير متصل مبني عي محل جر اسم مجرور .والجار والمجرور متعلق بمحذوف خبر . "l" ħrf dʒr mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab , "hm"dˤmjr mtsˤl mbnj fj mħl dʒr ʔasm mdʒrwr.w.ʔaldʒʔar wʔalmdʒrwr mtʕlq plʔatm bmħðwf χbr	لهم : lhm ɣnj ʔɔʔtlsˤaʕħrwfwʕ bʔaldˤmh ʔalmqdrh mnʕ mn ʔum ðˤħwrhʔa ʔaltˤdm	-30
"عن " حرف جر مبني علي السكون لا محل له من الاعراب ."ها" ضمير متصل مبني في محل جر اسم مجرور متعلق بمحذوف خبر. "ʕn " ħrf dʒr mbndj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab ."hʔa" dˤmjr mtsˤl mbnj fj mħl dʒr ʔasm mdʒrwr mtʕlq plʔatm bmħðwf χbr	عنها : ʕnhʔa	-31
اسم أن مؤخر منصوب بالفتحة الظاهرة علي اخره . ʔasm ʔn mʔχr mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh	تخصيص : tχsˤʕjsˤ	-32
مضاف إليه مجرور بالكسرة الظاهرة علي اخره . mdˤʔaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	موقع : mwqʕ	-33
حرف جر مبني علي السكون لامحل له من الاعراب ħrf dʒr mbnj ʕlj ʔalskwn lʔamħl lh mn ʔalʔaʕrʔab	من : mn	-34
اسم مجرور بالكسرة الظاهرة علي اخره .الجار والمجرور متعلق بمحذوف خبر. ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh.ʔaldʒʔar wʔalmdʒrwr mtʕlq bmħðwf χbr	الأرض : ʔalʔrdˤ	-35
نعت مجرور بالكسرة الظاهرة علي اخره . nʕt mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh .	البكر : ʔalbkr	-36
"ل" حرف جر مبني علي السكون لا محل له من الاعراب , "مقبرة " اسم مجرور وعلامة جره الكسر الظاهرة علي اخره . "l" ħrf dʒr mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab , "mqbrh " ʔasm mdʒrwr wʕlʔamh dʒrh ʔalksr ʔalðˤʔahrh ʕlj ʔaχrh	لمقبرة lmqbrh	-37
حرف عطف مبني لامحل له من الاعراب . ħrf ʕtˤf mbnj lʔamħl lh mn ʔalʔaʕrʔab	و : w	-38
معطوف مجرور بالكسرة الظاهرة علي اخره . mʕtˤwf mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	موقع : mwqʕ	-39
نعت مجرور بالفتحة لانه ممنوع من الصرف . nʕt mdʒrwr bʔalftħh lʔanh mmnwʕ mn ʔalsˤrf	اخر : ʔaχr	-40
"ل" حرف جر مبني علي السكون لا محل له من الاعراب ,"سجن " اسم مجرور وعلامة جره الكسرة الظاهرة علي اخره . "l" ħrf dʒr mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab ,"sdʒn " ʔasm mdʒrwr wʕlʔamh dʒrh ʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	لسجن : lsdʒn	-41

Table A4. Arabic Parsing of Sentence Three.

الاعراب ʔalʔaʕrʔab	الكلمه ʔalklmh	تسلسل tslsl
حرف استئناف مبني علي السكون لا محل له من الاعراب . ħrf ʔastʔnʔaf mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab	و : w	-1
حرف جر مبني علي السكون لا محل له من الاعراب . ħrf dʒr mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab	علي : ʕlj	-2
اسم اشارة مبني في محل جر اسم مجرور . ʔasm ʔaʃʔarh mbnj fj mħl dʒr ʔasm mdʒrwr	هذا : hðʔa	-3
بدل مجرور وعلامة جره الكسرة الظاهرة علي اخره . bdl mdʒrwr wʕlʔamh dʒrh ʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	الاعتبار : ʔalʔaʕtbʔar	-4
فعل مضارع مرفوع بالضمة الظاهرة علي اخره , "نا"ضمير متصل مبني في محل رفع فاعل . fʕl mdˤʔarʕ mrfwʕ bʔaldˤmh ʔalðˤʔahrh ʕlj ʔaχrh , "nʔa"dˤmjr mtsˤl mbnj fj mħl rfʕ fʔaʕl	يمكننا : jmknnʔa	-5
مفعول به منصوب بالفتحة الظاهرة علي اخره . mfʕwl bh mnsˤwb bʔalftħh ʔaʔalðˤʔahrh ʕlj ʔaχrh	القول : ʔalqwl	-6
حرف جر مبني علي السكون لامحل له من الاعراب . ħrf dʒr mbnj ʕlj ʔalskwn lʔamħl lh mn ʔalʔaʕrʔab	في : fj	-7
اسم مجرور بالكسرة الظاهرة علي اخره . ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	طمانينة : tˤmʔanjnh	-8
"ب"حرف جر مبني لا محل له من الاعراب , "أن"حرف ناسخ مبني علي الفتح لامحل له من الاعراب. "b"ħrf dʒr mbnj lʔa mħl lh mn ʔalʔaʕrb , "ʔn"ħrf nʔasχ mbnj ʕlj ʔalftħ lʔamħl lh mn ʔalʔaʕrʔab	بأن : bʔn	-9
اسم أن منصوب وعلامة نصبه الفتحة الظاهرة علي اخره . ʔasm ʔn mnsˤwb wʕlʔamh nsˤbh ʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh	آباء : ʔa:bʔaʔ	-10
مضاف إليه مجرور بالكسرة الظاهرة علي اخره .	"بوسطن" :	-11

Table A4. *Cont.*

Analysis	Word	No.
mdˤˤaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	"bwstˤn"	
نعت منصوب بالفتحة الظاهرة علي اخره. nˤt mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh	الاوائل : ʔalʔawʔaʔl	**-12**
فعل ماض مبني علي الضم , "وا" ضمير متصل مبني في محل رفع فاعل , الجملة الفعلية منالفعل والفاعل في محل رفع خبر "أن" . fˤl mˤadˤ mbnj ʕlj ʔaldˤm , "wʔa" dˤmjr mtsˤl mbnj fj mħl rfˤ fˤaʕl ʔaldʒmlh ʔalfˤljh mnʔalfˤl wʔalfˤaʕl fj mħl rfˤ χbr "ʔn"	شيدوا : ʃjdwʔa	**-13**
مفعول به منصوب بالفتحة الظاهرة علي اخره . mfˤwl bh mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh	أول : ʔwl	**-14**
مضاف اليه مجرور بالكسرة الظاهرة علي اخره . mdˤˤaf ʔaljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	سجن : sdʒn	**-15**
حرف جر مبني لامحل له من الاعراب . ħrf dʒr mbnj lʔamħl lh mn ʔalʔaʕrʔab	في : fj	**-16**
اسم مجرور بالكسرة الظاهرة علي اخره . ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	مكان : mkʔan	**-17**
نكرة مبهمة في محل جر نعت . nkrh mbhmh fj mħl dʒr nˤt	ما : mʔa	**-18**
ظرف مكان منصوب بالفتحة الظاهرة علي اخره . ðˤrf mkʔan mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh	حول : ħwl	**-19**
مضاف إليه مجرور بالكسرة الظاهرة علي اخره . mdˤˤaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	"كورنهيل": "kwrnhjl":	**-20**
حرف استئناف مبني علي السكون لامحل له من الاعراب . ħrf ʔastˤnˤaf mbnj ʕlj ʔalskwn lʔamħl lh mn ʔalʔaʕrʔab	و : w	**-21**
حرف جر مبني علي السكون لامحل له من الاعراب. ħrf dʒr mbnj ʕlj ʔalskwn lʔamħl lh mn ʔalʔaʕrʔab	علي : ʕlj	**-22**
اسم مجرور بالكسرة الظاهرة علي اخره. ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	وجه : wdʒh	**-23**
مضاف إليه مجرور بالكسرة الظاهرة علي اخره. mdˤˤaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	التقريب : ʔaltqrjb	**-24**
حرف جر مبني لامحل له من الاعراب. ħrf dʒr mbnj lʔamħl lh mn ʔalʔaʕrʔab	في : fj	**-25**
اسم مجرور بالكسرة الظاهرة علي اخره . ʔasm mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	الوقت : ʔalwqt	**-26**
توكيد معنوي مجرور وعلامة جره الكسرة الظاهرة علي اخره"ه" ضمير متصل في محل جر مضاف اليه . twkjd mˤnwj mdʒrwr wʕlʔamh dʒrh ʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh"h" dˤmjr mtsˤl fj mħl dʒr mdˤˤaf ʔaljh	عينه : ʕjnh	**-27**
اسم موصول مبني علي السكون في محل جر نعت. ʔasm mwsˤwl mbnj ʕlj ʔalskwn fj mħl dʒr nˤt	الذي : ʔalðj	**-28**
فعل ماض مبني علي الضم "وا" ضمير متصل مبني في محل رفع فاعل الجملة الفعلية الفعلية في محل نصب حال. fˤl mˤadˤ mbnj ʕlj ʔaldˤm "wʔa" dˤmjr mtsˤl mbnj fj mħl rfˤ fˤaʕl ʔaldʒmlh ʔalfˤljh fj mħl nsˤb ħal	رسموا : rsmwʔa	**-29**
"في" حرف جر مبني لامحل له من الاعراب , "ه" ضمير متصل مبني في محل جر اسم مجرور. "fj" ħrf dʒr mbnj lʔamħl lh mn ʔalʔaʕrʔab , "h" dˤmjr mtsˤl mbnj fj mħl dʒr ʔasm mdʒrwr	فيه : fjh	**-30**
مفعول به منصوب بالفتحة الظاهرة علي اخره . mfˤwl bh mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh	حدود : ħdwd	**-31**
مضاف إليه مجرور بالكسرة الظاهرة علي اخره . mdˤˤaf ʔljh mdʒrwr bʔalksrh ʔalðˤʔahrh ʕlj ʔaχrh	المقبرة : ʔalmqbrh	**-32**
"عند" ظرف زمان منصوب بالفتحة الظاهرة علي اخره , "ما" حرف مصدري. "ˤnd" ðˤrf zmʔan mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh , "mʔa" ħrf msˤdrj	عندما : ˤndmʔa	**-33**
فعل ماض مبني علي الضم , "وا"ضمير متصل مبني في محل رفع فاعل. fˤl mˤadˤ mbnj ʕlj ʔaldˤm , "wʔa"dˤmjr mtsˤl mbnj fj mħl rfˤ fˤaʕl	دفنوا : dfnwʔa	**-34**
مفعول به منصوب بالفتحة الظاهرة علي اخره , "جونسون" مضاف إليه مجرور بالفتحة لانه ممنوع من الصرف. mfˤwl bh mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh , "dʒwnswn" mdˤˤaf ʔljh mdʒrwr bʔalftħh lʔanh mmnwʕ mn ʔalsˤrf	"اسحاق جونسون " : "ʔasħʔaq dʒwnswn "	**-35**
"و" حرف استئناف مبني علي السكون لا محل له من الاعراب , "جعلوا" فعل ماض مبني علي الضم , "وا" ضمير متصل مبني في محل رفع فاعل . "w" ħrf ʔastˤnˤaf mbnj ʕlj ʔalskwn lʔa mħl lh mn ʔalʔaʕrʔab , "dʒˤlwʔa" fˤl mˤadˤ mbnj ʕlj ʔaldˤm , "wʔa" dˤmjr mtsˤl mbnj fj mħl rfˤ fˤaʕl	وجعلوا : wdʒˤlwʔa	**-36**
مفعول به أول منصوب بالفتحة الظاهرة علي اخره , "ه" ضمير متصل مبني في محل جر مضاف إليه. mfˤwl bh ʔwl mnsˤwb bʔalftħh ʔalðˤʔahrh ʕlj ʔaχrh , "h" dˤmjr mtsˤl mbnj fj mħl dʒr	قبره : qbrh	**-37**

Table A4. *Cont.*

mdˤɁaf Ɂljh

Analysis	Word	No.
مفعول به ثان منصوب بالفتحة الظاهرة علي اخره . mfˤwl bh θɁan mnsˤwb bɁalftħh ɁalðˤɁahrh ˤlj Ɂaχrh	نواة: nwɁah	-38
"ل"حرف جر مبني علي السكون لا محل له من الاعراب , "قبور " اسم مجرور بالكسرة الظاهرة علي اخره . "l"ħrf dʒr mbnj ˤlj Ɂalskwn lɁa mħl lh mn ɁalɁaˤrɁab , "qbwr " Ɂasm mdʒrwr bɁalksrh ɁalðˤɁahrh ˤlj Ɂaχrh	للقبور : llqbwr	-39
نعت مجرور بالفتحة المقدرةلانه ممنوع من الصرف . nˤt mdʒrwr bɁalftħh ɁalmqdrhlɁanh mmnwˤ mn Ɂalsˤrf	الاخري : ɁalɁaχrj	-40
نعت مجرور بالكسرة الظاهرة علي اخره . nˤt mdʒrwr bɁalksrh ɁalðˤɁahrh ˤlj Ɂaχrh	المحتشدة : Ɂalmħtʃdh	-41
حرف جر مبني علي السكون لامحل له من الاعراب . ħrf dʒr mbnj ˤlj Ɂalskwn lɁamħl lh mn ɁalɁaˤrɁab	في : fj	-42
اسم مجرور بالكسرة الظاهرة علي اخره . Ɂasm mdʒrwr bɁalksrh ɁalðˤɁahrh ˤlj Ɂaχrh	ساحة : sɁaħh	-43
مضاف إليه مجرور بالكسرة الظاهرة علي اخره . mdˤɁaf Ɂljh mdʒrwr bɁalksrh ɁalðˤɁahrh ˤlj Ɂaχrh	الكنيسة : Ɂalknjsh	-44
نعت مجرور بالكسرة الظاهرة علي اخره . nˤt mdʒrwr bɁalksrh ɁalðˤɁahrh ˤlj Ɂaχrh	القديمة : Ɂalqdjmh	-45
نعت مجرور. nˤt mdʒrwr	المسماة : ɁalmsmɁah	-46
مضاف اليه مجرور بالكسرة الظاهرة على اخره والملك مضاف اليه . mdˤɁaf Ɂaljh mdʒrwr bɁalksrh ɁalðˤɁahrh ˤla: Ɂaχrh wɁalmlk mdˤɁaf Ɂaljh	"قاعة الملك ": "qɁaˤh Ɂalmlk "	-47

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