

Translating English Existential 'there' Sentences into Arabic: A Text-based Analysis

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Abstract:

English existential 'there' lacks equivalent in many languages, yet it has attracted the attention of linguists working within contrastive linguistics and translation studies. The aim of the present paper is to investigate how translators deal with English 'there' sentences in two translated Arabic texts. The method adopted in the study is a descriptive-analytic one. In Arabic the words 'hunaaka' and 'tammata' are usually used to render English 'there' ; however, the data of the study show that in many cases translators avoid using these two words. The flexibility of word order in Arabic , in addition to the use of full lexical verbs , more frequently than English does in 'there' sentences , help to translate these sentences adequately into Arabic. It is also found that syntactic restrictions are not the only reason for the fact that many 'there' sentences are not translated using 'hunaaka' and 'tammata'; the discourse and stylistic levels, play a role in the translator's decision to use other means. In some cases, the use of 'hunaaka /tammata' is shown to be optional and in other cases to be obligatory, unless an alternative construction is produced. Major translational changes affecting the information structure of the texts, are not found in the target language.

Key words: Arabic existentials, Arabic-english translation, existential –there , tammata, hunaaka

Cites as: Said, I. (2019). Translating English Existential 'there' Sentences into Arabic: A Text-based Analysis. *Arab World English Journal for Translation & Literary Studies*, 3 (2). 177- 191. DOI: <http://dx.doi.org/10.24093/awejtls/vol3no2.15>

1. Introduction

English existential 'there' as in:

(1) *There* is a pencil on the table.

lacks equivalent in many languages, yet it has attracted the interest of linguists working within contrastive linguistics and translation studies (see Creissles,2014). In Arabic to say:

(2) *qalam –un fawqa–l-ṭawilāṭi*

pencil on the table

'A pencil is on the table'.

is usually unacceptable since it starts with an indefinite expression. So, a structure is used in which the locative phrase 'fawqa –l- ṭawilāṭi' is placed before the indefinite noun phrase 'qalam-un':

(3) *fawqa – l -ṭawilāṭi qalam-un*

on DEF table pencil a

'There is a pencil on the table.'

In modern standard Arabic the words '*hunaaka*' and '*tammaāa*' are usually used to translate the English 'there' sentences into Arabic, though the present study will show that they are not the preferred translations in many cases. The purpose of this study is to answer the following question: how are the different roles of the English existential 'there' sentences dealt with in Arabic; particularly, how translators treat 'there' themes when translating into Arabic which has a different information structure system from English? It is hypothesized that the functions that are attributed to the English existential 'there' can be expressed in Arabic in a variety of ways.

2. Data collection

The data of this study consist of two English books translated into Arabic by two professional translators. The first one entitled 'Axel's Castle', Fontana edition, 1976 is an expository text concerned with the imaginative literature. It is written by the critic Edmund Wilson (henceforth: Wilson), translated by Jabra I. Jabra (henceforth: Jabra) and published by Dar Al-Hurriya, Baghdad, 1976. The second book is a narrative text, D.H. Lawrence's novel 'Women in Love' (henceforth: Lawrence), Penguin edition, 1960. It is translated by Amjad Hussein (henceforth: Hussein) and published by Al-Ma'moon House for Translating and Publishing, Baghdad, 1990.

3. Existential 'there' sentences in English

English has two kinds of 'there': existential and adverbial. For example, in:

(4) *There* is a chair over *there*.

The first 'there' is a dummy word, a mere place holder, used to introduce the existence of the indefinite noun phrase 'a chair'; and the second one is an adverb. This clearly shows that the first 'there' functions as the organizer of the message in (4). Collins (2001, p. 1) states that "existential-there sentences have been characterized as serving a 'representative' function, drawing attention to an element that comes into view or to the attention of the addressee."

According to Quirk et al., (1985, pp.1402-08) existential 'there' sentences in English are, generally, of these types:

A. there + be + indefinite NP + place

- (5) There was silence in the room. (Lawrence, p.48)
B. there + be + indefinite NP
(6) There was a pause (Lawrence,p.69)
C. there + be + NP + relative clause
(7) There was a thistle which pricked him vividly. (Lawrence, p. 119)
D. there + be + NP + to infinitive
(8) There was no need to be nasty about it (Lawrence,p.106)
E. there + be + definite NP
(9) How could we get there? – Well, there's the trolley (Rando &Napoli, p 306)
F. there + a verb other than *be* + NP
(10) In 1873, there had appeared in Paris, a book of poems called 'le Amous Jaunes'(Wilson, p. 80).

4. Existential sentences in Arabic

As mentioned in the introduction, in modern standard Arabic the words '*hunaaka*' and '*tammaāa*' are used in many cases to render the English existential 'there'. '*Hunaaka*' and '*tammaāa*' are almost synonymous, but it seems that '*tammaāa*' sounds more formal than '*hunaaka*'. Aziz(1995,p. 49) states that "The dummy *hunaaka* was introduced at the beginning of this century [20th century] by translators, under the influence of the European languages, much to the chagrin of the purists, who have been fighting a losing battle against this use of *hunaaka*". Arab grammarians consider '*hunaaka*' and '*tammaāa*' referring expressions(literally:referring nouns) and adverbs at the same time (see Hassan, 1974,p. 295). For example:

(11) *sirtu min huna 'la hunaaka.*

walked-I from here to there

'I walked from here to there.'

(12) *tammaāa ḥall -un li ḥaḍīhi -l – muškilatī.*

there solution - NOM for this DEF problem

'There is a solution for this problem.'

Arabic has a rather flexible word order and this enables it to express existentials by exploiting this characteristic. As said earlier, in Arabic a sentence starting with an indefinite noun phrase like (2) is unacceptable. Instead, the word order is reversed to get (3). This is in agreement with the general restriction on existential sentences concerning an indefinite expression at the beginning of a sentence. The verb '*yūḡadu*=exist', and other full lexical verbs giving a sense of existence, are also used to refer to something or someone as will be shown later.

5. Information structure

Many linguists have dealt with the different aspects of the English existential sentences. The present study adopts the version of analysis presented in Quirk et al., (1985) which draws upon the idea of 'given', 'new', and 'focus' information in describing such sentences. Information structure, or 'information packaging', denotes the ways in which thoughts are packaged into sentence structures to express information progress in discourse (Doherty, 2002). It shows how the status

of information is encoded in the interaction of grammar and cognitive systems. For instance, it is possible for one meaning to be expressed by a number of different structures, as is seen in the following examples from English and Arabic respectively:

- (13) A. The boy was chasing the girl.
 B. The girl was chased by the boy.
 C. It was the girl the boy was chasing.
 D. What the boy was chasing was the girl.
- (14) A. *ištaraa zayd-un kitab-an*
 bought-he zayd-NOM book-ACC
 'Zayd bought a book.'
 B. *zayd -un ištaraa kitab-an*
 zayd-NOM bought-he book-ACC
 'Zayd, he bought a book.' (i.e., Zayd, not someone else)
 C. *al- kitab-u zayd-un ištaraa-hu*
 DEF-book-NOMzayd-NOM bought-it
 'The book, Zayd bought it.'
 D. *al- kitab-u ištaraa-hu zayd-un*
 DEF-book-NOM bought-it zayd-NOM
 'The book, Zayd bought it.'
 E. *zayd-un kitab-aništaraa*
 zayd-NOM book-ACC bought
 'Zayd, it was a book that he bought.'
 F. *kitab-an ištaraa zayd-un*
 book-ACC boughtzayd-NOM
 'A book, Zayd bought.'
 G. *ištaraa kitab- an zayd-un*
 bought-he book-ACC zayd-NOM
 'It was a book that Zayd bought.'

Examples (13) and (14) reveal that English and Arabic differ in selecting their information items and structuring them.

6. Sampling and statistics

Since two texts are used in this study, I will start by examining them and then present text-derived statistics on the translation of 'there' sentences into Arabic. I will mainly look at how many 'there' instances are translated into Arabic using '*hunaaka*', '*tammaāa*', word order, '*yuḡadu*', and other lexical verbs indicating 'existence'. As the number of words in 'Women in Love' is more than the number of words in 'Axel's Castle', only the first seventeen chapters of Lawrence's novel are examined in order to get approximately similar sizes of the two texts. Table1) displays the frequency of 'there' sentences in the two texts.

Table1. *Frequency of 'there' sentences in the two English texts*

Texts	No. of words (approx.)	'There' instances	%
Lawrence	77,400	265	0.34
Wilson	77,000	63	0.08

Table 1 indicates that existential 'there' is used in the narrative text more than in the expository text. For the purpose of this study, 100 instances of the translated 'there' sentences (50 from each text) are selected covering all the existential types in Arabic.

7. Data analysis

The two selected samples of 100 instances of 'there' constructions are translated into Arabic using: 'yuğadu' and other lexical verbs 49 times, 'hunaaka' 24 times, 'tammaāa' 14 times, and the word order device 13 times. Table (2) illustrates these results.

Table 2 Types of existentials in the Arabic texts

Text	No. of instances of 'yuğadu' and other lexical verbs		<i>hunaaka</i>	<i>tammaāa</i>	word order
Jabra	<i>yuğadu</i>	other lexical verbs	11= 22%	6= 12%	9= 18%
	3= 6%	21= 42%			
Hussein	6= 12%	19= 38%	13= 26%	8= 16%	4= 8%
Total	9	40	24	14	13 = 100

Table 2 reveals that the Arabic existentials: 'hunaaka', and 'tammaāa', constitute only 38% of the data, whereas the exploitation of other devices such as full lexical verbs and word order constitutes 62%. This fact indicates that in the majority of cases, the two translators avoid the use of 'hunaaka' and 'tammaāa'. In what follows, I will examine how each of the devices mentioned in Table 2 is dealt with in the two texts under study.

7.1.1. 'Yuğadu'

The verb 'yuğadu' = exist' and its variant morphological forms (*tuğadu*, *wağadna*, *nağidu...etc*), constitute 6% in Jabra and 12% in Hussein, i.e., 18% in the 100 instances. Examples:

(15) They walked on for some way in silence, under the trees. Then he said slowly, as if afraid: 'There is life which belongs to death, and there is life which isn't death' (Lawrence, 1960, p. 208).

Saraa *ba 'da- l - masafāi šamit-ayni tahta - l - ašğari tumma qala*
 walked-they some DEF distance silent-both under DEF trees then said-
muta'niyan ka'na-hu ha'f: tuğadu haya' - un taħusu - l - mawta wa tuğadu

slowly as if-he afraid exist life –NOM belong DEF death and exist
ḥayāṭ-un laysat mawt – an

life NOM not death ACC (Hussein, 1990 p. 343)

'...there exists life which belongs to death, and there exists life which is not death.'

In (15), it is possible to use '*hunaaka*' or '*tammaāa*' instead of '*tuḡadu*' (fem. form of '*yuḡadu*'), but it seems that the translator prefers '*tuḡadu*' for both instances of the 'there' in order to render faithfully the essence of the original English sentence.

(16) 'If *there* is no love, what is *there*?' she cried almost jeering (Lawrence,p.162)

hatafa-t bima yašbahu –l – istihza'a in lam yakun hunaaka ḥub- un fama
cried-she as resemble DEF jeering if not is there love-NOM what
- l- laḍi yuḡadu?

DEF that exist (Hussein,1990, p. 269)

'... if there is no love, what is there?'

The second 'there' in (16) is rendered as '*yuḡadu*' apparently to avoid the repetition of '*hunaaka*', and also to emphasize the content of the question: what is there? as '*yuḡadu*' explicitly expresses 'existence'. What is interesting here is that '*yuḡadu*' in this position can't be replaced by '*tammaāa*' without reorganizing the structure to get:

'in lam yakun hunaaka ḥubun, fa tammaāa maḍa?

if there is no love, then what is there?'

(17) And whereas in 'Ulysses' *there* is only one parallel, in this book *there* is a whole set (Wilson,1961,p. 187).

Wa baynama waḡad-na fi yulseees muwaziy –an waḥid –an naḡidu fi haḍa:

and whereas found we in Ulysses parallel ACC one ACC we find in this

-l- kitab -l- ḡadid maḡmu 'a mutakamila min-l-muwaziyati.

DEF book DEF new set whole from DEF parallels (Jabra, 1976,p. 183).

'And whereas we found in 'Ulysses' one parallel, we find in this new book a set of parallels''

In (17), the structure of the English sentence is:locative+there+be+NP; it is related to the normal pattern: there+be+NP+locative. In the Arabic version, we observe that '*naḡidu=we find*' precedes the locative phrase '*fi haḍa –l-kitab=in this book*' obviously to emphasize the core information element,i.e., 'this new book'.I think this method aids the information to flow effectively.

7.1.2. *Other lexical verbs*

Table 2demonstrates that 40% of 'there' sentences in the sample texts are translated by using full lexical verbs indicating, explicitly or implicitly, appearance or existence on the scene (see Breivik,1981:18). Most of these verbs are similar to the lexical verbs used, instead of 'be' in the English 'there' sentences. The following are examples of such verbs used in the texts without resorting to '*hunaaka*'or '*tammaāa*'.

(18) Then, sure enough, *there* came a note from him, asking if she would come to tea with Gudrun to his rooms in town (Lawrence , p., 160).

ṭumma ta'akada–l-amru id waradat risalaṭ-un min–hu yaḍ u –ha fi–ha li

then sure DEF matter as came letter NOM from him asking her in it to
tanawili a šayifi maskani-hi bi-l- madinaṭi mustašibatī -an gudrun
have DEF tea in house his in DEF town with ACC Gudrun (Hussein,.265).

'Then the matter became sure, as a letter came from him inviting her and Gudrun to tea at his room in town.'

In (18), the particle 'id =as ' together with the verb 'waradat=came ' replaces 'there'. In Arabic, this particle usually introduces a verbal element,i.e., it has a representative function similar to that of 'there' in English.

(19) *There* had already *set in*, about the middle of the century, quite independent of the theory of Evolution a reaction against the sentimentality and the looseness of Romanticism,...(Wilson,,p.,13).

fa fi awasiṭi -l- qarni aḥaḍa yatabalwaru radu filin mustaqilaṅ n
in middle DEF century began crystallize reaction independent from
naẓariyaṭi- l- taṭawiri wa- l- irtiqa' ḍida miuṭati - l- romansiyaṭi
theory DEF evolution and DEF rising against sentimentality DEF romanticism
wa ḥalḥalati -ha
and looseness its (Jabra,p.13)

'In the middle of the century, a reaction began to crystallize, independent...'

A reordering is taking place in (19). The phrase '*fafiawasiṭi -l- qarni*=in the middle of the century' is fronted as a theme. Quirk et al., (1985) define thematic fronting as "the achievement of marked theme by moving into initial position an item which is otherwise unusual there."(p, 1377) In Arabic, as said in section (1), this structure helps to avoid starting the sentence with an indefinite expression. The verb '*yatabalwaru*=crystalize' is exploited to embody the existence of '*radu fi* ' *lin*=a reaction'.

(20) *There* is a conflict here which cannot be evaded and Yeats, even in his earliest period, is unceasingly aware of this conflict (Wilson,p.34).

Huna yakmunu šira -un la nastati u taḡanubu-hu wa yeats ḥatta fi awali
here exist conflict NOM not can we evade it and Yeats even in early
bawakiri-hi yaš ru bi-hi dunama inqita '
period his he feel of it without ceasing (Jabra,p.34).

'Here exists a conflict which we cannot evade...'

In (20), the original English sentence is basically of this type: there+be+indef.NP, whereas the rendered version is of the type: place+a lexical verb+indef.NP. The locative '*huna*=here' in the initial position serves to avoid using an indefinite expression at the beginning of a sentence, but it also makes a change in the information structure. In the English sentence, 'a conflict' is considered as the given information, and 'here' as the new one, whereas in the Arabic sentence, '*huna*' is the given information and '*šira un*' is the new. In this text, the translator resorts to the verb '*yakmunu*=exist' as it plays a major role in showing the existence of 'a conflict'.

(21) *There* was a shout from the people (Lawrence, p.20).

fa -inṭalaqa hutaf-un min-l- ġamí i
particle came shout NOM from DEF all (Hussein,p.34).

Here, the characteristic of Arabic as being basically a verb initial language is invested by using the particle 'fa' plus the verb 'inṭalaqa=came'. This particle is used to introduce an element in a sequence and together with the verb serves as a point of departure from which the sentence is developed toward the real subject: 'hutaf-un=shout'.

(22) Yet, *there* has never been a poet who enjoyed the sensuous world with more gusto than Valéry or who solidly bodied it forth (Wilson,p.65).

Wa ma 'a ḍalika fa la'ala-na la nalqa ša'ra-an aḥara yatamata u
and with that part. perhaps we not find poet ACC another enjoy
b -l- 'alami ḥissi bi- ḥararaṭin ašadu min ḥararaṭi valery aw šawara
prep. DEF world sensuous with warmth more from warmth Valery or pictured
-hu bi-taḡasudin aqwa
it with depiction stronger (Jabra,p.64)

'Yet, perhaps we don't find another poet...'

In (22), the word 'nalqa=we find' replaces 'there'. But this option for 'nalqa' with only the negative particle 'la=no' makes the English 'never' lose its emphatic sense in Arabic. However, the information structure of the original sentence is almost maintained.

7.2 Hunaaka

'Hunaaka' is found 13 times (26%) in Hussein and 11 times (22%) in Jabra. Examples (23-26) show how this word is used.

(23) At these two opposite poles of the circle, human life is impossible: *there* exist only anti podal types of supernatural beings. But along the circumference of the circle, between these two ultra-human poles, *there* occur twenty-six phases which cover all possible types of human personality (Wilson,p.47).

wa 'nda haḍayn -l- quṭbayni min-l- da'ra takunu ḥayaṭu -l- insani
and at these DEF poles from DEF circle is life DEF human
mustaḥila wa laysa hunaaka ila aanmaṭun mutaḍada min ka'natin ḥariqa
impossible and not there only types anti from creatures super
walakin la muḥiṭ -l- da'ra bayna haḍayn -l- quṭbayni -l-
conj. but on circumference DEF circle between these DEF poles DEF
ḥariqayni lil insane hunaaka situn wa šruna marḥalaṭ -an tašmalu al-
super of human there six and twenty phase ACC cover DEF
anmaṭa -l- mumkina kuluha lil šaḥsiya- l- insaniya
types DEF possible all of personality DEF human (Jabra,p.47).

'And at these two...there is only anti podal..., there are twenty-six phases...'

The first 'there' in (23) is translated using 'hunaaka' together with the negative particle 'laysa=not', though it is acceptable to translate the verb 'exist' by saying: 'tuḡadu faqaṭ anmaṭun mutaḍada=exist only anti podal types.' The second 'there' also realizes as 'hunaaka'+ NP, i.e., the verb 'occur' is not rendered and the resultant structure is similar to the English bare existential: 'There are twenty-six phases....'

(24) 'There are my sons-in-law' she went on, in a sort of monologue. 'Now Laura's got married, there's another. (Lawrence, p.27).

tumma maḍa – t tataḥadaṭu bima yašbahu –l– ḥadiṭa ila– l– _dati hunaaka:
then went she talking in sort of DEF talking to DEF self there
ašhar –i wa ha hiya laura qad tazawağ– t fa ḥalla šihrun
sons-in-law my and now she Laura has married she conj.replaced son-in-law
aḥar

another (Hussein, p.45)

'Then , she went on in a sort of monologue, 'There are my son's-in-law and now Laura's got married, there's another son-in-law"

The first 'there' in (24) is rendered as '*hunaaka*' but the second one as '*ḥalla*', a semantically rich verb referring to someone or something which comes into being. This verb is preceded by the conjunction '*fa*' which, besides its usual function here (see 21), serves as a focusing element emphasizing the existence of a new son-in-law.

(25) 'Of course, there are children-' said Ursula doubtfully (Lawrence, p.9)

ama ursula fa qala –t murtabaī –an hunaaka – l – aṭṭalu tab ‘an
as for Ursula conj. said she doubtfully ACC there DEF children of course (Hussein, p.17)

'As for Ursula, she said doubtfully, "There are the children, of course."

In the source language, 'there' is preceded by the focusing phrase 'of course', whereas in the Arabic version the '*hunaaka*' sentence is preceded by the focusing phrase '*am aursula*=as for Ursula' and '*tab ‘an*=of course' is moved to the end. In spite of this minor change, the main focus of the sentence is maintained.

(26) 'To know, that is yours all. That is your life- you have only this, this knowledge', he cried. 'There is only one tree; there is only one fruit, in your mouth (Lawrence, p.43).

fa hataf –a qa‘l-an an tālami haḍa huwa anti kuliki haḍa
conj.shouted-he saying ACC to know-you this is you all you this
ḥayaruki la tamlukina siwa haḍa siwa haḍihi – l – ma ‘rifa hunaaka
choice-your not possess-you only this only this DEF knowledge there
šağarat –un waḥidaī –un faqaṭ tammaīa tamarat –un waḥidaī –un faqaṭ fi
tree NOM one NOM only there fruit NOM one NOM only in
famiki

mouth-your (Hussein, p.70)

'... There is only one tree; there is only fruit, in your mouth.'

Again, in (26), 'there' is used twice. Here '*tammaīa*' can be replaced by '*hunaaka*', but it seems that the translator tries to avoid the repetition of this word. However, there are cases where these two words can't be replaced by each other without making changes in the structure of the sentence (see 29).

7.3 *Tammaīa*

As table (2) exhibits Hussein uses '*tammaīa*' 8 times (16%) and Jabra, 6 times (12%). Examples:

(27) 'There is', he asserts in his early essays on the symbolism of Shelley, "for every man some one scene, some one picture that is the image of his secret life, for wisdom first speaks in images..." (Wilson,p.40).

fi maqali -hi - l - mubakir 'n ramziyat' šely nağidu - hu yaqulu li kulli
in essay his DEF early on symbolism Shelley we find him saying for every
imri'n tammaia mašhad -un waħid -un muğamarat -un waħidat -un şurat-
man there scene NOM one NOM adventure NOM one NOM picture
un waħidat -un hiya şuraü hayati -hi - l - ħafiya li'anna - l - ħikmaia
NOM one NOM is picture life his DEF secret because DEF wisdom
tanñiqu awala -an bi - l - şuwari
speak first ACC by DEF pictures (Jabra,p. 40)

'In his early essays on the symbolism of Shelley, we find him saying: for every man, there is one scene...'

In (27), Wilson splits the 'there' sentence by inserting the focal clause 'he asserts...'. In translation, Jabra thematizes the PP 'likuli 'mri'n=for every man' and presents the sentence as: PP+tammaia+NP. By this change, the translator creates a cohesive text in Arabic. Concerning the use of 'tammaia', one can consider it, together with 'hunaaka', an optional element here, since it is possible to translate the sentence without using them, a case preferred by the purists.

(28) There seemed a dual consciousness running in him. He was thinking vigorously of something he read in the newspaper, and at the same time, his eye ran over the surface of the life round him, and he missed nothing (Lawrence,p.58).

Kana tammaia fi qararati nafsi -hi wa 'y-an ' la ma yaluħ faqad kana
was there in side self him consciousness two seem part. was
yufakiru maliy-an fi šay'in ma qara'a -hu fi a šahifaü wa fi
he thinking vigorously ACC in something read he it in DEF newspaper and in
-l- waqti ñnihi kanat 'ynu -hu taħumani ' ala awğuhi- l - ħayati ħawla -hu
DEF time same was eye his ran over on surface DEF life round him
wa lam yafut -hu ayušay'
and notmissed him anything (Hussein,p.95).

'There seemed a dual consciousness in the depth of his heart...'

In (28), the phrase '*la ma yaluħ*', the equivalent of the English verb 'seem', is moved to the end of the Arabic sentence, and '*kana=was*' is used to show past tense. Again '*tammaia*' can be optional here, i.e., without it, the sentence reads: *kana fi qararati nafsihi wa 'yan*. In this case, the verb '*kana*' embodies the sense of existence.

(29) There is a curious fascination about becoming gradually acquainted with a character whom we know only from the inside and from his dreams (Wilson,p.188).

tammaia siħr -un ġarib -un naħisu -hu bi 'ñila 'ina
there fascination NOM curious NOM we feel it by acquaint we
šay'an fa šay'an ' la nawahi šahsiyat -in la na 'rifu -ha illa min -l- dahili
gradually on aspects character GENnot we know it only from DEF inside
wa min aħlami -ha

and from dreams its (Jabra,p.184)

'We feel a curious fascination by acquainting ourselves with a character...'

Unlike (28), the use of '*tammāta*' in (29) is obligatory. It can be replaced by '*hunaaka*', but it cannot be omitted without changing the structure. For instance, it is possible to exploit the verb in '*naḥisu*=we feel' to get:*naḥisu bi siḥrin ġaribin bi'ṭila* 'ina...'we feel a curious fascination by acquainting ourselves...'

7.4 Word order

The flexibility of word order in Arabic allows it to readjust the elements of a sentence in order to achieve different communicative effects, and also to avoid starting a sentence with an indefinite noun phrase (see example 2). Nine existential sentences (18%) depending on word order are attested in Jabra and four (8%) in Hussein. The following are examples of the use of this device in the sample texts.

(30) And *there* is more substance in Valéry than in Mallarme(Wilson,p.64).

wa fi valery madaṭ-un aḡtaru mima fi malarne

and inValéry substance NOM more than in Mallarme'(Jabra,p.63).

'And there is more substance in Valéry than in Mallarme.'

In (30), the translator does not opt for '*hunaaka*' or '*tammāta*'. He prefers to reorder the elements of the sentence to avoid mentioning an indefinite phrase at the beginning of the sentence. Here, there is also a change in the information structure. The 'new' information of the original sentence is thematized as 'given' and the subject '*madatun*=substance' is driven to the end as 'new' information.

(31) 'I'm not afraid of anything except black-beetles', said Minette, looking up suddenly and staring with her round eyes, on which *there* seemed an unseeing film of flame, fully upon Gerald (Lawrence,p.76).

qala -t minet innani la ut 'abu min ayi šay'n ada- l- ḥanafis -l-

said she Minnet I am not afraid from anything except DEF beetles DEF

sud wa hiya tarfa 'u waġha -ha fuġ'at-an tuḥadiqu fi ġerald bi

black and she lifting face her suddenly ACC staring at Gerald with

kamili aynay -ha -l- mudawaratayni allatayni badat 'alayhima ġašawātu

full eyes her DEF round which seemed on them film

lahab -in la tura

flame GEN not seen (Hussein, p.127)

'... on which there seemed an unseeing...'

Example (31) needs an extended context in order to understand how the readjustment of the linguistic elements helps to avoid using '*hunaaka*' or '*tammāta*' for 'there'; rather it exploits the sense of existence in the word '*badat*=seemed' to achieve what 'there' achieves in English. As a matter of fact, using '*hunaaka*' with '*badat*' is not possible, but '*tammāta*' can be employed: '... *allatayni badat 'alayhima tammāta ġašawātu lahabin...*', though it sounds rather clumsy.

(32) *There* is a good deal in Dante's morality which he never got out of the scholastics as, for all we know,*there* may be a good deal in Lucretius which he never got out of Epicurus. (Wilson,p. 100)

fi aḥlaqiyati danti – l – kaṭīru mima lam ya'ḥuḍ – hu qaṭān - l -
immorality Dante DEF a good deal which not get it never from DEF
falasifa - l- madrasiyiin kama anna fi loqrīts rubama – l- kaṭīru
philosophers DEF scholastics as emphatic in Lucretius may be DEF more
mima lam ya'ḥuḍ – hu qaṭ 'an abīqur
which not get it never from Epicurus (Jabra,p.100).

'In Dante's morality, there is a good deal which he never got out of scholastics as there may be a good deal in Lucretius which he never got out of Epicurus.' In (32), it is quite acceptable to use '*tammaā*' or '*hunaaka*', but the translator resorts to reordering the constituents of the sentence, a case in which the communicative core, the phrase '*fi aḥlaqiyati danti*=in Dante's morality' is moved to the initial position as 'given' information, and '*al kaṭīru*=a good deal' realizes as 'new' information. We also note here that the preposition '*fi*=in' embodies the sense of existence.

8. Findings and discussion

The data of this study have shown that English 'there' can be translated into Arabic using, mainly, the words '*hunaaka*' and '*tammaā*'. However, the sample examples of the 'there' sentences reveal that only 38% of these instances are rendered by using the above two words. The relative flexibility of word order in Arabic enables it to express the content of 'there' sentences by either reordering the elements of the sentence or using a rich lexical verb to refer to the existence of someone or something. The decision of the translator to use either '*hunaaka*' or '*tammaā*' may not be purely syntactic; rather, the discourse functions, the rhetorical, thematic or stylistic aspects, may play a role in this decision. Therefore, it seems that some of the functions which are characteristics of the English existential 'there' sentences can be displayed in Arabic using different strategies. For example, for (33), we can have more than one possibility concerning information structure, as shown in a, b, c, and d:

(33) 'There is something', he says, 'of an old wives' tale in fine literature (Wilson,p.40).

A. *yaqulu "fi rawa' ' - l – adabi šay'un min ḥikayati – l – aḡa'zi"*

he says in fine DEF literature something from tales DEF old wives (Jabra,p.40). He says, "In fine literature, there is something of old wives' tales."

B. *yaqulu "tammaā šay'un min ḥikayati – l - 'aḡa'zifi rawa' ' - l – adabi"*

he says there something from tales DEF old wives in fine DEF literature.

He says, "There is something of old wives' tales in fine literature."

C. *yaqulu " hunaakafi rawa' ' - l – adabišay'unmin ḥikayati – l - 'aḡa'zi":*

hesays there in fineDEF literature something from talesDEF old wives.

He says, "There is in fine literature something of old wives' tales."

D. *yaqulu yuḡadu šay'un min ḥikayati - l - 'aḡa'zi fi rawa' ' - l-adabi.*

he says exist something from tales DEF old wives in fine DEF literature.

He says, "There exists something of old wives' tales in fine literature."

Sentence (33) could be translated as (a) in which Jabra renders 'there' exploiting the word order device. He moves the locative phrase '*fi rawa' ' -l- adabi*=in fine literature' to the beginning of the sentence to become the 'given' information, and positions the phrase '*šay'un min ḥikayat-l- aḡa'zi*=something of old wives' tale' at the end as 'new' information. Another choice is (b) where

the role of 'given' and 'new' is reversed and '*hunaaka*' stands for 'there'. In (c) '*fi rawa*' '-l- *adabi*=in fine literature' is introduced by '*hunaaka*' as 'given' information. Finally, in (d) the verb '*yuğadu*=exist' is used to replace 'there'. What these possibilities show is that the translator has the choice to thematize any of the two phrases in (33), and also to use '*hunaaka*', '*tammaā*' or '*yuğadu*' for 'there', or do without them altogether.

Among other interesting cases in the translated data, the following attract attention.

First, cases of 'there-less' sentences in the source language which are translated using '*tammaā*'; and second, the cases where the use of '*hunaaka*' and '*tammaā*' is either obligatory or optional. Examples (34) and (35) illustrate these cases.

(34) The sisters were crossing a black path through a dark, soiled field. On the left, was a large landscape, a valley with collieries and opposite hills with cornfields and woods all blackened with distance, as if seen through a veil of crape. White and black smoke rose up in steady columns, magic within the dark air. Near at hand came the long rows of dwellings, approaching curved up the hill-slope, in straight lines along the brow of the hill (Lawrence,p.12).

kanat - l - uht - an ta 'aburani mamar - an aswad ' bra haqlin muzlim - in
was DEF sister two crossing path ACC black through field dark GEN
mutasiḥ tammaā ' alağihāti - l - yasari saq ' -un wasi ' - un wa
soiled there on side DEF left landscapeNOM large large NOM and
wad - in du manağimi faḥm - in wa tilal - in muqabila - ha fi - ha
valley GEN with collieries GEN and hills GEN opposite them in them
ğabat - un wa huqulu ħinta aḍafa bu ' du - l - masafāi ' alay - ha
woods NOM and fields grain added remoteness DEF distance on them
lawn - an aswad ka'ana - ha tura ' bra qina ' - in min - l - kreb wa
color ACC black as if they seen through veil GEN from DEF crape and
kana duhan - un abyad wa aswad yartaḥu ' aliy - an fi a ' midat - in
was smoke NOM white and black rise up ACC in columns GEN
mustaqira k - sihri fi - l - hawa' - l - muzlimi wa tammaā ' an kaṭab ta'ti
steady as magic in DEF air DEF dark and there from near come
a şufuf - l - taḥwila lil masakini fi huṭuṭ - in mustaqima ' ala ṭuli ġabhaṭ
DEF rows DEF long of dwellings in lines GEN straight on along brow
- l - tali
DEF hill (Hussein,p.21)

'The sisters were crossing a black path through a dark, soiled field. *There* was on the left...'
...'There was, near at hand, long rows....' What is happening in (34) is that the clause: 'on the left was a large landscape...' is a variation of the usual pattern, there+be+NP+locative: 'There was a large landscape on the left.' Hussein translates the clause by inserting '*tammaā*' in the Arabic version primarily to mark the subject '*saq un*'=landscape' as existing and also as a representative element. Furthermore, '*kana*=was' could be used here instead of '*tammaā*'. The order of the elements is acceptable since the indefinite noun phrase is not introduced at the beginning of the construction. The sentence beginning with 'near at hand...' is also translated by introducing it with '*tammaā*', though without '*tammaā*', it will read well.

Again it seems that the use of '*tammaā*' here serves to bring something to the reader's awareness.

(35) But in the newspaper office, for the first time, a general atmosphere begins to be created, beyond the specific minds of the characters, by punctuating the text with newspaper heads which announce the incidents in the narrative (Wilson, p. 167).

wa lakin naġid – u fi maktab-l-ġaridati li awali marraā –in anna
conj. but we find in office DEF newspaper for first time GEN emphatic
tammaā ġaw -an āmma -an aħada- l – mu'alifu yahliq –hu
there atmosphere ACC general ACC began DEF author create it
mutaħatiy – an aħana – l – šaħsiyati biđati bi- tarsi – l – naši bi
beyond ACC minds DEF characters specific bypunctuation DEF text with
'*anawin ġara'diya tu linu ħawadiți – l – qišati*
heads newspaper announce incidents DEF story (Jabra,p.165).

'But we find in the newspaper office, for the first time, that there is a general atmosphere the author began to create...'

In (35), the English passive form is translated as an active form in Arabic. Arabic, as a matter of fact, prefers the active form to the passive form, in many cases. The insertion of '*tammaā*' here is optional since the phrase '*naġidu*=we find', which gives the sense of existence, is used in the beginning of the construction. What is apparent here is that Jabra tries to emphasize the existence of the 'general atmosphere' in the office.

9. Conclusion

The present study has examined English existential 'there' sentences and how they are translated into Arabic. It is shown that these sentences can be rendered adequately not only by using words such as '*hunaaka*' and '*tammaā*', but also--and in many cases preferably--by means of other devices. In cases where the translator is free to choose between '*hunaaka*'/'*tammaā*', among other devices, his decision not to use either of these words, must serve to present a better translation. This is carried out through first, exploiting the relatively flexible word order of Arabic; and second, using full lexical verbs more frequently than English does in 'there' constructions. It is found that the syntactic restrictions are not the only reason for the fact that many 'there' sentences are not translated using '*hunaaka*' and '*tammaā*', the discourse and stylistic levels play a role in the translator's decision to use other means. In some cases, the use of '*hunaaka*'/'*tammaā*' is shown to be optional while in others to be obligatory, unless an alternative structure is produced. Major translational changes affecting the information structure of the texts, are not found in the target language. Finally, the analysis of the texts has revealed that compared with English, fewer existential sentences are found in Arabic.

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