Writer-Translator Game: A Stylometric Analysis of Taha Hussein's khiTbat al-Shaykh *(The Shaykh's Marriage Proposal)* and its English Translation

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Abstract

Stylometry focuses on detecting some linguistic features such as the length and complexity of sentences, spelling errors, punctuation and phraseology analysis, the frequency of words and lexical items. Stylometric analysis identifies and classifies literary texts according to authorship. It also detects, as a serious scholarly discipline and methodology, the lexical items which characterize the style of a text. The present paper proposes a stylometric analysis of Hussien's خِطبة الشيخ *khiTbat al-shaykh* (1914) and its English translation rendered by M. Enani in (2020) as *The Shaykh's Marriage Proposal*. The linguistic features examined within the theoretical framework proposed by Halliday and Matthiessen (2014) are parataxis, hypotaxis and lexical choice. The study tests the validity of the translated text in detecting the style of the source text and hence creating either one profile shared by Hussein and Enani, or two different profiles. The main research questions are: (1) in what way does the deployment of parataxis and hypotaxis trace the writing style changes- if there are any- in Hussein's text and its translation? (2) what role does the translated text assume in the domain of stylometric analysis? (3) how does the lexical choice in both the source text and the target text contribute to the creation of personal profiles for the author and the translator? The study suggests that translation is a valid assessment tool in authorship identification as it creates a separate profile for the translator which discerns him/her from the author of the ST. Though stylometric analysis identifies the anonymous author of a given text by specifying its stylistic features and comparing them to other texts written by the same author, the paper offers instead *profiling* as a changing, style measuring tool for each literary text written by a given author. By defining the stylomeric features and the authorial discriminators of Hussein's and Enani's texts, it is assumed that the Arabic/ English literary pieces cannot be dealt with as a single text written by two authors in collaborations as each text has its own stylistic features that assign an individual profile for its author.

Keywords: Authorial Discriminators, Authorship Identification, Authorship Profiling, Hypotactic, Paratactic, Stylometrics.

لعبة الكاتب و المترجم: تحليل أسلوبي – إحصائي لرواية خطبة الشيخ لطه حسين و ترجمتها إلى الإنجليزية

مستخلص

يهدف التحليل الاسلوبي الاحصائي للنصوص الأدبية إلى تحديد بعض السمات اللغوية كطول الجمل ، مدى تعقيدها، الأخطاء الإملائية ، علامات الترقيم ، تحليل و صياغة العبارات، الكلمات المتكررة و الاستخدامات المعجمية، و ذلك لتحديد و تصنيف النصوص الأدبية وفقاً لهوية المؤلف. و يعتمد التحليل الاسلوبي الاحصائي على تحديد العناصر المعجمية و التي تميز النص ، و من ثمَ يُعتبر هذا النوع من التحليل من الأساليب العلمية الهامة (فيكرز 2002، هولمز 1992). تطرح هذه الدراسة تحليلاً اسلوبياً لرواية خطبة الشيخ لطه حسين التي صدرت عام 1914 ، و ترجمتها إلى الإنجليزية التي قدمها محمد عناني عام 2020 . في ضوء الاطار النظري الذي وضعه كلا من هالیدای وماثيسين 2014 تبحث الدراسة بعض السمات اللغوية مثل الإرداف و التبعية واختيار المفردات ، وتختبر الدراسة مدى صلاحية النص المترجم في الكشف عن أسلوب النص المصدر و من ثم رسم إما ملف شخصي واحد يتقاسمه الكاتب و المترجم أو ملف شخصي للكاتب و آخر للمترجم. و تجيب الدراسة على الأسئلة الآتية: (1) كيف تعكس الخواص الاسلوبية للإرداف و التبعية التغيرات الأسلوبية – إن وجدت– في نص طه حسين و ترجمته؟ (2) ما هي عناصر التشابه و الاختلاف في لغة كل نص؟ (3) كيف يمكن استخدام النص المترجم كإحدى أدوات التحليل الأسلوبي الاحصائي؟ (4) كيف ساهمت المفردات المستخدمة في النص المصدر و النص الهدف في رسم طابع خاص لأسلوب الكاتب و المترجم؟ تقترح هذه الدراسة فاعلية النصوص المترجمة في إجراء التحليل الاسلوبي الاحصائي و ذلك باعتبار الترجمة أداة ذات فاعلية يمكن استخدامها لإضفاء طابع شخصي للمترجم من شأنه أن يميزه عن كاتب النص المصدر. و بالرغم من فاعلية التحليل الأسلوبي الاحصائي في الكشف عن هوية المؤلف الأصلي لعمل ما، و ذلك بالكشف عن السمات الأسلوبية لأحدى نصوصه و مقارنتها بالنصوص الأخرى المنسوبة إليه، إلا أن هذه الدراسة تقترح أن لكل عمل أدبي سمات اسلوبية خاصة تكسب كاتبه هوية مختلفة ومتغيرة. فبتحديد السمات الاسلوبية الاحصائية و الشواهد التأليفية لنصي حسين و عناني ، يمكن القول بأن هذين النصين لا يمكن اعتبارهما كنص واحد اشترك في صياغته كلا من الكاتب والمؤلف حيث أن السمات الاسلوبية للنص الأصلي والمترجم تمنح كل منهما طابع خاص به.

الكلمات المفتاحية: شوهد التأليف، تأكيد التأليف، ترسيم التأليف، الإرداف، التبعية، التحليل الأسلوبي الإحصائي.

1. Introduction

Stylometric analysis is an approach based on quantifying the linguistic features of a given text in order to identify either the authorship or the genre and hence provide an elaborate statistical analysis. It dates back to Mendenhall (1887) who used word length as a detector of authorship. Vickers (2002) suggests that stylometry is similar to DNA identification (p. 139). Mathematical techniques are sometimes used to resolve debates over authors of some historical texts. Eisen, Segarra, Egan and Ribeiro (2018) investigated authorship attribution and evaluation by applying different stylometric techniques, starting from the 19th century, where manual counting of the stylistic features were carried out, to the beginning of the 20th century where different stylistic features such as the use of rare words, sentence lengths, frequency of function words and richness of vocabulary are tackled by computer-based techniques. Stylometric analysis is normally carried out for authorship attribution.

The present study is not concerned with arguments over authorship of anonymous texts since Hussein's and Enani's literary productions are of undisputed provenance and frequently handled in the literature. So the study examines Hussein's and Enani's writing style. The stylometric analysis proposed here does not aim at separating what was genuinely Hussein's and what was not, as his authorship and style are well known and frequently discussed. On the other hand, Enani is one of the most notable translators in the Arab world who attempted the first English translation of Hussein's books as declared by the Egyptian General Book Organization (EGBO) in August 2016 on the Egyptian national newspapers. Such translations include Al-waᶜd Al-Haq *'The Fulfilled Promise*" in (2016), ᶜla Hamish al-Seerah *"Marginalia on Prophet Muhammad's Biography"* in 2020 and khiTbat al-shaykh *"The Shaykh's Marriage Proposal*" in 2020. The study examines two different types of stylometric features (i.e. Parataxis and Hypotaxis) in Hussein's text and its English translation rendered by Enani, to detect the writing style changes in the source text and the target text. Lexical selections

in the two texts are also examined. The main hypothesis is that translation is a valid and useful tool in proposing a stylometric account.

2. Literature review

Literature on stylometry focuses on the use of stylometric analyses in resolving questions and arguments on authorship identification. As this falls beyond the scope of the present study, the review of the literature presented here is limited to some views on stylometry. For example, Vickers (2002) pointed out that the terms *stylometry* and *stylometric* were first used in the 19th century by Augustus de Morgan (1851) and Mendenhall (1887) who identified index of authorship based on word length. In (1897), Lutoslawski differentiated 500 stylistic markers. Vickers (2002) also cited Stevenson's (1989) argument that stylometric analyses do have some drawbacks as words are displayed in an organized pattern and are easily detected and identified. Linguistic features, employed by authors, are more accurately detected by computers than by the human naked eye (p. 130).

Adorno, H., Rios, G., Durán, J., Sidorov, G and Sierra, G. (2018) examined identity changes in the style of writing of seven novelists: a number of stylometric features were proposed and the novels were presented in Vector Space Model. By using stylometric-based approach, the stages of writing each novel were identified. Adorno et al used some features to represent each text in Vector Space Model. Examples of these features are words, Bag of Words (BoW), length of sentences, frequent words and complexity of sentences. The study concluded that the accuracy of writing style of some authors is very high and when the time gap between writing the literary works increases, the change of the writing style becomes more evident.

Eisen et al. (2018, p.500) argued that computational stylometric methods were first used by Jackson, Vickers and Craig, among others, to identify Shakespeare's texts. Work in authorship attribution started with examining the use of sentence length, vocabulary richness, part of speech tagging, frequency of function

words, in addition to the use of speech taggers. One of the stylometric techniques stimulated by advances in computer is Word Adjacency Networks (WANs). Eisen et al. (2018) used this technique as nodes and edges, which present information on the use of two function words in a single sentence; each WAN is presented as a chain that displays transition of two function words. Eisen et al. conclude that more attribution accuracy is detected by utilizing WANs, rather than by the usual frequency-based techniques. They proposed a stylometric analysis, which dates back to the 19th century, where manual counting of the linguistic features of Shakespeare's plays were carried out. This is mainly to identify authorship attribution of some plays written during the 16th and 17th centuries. Word Adjacency Networks (WANs) attribution algorithm was also manipulated; six popular playwrights were given a profile and their known texts were compared. In order to identify authorship and genre, a stylometric, quantitative analysis of the text's linguistic features was carried out. Within the field of authorship attribution, the dramatic works of the 16th and 17th centuries, that were subject to inaccurate pressing information, were the target data of stylometric analysis. Few decades ago, computer- based techniques were used to count the frequency of linguistic features such as the frequency of rare words, phrases and sentences.

According to Eisen et al (2018), author's style is identified by measuring his/her use of function words. In line with the analysis of the author's use of function words, word adjacency networks (WANs) are constructed where function words are taken as nodes and edges which include information on how two function words are used within the same sentence or phrase. Each WAN forms a chain (Markov chain) that tells of the possibility of having two function words. Eisen et al (2018, p. 520) concluded that WANs are effective techniques that differentiate authors by identifying function words that contribute to authorship attribution.

Omar and Hamouda (2020) investigated the role of stemming, as one of stylometric applications, in authorship attribution in Arabic. They applied three Arabic stemmers: GOLD stemmer, Khoga

stemmer and Light 10 stemmer (illustrations on each type of stemmer fall beyond the scope of this paper). What Omar and Hamouda (2020) observed is the ineffectiveness of stemming as a stylometric application in authorship identification of Arabic texts.

3. Research hypothesis and the corpus

Though stylometry is resorted to if author's identification is not possible, what is offered here is a way of testing, and hence proving, the validity of stylometric analysis as a tool that provides evidence on the writing style stemmed from tracing the linguistic features of literary texts and their translations.   The study hypothesizes that stylometric analysis is a reliable approach of authorship identification in a manner similar to that of authorship attribution. Though recently, stylometric applications have depended mainly on natural language processing tools, the present study investigates the constituent parts of a well-known Arabic text and considers its English translation. The study calls for dealing with translated texts as one of the stemming tools in the stylometric and authorship identification applications. Though stylometric analysis examines the repeated stylistic features in a number of anonymous texts, the paper offers instead *profiling* as a style- measuring tool for literary texts written by a given author.

The main hypothesis of the present study is that the source text (ST) and target text (TT) are dealt with as two texts by two different authors. To test the study's hypothesis, the structure and vocabulary of each text are investigated and the type of change (if there is any) from the Arabic to the English text is identified. Stylometry is metaphorically used here for authorship profiling, rather than attribution. When no changes are traced in the ST and the TT, this means that only one profile, shared by Hussein and Enani, is generated and the translated text is said to be a typical representation of Hussein's style; accordingly, translation is taken as a valid tool in stylometric analysis. If, on the other hand, the translated text deviates from Hussein's writing style, a different profile for the translator is created and the ST and the TT are assumed to represent two literary productions by two different authors. If the translated

text does not follow the repeated patterns of style of the ST, two different profiles for the writer and the translator are created. The profiling endeavor takes into account the set of beliefs that are typical to Hussein at this stage of his life and the guiding variables that are exclusively typical to him in addition to the translation techniques adopted by Enani that distinguish him from others.

The present study examines how Taha Hussein, the writer, and M. Enani, the translator, have crafted their texts and have put their literary style into the light. As stated earlier, translation is used here as an information carrying technique for stylometric account and analysis. In order to see whether Enani has retained the same writing style of Hussein's text, and whether the syntactic features of Parataxis and Hypotaxis and the lexical choice in the English translation are due to the writer or the translator, a number of excerpts were selected from the ST (i.e. خطبة الشيخ *khiTbat al-shaykh*) and the TT (i.e. Enani's *The Shaykh's Marriage Proposal*).

4. The theoretical framework

Statistics have always been a reliable technique for identifying writers' stylistic fingerprints (Holmes 1985). Recently, work in stylometry focuses on the use of statistical methods in analyzing literary texts where computers and machine-readable texts are the basic tools of analysis (Holmes 1998). Examples of the main papers on the use of stylometric analysis in authorship attribution are Matthews and Merriam (1993) and Merriam and Matthews (1994), which attempted to resolve Shakespeare/Fletcher and Shakespeare/Marlowe disputes over plays attributed to them. The two papers applied neural network architecture where texts were discriminated into linear segments. Content analysis is also another familiar tool in stylometry and was employed by Martindale and McKenzie (1995) to investigate the use and frequency of connotative and denotative words in a text. However, in the preset study, the translated text is employed as a new instrument of stylometric analysis of literary texts. Two theoretical frameworks are adopted: (1) the stylometric framework of Holmes (1992, 1998) and Vickers (2002) and (2) the classification of Taxis proposed by Halliday and

Matthiessen (2014). The linguistic features examined in the Arabic and English texts are summed up in section 4.1.

4.1 Taxis (degree of dependency)

Style is defined by Leech and Short (2007, p.9) as the manifestations of language in a given context. The way clauses are related together characterizes the style of a given text. Halliday and Matthiessen (2014) argued that there are two basic systems which explain how a clause is related to another: *logico-semantic* and *taxis relation*. To form an episode, grammar relates the clauses structurally and divides the figures/moves. When clauses merge together, they are linked to one another by a type of logico-semantic relation forming clause complexes. Due to space limitation, the study is only restricted to examining the degrees of interdependency between clauses (i.e. *taxis* or *degree of dependency*) in Hussein's text and its English rendering.

According to Halliday and Matthiessen (2014, p. 440), taxis refers to the degree of interdependency between clauses. Parataxis and hypotaxis refer to the pattern of ordering and positioning clauses within simple and complex sentences and the way these clauses relate to one another: (a) when a sequence of clauses is presented paratactically, clauses are placed related to one another and are said to be of equal statuses; (b) when, on the other hand, a second clause is qualified hypotactically by a main/purpose clause, the latter is said to be of an unequal status as its function is to support the main/independent clause. Parataxis and hypotaxis govern the relation between a dependent clause and its dominant. The classification of taxis into parataxis and hypotaxis allows the grammar to ascribe a different status to each single figure in a narrative sequence. Parataxis and hypotaxis are the two fundamental grammatical features which enhance the rhetorical overflow of texts and form clause complexes (p. 441).

(a) Parataxis: **two clauses of equal status**:

- Clauses are independent of one another;

- Each clause has its own proposition;

- Each clause can either be tagged or occur in a different mood

Ex1. Aggressive students are encountered by every teacher (clause 1) and they always have behavioral disorders (clause 2).

Ex2. Aggressive students are encountered by every teacher, aren't they? (clause 1 is tagged)

Ex3. They always have behavioral disorders, haven't they? (clause 2 is tagged)

Ex4. Aggressive students are encountered by every teacher (declarative mood), but do they always have behavioral disorders? (interrogative mood)

(b) Hypotaxis: two clauses of unequal status: The main clause has its own proposition and it acts a head which is preceded by a modifier.

Ex5. Because the rainstorm was really severe (the modifying clause), my internet went down (the main clause).

In example 5, the main clause can be tagged (i.e. my internet went down, didn't?). The modifying clause can't be tagged or queried. The main clause and the modifying clause can be treated as having equal status (i.e. The rainstorm was really severe and my internet went down). They can also be ordered in a cohesive sequence (i.e. The rainstorm was really severe. My internet went down).

4.2 Example of a paratactic structure

Within paratactic structures, clauses are placed without any subordinating or coordinating conjunctions that normally define the connection between these clauses. A striking example of a paratactic structure is encountered in Charles Dickens's *A Tale of Two Cities* (1859):

"It was the best of times, it was the worst of times, it was the age of wisdom,

it was the age of foolishness, it was the epoch of belief, it was the epoch of

incredulity."

The above quotation is translated into Arabic by al-baᶜlabki (2006, p. 7) as follows:

كان أحسن الأزمان، و كان أسوء الأزمان. كان عصر الحكمة ، و كان عصر الحماقة. كان عهد الإيمان، و كان عهد الجحود. "

Dickens's *A Tale of Two Cities* opens with a series of paratactic structures that describe a period of paradox and contradictions. Two or more independent clauses are separated by commas or semicolons. This structure is a type of rhetorical device that urges readers to wonder what sort of time is being referred to. The Arabic translation retained this sense of confusion by the use of Arabic paratactic clauses ordered next to one another with no subordination or coordination. Although parataxis is not commonly used in the English novels, the paratactic structures detected in the opening lines of *A Tale of Two Cities* give the readers a glimpse of the main incident of the novel: that of a hero who replaced another man for the sake of his beloved woman. This alternation in the main plot reflects a binary structure of a novel that relies on paradox and contradiction.

4.3 Example of a hypotactic structure

In a hypotactic structure, the subordinate clause is shifted to an initial position where the focus is placed on it, while the principal clause remains almost incidental and can be deleted. The principal clause is related to the subordinate clause by means of subordination or coordination or by the use of relative pronouns. Such pattern of design places different degrees of emphasis on each clause within the structure. Hypotactic structures are more frequently used in the English novels. For example, in David Copperfield (ch. 17, p. 396), Dickens wrote:

> "Hiding the ravages of care with a sickly mask of mirth, I have not
>
> informed you, this evening, that there is no hope of the remittance!"

The sentence in the above quotation is a typical example of hypotactic structure where the subordinate phrase (or the secondary phrase) is composed of a long clause: *"Hiding the ravages of care with a sickly mask of mirth*", that can be split into two clauses: "*he is hiding the ravages of care"* and *"he is hiding with a sickly mask the of mirth".* This long subordinate clause is followed by the principal clause: *"I have not informed you".*

5. Data analysis

Stylometrists attribute a certain style to literary texts when they closely examine the features of these texts which should be structural, frequent, salient and quantifiable (Holmes 1998, p. 111). However, the role of the syntactic features in detecting writing style changes in both a literary text and its translation is ignored in the literature on stylometric analysis. Hence, the study is motivated to address this gap to find out if Hussein's writing style is adopted and followed in the TT. In this writer-translator game, the latter is challenged to create his own personal profile that sets him apart from Hussein's writing style. A number of excerpts from the ST and the

TT is analyzed in terms of parataxis and hypotaxis. As the best methodology of describing a literary style, Holmes (1992) suggests, is based on the selection of lexical items, lexical and semantic analyses are also incorporated in order to handle as much aspects of style as possible. The study refers to these variables (i.e. parataxis, hypotaxis and lexical choice) as *authorial discriminators* (a phrase used by Holmes 1998, p. 11).

5.1 Hussein's خِطبة الشيخ khiTbat al-shaykh

khiTbat al-shaykh *"The Shaykh's Marriage Proposal"* is a controversial novel that was finally released in Egypt in 2017, 44 years after his death in 1973. The headlines of English newspapers also celebrated the novel and wrote: "the unknown novel of Taha Hussein, the Dean of Arab Literature, has been finally discovered". *The Shaykh's Marriage Proposal* belongs to a literary genre known as "epistolary" in which Hussein used letters to send his messages and ideas to the readers. Five main characters are portrayed in the novel: Shaykh 'Allam al-Jeezawi, Ihsan, Sayyid Rahemy, Asmaa and Shaykh Zahran Fateh-el-bab. In this novel, 'Allam al-Jeezawi, an azhari shaykh, is about to be appointed in the judicial office and he has met Ihsan's father, a retired officer, to ask for his daughter's hand in marriage. Through many letters, to and from the characters, Hussein discussed issues related to women, ethics, marriage, social and moral fabric of the Egyptian society. Some critics described Hussein's characters as messengers through whom he passes his critical views to his readers. Characters are depicted in this novel in such a way that reflects Hussein's controversial ideas against al-azhar: for example, Shaykh 'Allam al-jeezawi and his friend Shaykh Zahran Fateh-el-bab were introduced as opportunistic.

In the preface to his translation of *The Shaykh's Marriage Proposal*, Enani described Hussein's text as a distinguished epistolary novel of intellectual and artistic importance. He added that Hussein's creativity stems from the way he uses language to present the arts of irony, parody and grotesque some years before he was in direct contact with these European arts (p.9). A hundred years ago, Hussein, the Egyptian scholarship student, published his novel in *al-*

Sofour, a liberal French newspaper (Gad, 2017). In March 2017, Hussein's novel has sparked a crisis when Sayyed Mahmoud, editor of *al-Qahira* newspaper, confirmed that خطبة الشيخ *The Shaykh's Marriage Proposal* was written before Haykal's 1914 زينب *Zainab*. In April 2017, Jabir Asfour, Egyptian former minister of culture, argued against calling Hussein's work *"a discovery"* as this description questions its authenticity. Some critics, as suggested by Gad (2017), view Hussein's novel as a mere description of the Egyptian society where women's status, ethics and moralities are all questioned, as well as a reflection of Hussein's enmity of al-Azhar that was passed on to him through his monitor Emam Muhammad Abdu.

5.1.1 Lexical choice and structures of sentences

According to Badawi (1973, p. 89), there are five basic linguistic levels of Arabic in contemporary Egypt: (1) فصحى التراث *Standard Heritage Arabic* (traditional and stable); (2) فصحى العصر *Modern Standard Arabic* (influenced by modern civilization in particular); (3) عامية المثقفين *Intellectuals Vernacular Arabic* (influenced by contemporary civilization and fus7ah); (4) عامية المتنورين *Literates Vernacular Arabic* (colloquial dialect influenced by contemporary civilization); and (5) عامية الأميين *Illiterates Vernacular Arabic* (not influenced by fus7ah or contemporary civilization). Badawi argued that فصحى التراث *Standard Heritage Arabic* characterises the language of Islam and Prophetic Tradition and azharites use it in their daily communication as encountered in the letters written to and from Shaykh 'Allam al-jeezawi and his friend, Shaykh Zahran Fateh-el-bab. Asfour (2017, pp.22-3) claimed that the language used by the five characters echoes Hussein's own voice and does not represent the feelings and thoughts of his characters. That is why, Asfour claimed, Hussein was accused of being unable to give his readers a perfect portrait of each character, with its own language, mind and personality as he is seen and heard in his five main characters. However, in the appendix of his translation of خِطبة الشيخ *The Shaykh's Marriage Proposal,* Enani (2020) contended Asfour's criticism of the unchanged linguistic style of the fifteen letters and

suggested that the letters were written in two linguistic verities: (1) Standard Heritage Arabic فصحى التراث (following Badawi's classification), reflected in the language of Shaykh 'Allam al-Jeezawi and Shaykh Zahran Fateh-el-bab, and (2) Modern Standard Arabic فصحى العصر (the language of the well-educated female figures (i.e. Ihsan and Asmaa). In Hussein's خطبة الشيخ *The Shaykh's Marriage Proposal*, redundancy and repetition are frequently encountered in the writings of the three male figures. In excerpt 1a, translated in 1b, Sayyid Rahemy, Ihsan's father writes:

1a: فهو يصغر العمة و يقصر الكم و يذهب إلى القهوة و يحن ..(p.52)
لعب النرد و الشطرنج

1b: He *wears* a smaller turban, and a cloak with shorter sleeves, *goes* to the café and *is* good at playing backgammon and chess…..(p.60)

In excerpt 2a, translated in 2b, Shaykh 'Allam al-Jeezawi writes to Shaykh Zahran Fateh-el-bab:

2a:

لم أحثك عن مركز صهري الاجتماعي وعن ماضي حياته فهو رجل شيخ من النشأة القديمة *ساخط كل السخط* على هذا العصر الحديث *يبغض الناس بغضا شديدا* وهو رجل ثقيل *ثرثار لا يعرف الصمت* و لا ينفك يكلمك حتى يسئمك و كل كلامه غيبة و قدح فى أقرانه و قد كان من رجال السيف أيام إسماعيل وهو الآن من أصحاب المعاش يلزم الصف الأول في سيدنا الحسين و *ينفق بقية وقته في الحديث و لعب النرد و الشطرنج* ومن حسن الحظ أنه قد جاوز السبعين و أنه ضعيف الصحة ليس بينه و بين القبر إلا خطوات معدودة (p.59)

2b:

I have not talked to you about the social status or the past life of my father-in-law. A Shaykh brought up on the old way of life, he very much resents this modern age and deeply hates people. He is a bore and a chatterer who never stops talking, but babbles and prattles on until he wearies you. Most of his talk is inane gossip - slandering his fellows. He was once in the army in the days of Ismail Pasha, but is now retired. He stands in the frontline of the worshippers at prayer at

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al-Hussein mosque. The rest of his time is spent in talking, playing backgammon and chess. He is fortunately over seventy years of age and his health has packed it in, so that he has one foot in the grave (pp.67-68).

In excerpt 3a, translated in 3b, Shaykh Zahran Fateh-el-bab writes to Shaykh 'Allam al-Jeezawi:

3a:

ولعمرى أن المرأة الجاهلة لأسلم عاقبة من المرأة/المتعلمة تعلماً حديثاً فإنها مطيعة سامعة تقبل منك كلما تقول و لا تلبث أن تصير دينة مؤمنة إذا علمتها و هذبت نفسها (p.73) .

3b:

I swear that marrying an ignorant woman should have less grave consequences than one who has received a modern education. The former is a listening, obedient woman who will accept anything you say; she is likely to become a devout believer if you can teach her and if she disciplines herself (pp.83-84).

In excerpts 2 and 3, Shaykh 'Allam al-Jeezawi and Shaykh Zahran Fateh-el-bab use similar language which is repetitive, redundant and exaggerated. Absolute objects, referred to as المفعول المطلق *al-mafʿul al-mutlaq* in Arabic, are also frequently used as in Standard Heritage Arabic. In يبغض الناس بغضا شديدا بغضاً (deeply hates people), the object focuses on the content meaning of the verb. In المتعلمة تعلماً حديثاً (has received a modern education), the object تعلماً clarifies the type of the noun.

At the lexical level, the two male graduates of al-Azhar use some (fus7ah) words from Heritage Arabic that are no longer commonly used, though some of these words have modern equivalents: for example العمة turban, النرد backgammon and the swear word which is no longer used: و لعمري I swear. A referral in reference meaning may lead to a modern understanding of و لعمري "*I swear*" as an affirmative or a swear statement that was used in pre-islamic era and occurred twice in Hussein text (letter 10, p. 73 and letter 13, p. 83). An example of the effect of referral in reference meaning is the following lines by Dorayd bin Al Summah, a pre-islamic poet:

أمرتهمُ أمري بمُنْعَرَج اللِّوى .... فلم يَستبينوا *النصح* إلا ضحى الغدِ

In the above poetic line, the noun *النصح*, does not refer to the act of advising as it stresses the necessity of following a plan set by a clever politician (i.e. the poet). The poetic line is an example of referral in meaning from advising to obeying a plan/order. So Dorayd bin Al Summah's words have to be translated as:

I have ordered them to follow my advice, near the battlefield for all to go

nice, until next day forenoon, Alas! They've realized, should've thought

twice!

At the semantic level, the language of Shaykh 'Allam al-Jeezawi and Shaykh Zahran Fateh-el-bab is direct, non-metaphoric and non-pragmatic. In excerpt 3, Shaykh Zahran, in a direct and emphatic tone, uses a language of praise to describe the ignorant wife as the most obedient and, at the same time, to warn his friend against getting married to a well- educated woman. In excerpt 2, Shaykh 'Allam al-Jeezawi uses a language of direct criticism of Ihsan's father, describing him as a silly chatterer and a good-for-nothing old man. What is noticed is the simplicity of the language of Shaykh 'Allam and Shaykh Zahran Fateh-el-bab as mono-syllabic words are infrequent. Words are concrete whereas adjectives are visual and this reflects Hussein's intention to portray them as materialistic and opportunistic.

As for the lexical choice made by the two girls, it is suggested that they use a contemporary language which reflects the influence of their foreign language background (e.g. French and English). In letter 12, Ihsan addresses al-Jeezawi as سيدي الأستاذ *Dear Sir*. Asmaa's language, opposite to Shaykh Zahran Fateh-el-bab, is emotional and compassionate. Abstract words (e.g.العزاء و النصيحة solace and advice,حنان وعطف sympathy and kindness) are frequently used to show Asmaa's concern and understanding of her friend's feelings of

uncertainty about the suitor. The language of Ihsan's writings is that of a well- educated and aristocratic girl, who succeeded in conveying her feelings and confusion, describing her sleepless nights and sad heart. Examples of Ihsan's abstract words are: *الخوف و الأمل* fear and hope, *الريبة و الثقة* doubt and certainty, *الخمود المؤلم* painful stasis). Looking at the lexis, it is plausible to suggest that the world of the two girls is dominated by contemporary and modern thoughts, making it impossible for the marriage proposal to come into effect. The language of the four excerpts reflects the way Hussein has successfully created different profiles for the main characters of *خِطبة الشيخ* *The Shaykh's Marriage Proposal*.

At the syntactic level, as far as parataxis and hypotaxis are concerned, the present study suggests that the language of the two female figures is characterised by the frequent use of hypotactic structures where complex sentences are composed of either two main clauses, or a main clause and a subordinate clause. Main clauses are composed of a head noun (مبتدأ mubtada) and a predicate (خبر khabar) , or a clause with a main verb, similar to examples 6 and 7 respectively:

Ex6: al-walad-u 7azeen-un

الوَلَدُ   حَزين

the-boy   sad

الوَلَدُ حَزينٌ

"The boy is sad"

Ex7: nadhar-an l-gheyaab-i al-um-i   ajid-u anna al-walad-a 7azeen-un

نظراً   لغياب   الأم   أجد   أن   الولد

حزين

because of absence   the-mother I find that the-boy sad

نظراً لغياب الأم أجد أن الولد حزين

"Because of the absence of the mother, I find the boy sad"

In excerpt 4a, translated in 4b, Asmaa is writing to express her interest and care for Ihsan, sharing her all troubles of thinking.

4a:

أنت في حاجة إلى العزاء و النصيحة ولو أنى ملكت يدى و نفسى لا ظلنى صباح الغد في القاهرة حيث أستطيع أن أراك و أسمع نجواك و أمدك بما أملك من حنان وعطف. و لكن لنا رئيساً ثقيل الظل أبغض شىء إليه طلب الإجازة و أحب شىء إليه عسف المعلمات. (p. 41)

4b:

You need solace and advice. If I were mistress of my time and soul, I could be tomorrow morning in Cairo, where I could see you, hear your story, and provide you with all the sympathy and kindness I possess. But we have a nasty boss who hates nothing more than being asked for a leave, and loves nothing than being unfair to school mistresses. (p.49).

Excerpt 4a exhibits a different pattern of structure where the first clause أنت في حاجة إلى العزاء و النصيحة *you need solace and advice* is followed by a conditional clause.

ولو أنى *ملكت* يدى و نفسى لا *ظلنى* صباح الغد في القاهرة حيث *أستطيع* أن *أراك* و *أسمع* نجواك و *أمدك* بما أملك من حنان وعطف ...

If I were mistress of my time and soul, *I could be* tomorrow morning in Cairo, where I *could see* you, *hear* your story, and *provide* you with all the sympathy and kindness I *possess***.......**

The conditional clause is the primary clause that dominates a sequence of paratactic clauses (1) أراك *I could see you*; (2) أسمع نجواك *hear your story* and (3) وعطف من حنان أملك بما أمدك *provide* you *with all the sympathy and kindness* I *possess* . The sequence of clauses forms a clause complex.

In excerpt 5a, translated in 5b, Ihsan writes to her friend Asmaa expressing her worries and doubts.

5a:

أتقفين الليل ساهرة هامدة يتقسمك الخوف و الأمل وتتنازعك الريبة و الثقة وتتمثل لك الحياة مرة جميلة خلابة وأخرى قبيحة بشعة و أنت مضطربة النفس لا يستقر لك قرار تسمعين من حين إلى حين دقات قلبك المحزون تقوى مرة و تضعف مرة أخرى حتى إذا تنفس الصبح تولاك نوع من الفتور هو باسم الخمود المؤلم أجدر منه باسم النوم المريح. (p.82)

5b:

Do you spend the night sleeplessly, with your body feeling lifeless, torn between fear and hope, doubt and certainty, so that life appears to you now pretty and attractive, now ugly and repulsive, while your soul is tossed about, unable to settle down anywhere, hearing the beats of your sad heart as they now sound vigorous, now sound weaker, until the morning breathes, and then you feel droopy, closer to a painful stasis than a comfortable sleep? (p.92)

In excerpt 5a, clause complexes are composed of an interrogative clause أتقفين الليل؟ *Do you spend the night..,* followed by multiple adverbs. Enani replaced the paratactic structure, which consists of clauses of equal statuses, with a hypotactic structure where subordination and coordination are employed to form clause complexes.

Table 1. paratxis vs hypotaxis in excerpt 5

Enani's TT	Attempted literal translation	Hussein's ST
sleeplessly	Sleepless	ساهرة
with your body feeling lifeless	Lifeless	هامدة
torn between fear and hope	fear and hope are tearing you	يتقسمك الخوف و الأمل
doubt and certainty	doubt and certainty are tearing you	وتتنازعك الريبة و الثقة
so that life appears to you now pretty and attractive, now ugly and repulsive	life appears to you pretty attractive at one time, and ugly and repulsive at another	وتتمثل لك الحياة مرة جميلة خلابة وأخرى قبيحة بشعة
while your soul is tossed about	you are confused	و أنت مضطربة النفس
unable to settle down anywhere	unable to decide	لا يستقر لك قرار
hearing the beats of your sad heart ….	you hear the beats of your sad heart from time to time	تسمعين من حين إلى حين دقات قلبك المحزون تقوى مرة و تضعف مرة أخرى
until the morning breathes, and then you feel droopy, closer to a painful stasis than a comfortable sleep.	When the morning breathes, you feel	حتى إذا تنفس الصبح تولاك نوع من الفتور.....

The classification of sentence structures in the ST and the TT into paratactic and hypotactic is in fact a dichotomous classification of two different languages: the Arabic language of Hussein's age on one hand, and the English language of the 20th century exemplified in Enani's translation on the other hand. Descriptions of the language

of Ihsan, Asmaa, Shaykh 'Allam al-Jeezawi and Shaykh Zahran Fateh-el-bab are given in the following table:

Table 2. Description of the main characters' language

	Main Characters	**Type of language**	**Syntactic Structure**	**Type of lexical words**
1	Shaykh 'Allam al-Jeezawi (the suitor)	Standard Heritage Arabic فصحى التراث influenced by al-Azhar teaching	paratactic structures	concrete direct non-metaphoric materialistic
2	Shaykh Zahran Fateh-el-bab (Shaykh 'Allam's friend)	Standard Heritage Arabic فصحى التراث influenced by al-Azhar teaching	paratactic structures	concrete direct non-metaphoric materialistic
3	Ihsan (pride-to-be)	Modern Standard Arabic فصحى العصر influenced by foreign language teaching	hypotactic structures	abstract indirect metaphoric emotional
4	Asmaa (Ihsan's friend)	Modern Standard Arabic فصحى العصر influenced by foreign language teaching	hypotactic structures	abstract indirect metaphoric emotional

5.1.2 Enani's *The Shaykh's Marriage Proposal*

To identify the richness of vocabulary, variables which govern writers' choice of each lexical item are investigated. According to Holmes (1992), authors may use vocabulary differently in different works where its numbers and types are not fixed as they may increase with time. Though repetition of certain words is a deliberate aspect of style, when a certain word is infrequently used, it adds to the richness of vocabulary. Hence, a once-occurring word, which distinguishes one writer from another, is preferable in ascribing the best writing style to a given text (pp. 92-3). In *The Shaykh's Marriage Proposal*, Enani, adopting Hussein's style, placed a once-occurring word in the English text, in a position similar to its counterpart in the ST. For example, in letter 13, Ihsan writes to her friend to express her worries and concerns about her marriage and future life. A once-occurring word in both the ST and the TT is أف , (words such as أف/أف لكم have three occurrences in the Nobel Quran), translated as *Ah!* Hussein intentionally used it in a modern context to mean *complain* and *murmur*.

In *The Shaykh's Marriage Proposal*, the fifteen letters have different introductory phrases which vary according to the sender, the recipient, the message and the purpose.

Table 4. The introductory phrases of the fifteen letters

Letter	Sender	Recipient	Introductory phrase	Its rendering
1	Ihsan	Asmaa	لك العتبى أيتها الأخت العزيزة (p . 39)	Dear sister you may remonstrate with me (p. 47)
2	Asmaa	Ihsan	دعي ذكر الخطأ والاعتذار (p. 41)	Forget about expostulation and apologies (p.49)
3	Ihsan	Ihsan's father	والدى العزيز (p. 43)	Dear father (p. 51)
4	Shaykh 'Allam al-Jeezawi	Ihsan	سيدتي الأنسة (p. 45)	My Lady , Miss - (p. 53)
5	Ihsan	Asmaa	خطبني إلى أبى مساء الخميس (p. 47)	Dear Sister He asked my father for my hand in marriage last Thursday evening (p. 55)
6	Ihsan's father	His daughter	معاذ الله يا ابنتي أن أنكر كتابك (P. 49)	God forbid, my daughter, that I regard your letter as outrageous (p.57)
7	Shaykh 'Allam al-Jeezawi	Shaykh Zahran Fateh-el-bab	صديقي المفضال سلام الله و رحمته و بركاته عليك أما بعد (p.55)	My honourable friend, God's Peace and Blessings! (p. 63)
8	Ihsan	Asmaa	لم أكن أحسب أيتها	I had not expected,

			الأخت العزيزة إنك ستلتزمين الصمت (p. 61)	dear sister, such silence on your part p. 69)
9	Asmaa	Ihsan	دهشتي حين قرأت كتابك الثاني - أيتها الأخت العزيزة (p. 63)	It was a combination dear sister, of my astonishment when I read your second letter (p.71)
10	Shaykh Zahran Fateh-el-bab	Shaykh 'Allam al-Jeezawi	صديقي الفاضل السلام عليك و رحمة الله أما بعد: (p. 71)	My honourable friend, God's peace be with you (p. 81)
11	Ihsan	Ihsan's father	أشكر لك أيها الوالد العزيز كتابك الرقيق (p. 75)	Thank you, dear father, for your sweet letter (p. 85)
12	Ihsan	Shaykh 'Allam al-Jeezawi	سيدى الأستاذ (p. 77)	Dear Sir, (p. 87)
13	Ihsan	Asmaa	أف (p.81)	Ah! (p. 91)
14	Ihsan's father	His daughter	إذن فلا مرد لقضائك يا إحسان (p. 89)	Your resolution cannot be rescinded, then, dear Ihsan. (p. 99)
15	Shaykh 'Allam al-Jeezawi	Shaykh Zahran Fateh-el-bab	صديقي المفضال السلام عليك و رحمة الله أما بعد: (P . 93)	My dearest friend, God's peace be with you (p.103)

Examining the English rendering of the introductory phrases, the following observations are drawn:

1. Letter 5, written by Ihsan to her close friend Asmaa, does not open with an introductory phrase as Ihsan ignored the formalities and preferred to bring the important news of Shaykh 'Allam's marriage proposal, though Ihsan did not mention his name. The translator, wearing Hussein's gown, added the introductory phrase, *Dear Sister*, to his English rendering of letter 5.

2. Letter 14, from Ihsan's father to his daughter, opens with effect/result sentence (i.e. Ihsan's father respects her decision not to go home) and the cause (Ihsan wants to think alone about the proposal away from her family's interference) was written in previous exchange between the daughter and her father. To represent this father-daughter warm relationship, Enani rendered يا احسان *ya Ihsan* into *Dear Ihsan*.

3- In letter 7, al-Jeezawi was telling his friend the good news about his marriage proposal. The letter opens with صديقي المفضال *sadiqi al-mifdaal*, translated as *my honourable friend*.

4. In letter 10, Shaykh Zahran Fateh-el-bab was expressing his concerns over al-Jeezawi's desire to get married to a well-educated girl who has learned foreign languages. al-Jeezawi wrote صديقي الفاضل*sadiqi al-faadil*, which Enani translated also as *my honourable friend*.

5. However, in letter 15, Enani translated the introductory phrase صديقي المفضال *sadiqi al-mifdaal*, written by Shaykh 'Allam al-Jeezawi, as *my dearest friend*. It is noticed that Shaykh 'Allam al-Jeezawi adds multiplication and exaggeration to his words. Shaykh Zahran Fateh-el-bab is not able, as he admitted before in letter 10, to adopt al-Jeezawi's eloquence because he did not study creative writing in al-Azhar. That is why Fateh-el-bab wrote صديقي الفاضل *sadiqi al-faadil*, rather than صديقي المفضال *sadiqi al-mifdaal*. As al-Jeezawi explained his real intentions behind this marriage proposal in letter 15, describing it as a project he wanted to carry out, he tried

to win his friend's sympathy and support, so he started the last letter (no. 15) with   صديقي المفضال *sadiqi al-mifdaal* and Enani translated it as *my dearest friend*. Letter 15 sums up the opportunistic plan set by Shaykh 'Allam al-Jeezawi, to marry the wealthy and the well-educated Ihsan, enjoy her money and disinherit her two useless brothers, claiming that this is a legal plan that does not contradict what he has learned in al-Azhar.

At the lexical level, the study suggests that Hussein's style is characterised by repetition of content words which convey the author's inner thoughts and concerns. As Hussein's critical views on al-Azhar were portrayed in his text, the concept of modern marriage proposal made by one of al-Azhar graduates was reflected by Hussein's repetition of some words such as الحيلة *the ploy* and الحديث *modern*, in letter 15. The following table illustrates the frequency of the two words and their English rendering:

6a:

تقول إن هذا الوقف الذي أنص إليه ليس إلا فناً من فنون *الحيلة* و أن علماء المسلمين قد ذموا *الحيلة* في الدين و أنذروا من ذهب إليها بالعذاب الشديد و أنا أعتقد أن هذه *الحيلة* التي إحتالها أقرب إلى النفع منها الى الضرر و أن *الحيلة* المذمومة في كتب العلماء إنما هى التي تجر شراً أو تستتبع ضرراً. (p.95)

6b:

You claim that this project is tantamount to a fraudulent ***ploy***, and that Muslim jurisprudents have condemned the use of such ***ploys*** in interpreting the precepts of religion, warning that their users will be severely punished. I believe, however, that this ***ploy*** of mine is more useful than harmful, and that the ***ploys*** condemned in the books of jurisprudents are those which bring about evil or are harmful. (p. 105)

7a:

أنك لم تدرس في الأزهر علم الأخلاق على النمط *الحديث* .... و لو أنك درست الأخلاق على النظام *الحديث* لرأيت غير ما رأيت و لقرأت من الآراء *الحديثة* ما يغير سيرتك و

يجعلها أقرب إلى الحياة *العصرية* ...... (pp.93-4)

7b:

You haven't studied *Ethics* in al-Azhar, in its ***modern*** form……If you had studied ***modern*** theories of *Ethics* you might have seen different things: ***Modern*** ideas might have changed your outlook, bringing it closer to ***modern*** life (pp. 103-104)

In excerpt 6a, the noun حيلة *ploy* is meant by Hussein to be used as a connotation to the shaykh marriage proposal; that is why it is repeated four times in the same paragraph. In excerpt 7, on the other hand, the adjective حديث/معاصر modern is repeated four times to stress the shaykh's urgent need to an excuse to disinherit Ihsan's brothers and put his hand on her money, describing this illegal plan as a legal and modern ploy. In the English rendering of Hussein's text, two main types of structures are encountered: hypotactic structures and clause complexes:

8a:

و قد كان من الحق عليّ أن أمضي أمرك من غير مناقشة ولا جدال و لكنك علمتني حين أرسلتني إلى المدرسة أن الزواج يمس الزوجين قبل أن يمس الأسرة. (p.43)

8b:

I should by right have acquiesced, that is, agreed without discussion or arguments, but you have taught me since you sent me to school that marriage is something that concerns the married couple more than the family. (p. 51)

9a:

فلا جرم كان من حقهما ألا يقدمها عليه إلا يعد روية لا تستحثها العجلة و رضي لا يشوبه الإكراه. (p.43)

9b:

They are therefore entitled not to be married in a rush, as they need time to ponder such a step before taking it, ensuring mutual consent, unattained by any compulsion. (p. 51)

As explained earlier, parataxis and hypotaxis are two grammatical strategies which add to the rhetorical expansion of a text and clause complexes are formed by a mixture of these two strategies (Halliday and Matthiessen, 2014, p.441). Excerpt 8b opens with presenting information about a point of view. The second clause is hypotactically qualified by a contrast clause using the coordinating conjunction *But* (but you have taught me since…..) which contrasts the first clause. Excerpt 8b exhibits a sequence of paratactic clauses: (1) *They are therefore entitled not to be married in a rush* and (2) *they need time to ponder such a step*. Clause (1) is the main clause which heads other embedded clauses, so it is referred to as the primary clause in a hypotactic structure. Enani converted Hussein's typical use of paratactic structure into a hypotactic one:

Table 5. Paratactic vs hypotactic structures in excerpt 8

Enani's hypotactic structure	Hussein's paratactic structure
as they need time to ponder such a step before taking it, ensuring mutual consent, unattained by any compulsion	روية لا تستحثها العجلة رضي لا يشوبه الإكراه

Further example of the dichotomy between parataxis and hypotaxix in the Arabic and English texts is presented in the table 6.

Table 6. Further examples on paratactic vs hypotactic

Enani's hypotactic structure	Hussein's paratactic structure
I have received your kind letter	فقد وصل إليّ كتابك الكريم
and feel sorry not to have studied Arabic literature and creative writing in the nobel Azhar, which makes me unable to match your eloquence	و يسؤني أني لم أدرس في الأزهر الشريف ما درست في مدرسة القضاء من الأدب و الإنشاء
I wish I could express satisfactorily my heart-felt thanks for congratulating me on my promotion	لأعبر لك عما يكنه قلبي من الشكر لك على تهنئتك
And my joy at hearing of your intention to marry	و من السرور بعزمك على الزواج
May God grant you your wishes (p. 81)	و توفيقك إلى ما تريد (p.71)

In table 6, Enani introduced his translation by two paratactic structures joined by the coordinating conjunction *and*: (clause 1) *I have received your kind letter*) and (clause 2) *feel sorry not to have studied Arabic literature… .* A clause complex is formed by adding the relative clause (*which makes me unable to match your eloquence*). Looking at Hussein's text and its translation, it is suggested that each character has its own language that reflects its attitudes and intentions, so by the end of the novel the reader comes across a variety of linguistic structures and styles. These varieties are also offered in the translated texts, where parataxis and hypotaxis exist side by side and intentionally merged together by the translator. The study also suggest that there are more than one way of handling Hussein's style of lexical selection which is characterised by repetition of similar meanings using different words and expressions. The English translation of Hussein's expressions reflects a tendency towards brevity rather than elaboration and redundancy; some examples are presented in table 7.

Table 7. Examples of elaboration and repetition

-	Enani's *The Shaykh's Marriage Proposal*	Hussein's *khiTbat al-shaykh*
1	Make a clear breast of whatever bothers you (p. 49)	افتحي لي قلبك و اظهريني على دخيلة نفسك (p. 41)
2	A smile appears for us on the lips of time, and a cheerful welcome greets us in the days to come (p. 63)	ابتسم لنا ثغر الدهر و بشلى لنا وحه الأيام (p. 55)
3	Because you have confidence in your chastity and, with your clear conscience (p. 77)	لأنك تثقين بطهارة نفسك و براءة ضميرك (p. 68)
4	I would live in the house of my father-in-law, gratified and joyful (p.66)	فسأعيش في منزل صهري طيب النفس قرير العين (p. 58)
5	They are bad boys who observe no religious rites or harbour any real faith (p.66)	غلامان فاسدان ليس لهما دين و لا ايمان (p. 58)
6	They need time to ponder such a step before taking it, ensuring mutual consent, unattained by any compulsion (p. 51)	ألا يقدمها عليه إلا بعد روية لا تستحثها العجلة و رضي لا يشوبه الإكراه (.p) 43

To answer the research questions offered earlier, the following observations are drawn:

1. The two authors used once-occurring words

2. Parataxis and hypotaxis are used in the same context to form clause complexes in the ST and TT and this has added to the liveliness and variation of style

3. Hussein's language is characterised by elaboration, redundancy and repetition while Enani has conveyed the meaning in fewer number of words using embedding, subordination and coordination.

4. When narrating inner thoughts and feelings of the characters, the translator prefers to give more details to reflect, in essence, Hussein's critical views.

5. The translated text has effectively conveyed Hussein's ideas and offered many ways of handling his style.

6. The study has metaphorically used stylometry to draw a comparison between a controversial text and its English rendering as the identity of the writer and the translator is undisputed.

Conclusion

The paper suggests that style cannot be accurately measured by surveying the literary production of a given author as his stylistic traits are subject to change when new experiences and perspectives are adopted each time he embarks on a new literary production. When presenting his/her own rendering of a text, the translator, on the other hand, also creates his own changing profiles. For this reason, the paper proposes the idea of using a SS/TT to function as a stylometric device that identifies the style of a given author/translator. The study concludes that the syntax of the STs tends to use simple paratactic structures, whereas the TTs rely more on hypotactic structures. The translated texts are characterized more by hypotaxis, which is a prevailing syntactic feature of English texts of similar genres. The present study did not aim to revisit, with new evidence, debates on author's identity; it rather aimed at investigating the effectiveness of stylometric analysis in creating a writing style profile for Hussein as well as a translation style profile for Enani. The study assessed the stylometric evidence for the richness of the vocabulary and semantic features and the variations in sentences structures of the literary Arabic text and its English rendering. Assigning the writing style profile to the writer and the translator is dependent here on the choice of sentence structures and

vocabulary. By stressing the richness of a text and employing translation as a tool in stylometric analysis applications, the writer-translator game is resolved as the two authors are suggested to be of equal status. At one end of this study is the existence of resemblance between the author of خِطبة الشيخ *KhiTbat al-Shaykh* and the author of *The Shaykh's Marriage Proposal* in terms of using parataxis and hypotaxix and special vocabulary. At the other is the validity of a translated text in tracing the preferable translation style which creates a certain profile for the translator. The paper attempted to offer authorship profiling by tracing and describing the frequency of Parataxis and Hypotaxis structures and the lexical items in both the STs and TTs. The study concludes that translation can be added as one of the valid and working tools of stylometry that portray authors and translators of literary texts.

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