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Taghrid Saliem Ibrahim *

E-Mail: teachere85@gmail.com

Mobile: 07700384096

Department of English Language *
College of Education for Humanities
Tikrit University
Salahuddin / Tikrit
Iraq

Asst.Prof. Mahmoud

Abbas Dawood ¹

E-Mail: mahmoodaltai@gmail.com

Mobile: 07701237480

Department of English Language ¹
College of Education for Humanities
Tikrit University
Salahuddin / Tikrit
Iraq

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A Stylistic Study of Selected Children's Short Stories in English and Arabic

A B S T R A C T

Stylistics is the most common discipline used in literary studies. It aims at identifying the linguistic patterns of usage and meaning of literary texts and showing the formal features and their functional significance in the texts.

This study is an attempt to reveal the linguistic and stylistic features of two famous English and Arabic children's short stories in the 20th century by famous writers. In addition, they include supernatural elements in writing their stories. The English story being Roald Dahl's the Magic Finger, and the Arabic story being Kamil Qilani's Ali Baba.

At the beginning, this paper gives a general introduction about the study: the problem, aim, hypotheses of the study and explaining the concept of style and stylistics, the notion of children's literature. Then, a stylistic study of the two stories are carried out.

At the end of research, there are the major conclusions that the researcher reached as the result of the stylistic study of those two stories, and these followed by the bibliography.

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* Corresponding Author: Taghrid Saliem Ibrahim | Department of English Language / College of Education for Humanities / Tikrit University / Salahuddin - Tikrit / Iraq | E-Mail: teachere85@gmail.com / Mobile: 07700384096

1. Introduction:

Because the kind of stories that would appeal to children is vastly different from the one that appeals to adults, stories for children and teens come in many formats.

It is crucial to understand children's stories, to know the various styles and techniques used and to know the conventions and requirements of each format. Writing and storytelling are great skills to teach children. The problem, though, is to understand those techniques that kids may face and the storytelling techniques that help them overcome these issues.

Consequently, the current study reveals the prominent techniques used by English and Arabic writer through a linguistic and stylistic analysis of selected short stories in both languages as learners of English may face some difficulties in understanding and comprehending any literary work whether in the complexity of lexical items, the use of cohesion and coherence.

The current study aims at showing the main lexical and cohesion and context features of the literary styles within children short stories depending on Leech and Short's model (2007).

Showing the similarities and differences between the two selected short stories as they belong to different cultures.

It is hypothesized that as language is universal, English and Arabic children short stories may have some linguistic features in common.

As the data is selected from two different cultures, some differences may be found. The children short stories are formulated by simple language so that the writers can reach the moral lessons they want to convey.

2. The Concept of Style and Stylistics:

This concept can be defined differently from different areas and different points of view of scholars:

Verdonk (2002:5) states that 'style' is simply using language in a distinctive way for some purposes that is using various choices that can produce various styles and various effects.

Wales (2011:398) argues that the definition of 'style' as choice of items has been very popular since the Renaissance.

The choice of terms, their pattering, and distribution make style distinctive. The selection of features and items depend on the demands of form, theme, genre, and addressee.

Crystal (2008:460) regards stylistics as a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language.

Thornborrow and Wareing (1998:3) assume that stylistics can also be regarded as a branch of literary criticism. That literary criticism refers to the practice of reading a text extract, and choosing features from it to make commentary and analysis on it.

Thus, to display how the passage or poem was typical or a typical of a particular author's work, or of a period of genre; and necessary to judge how good or bad a piece of literature it was.

So, literary criticism involves explicit value judgements but this depends on the individual literary critic selecting these features.

That another critic may select very different features or criteria, and thus arrive a very different judgement about how 'good' or 'bad' the text was.

Trask and Stockwell (2007:280) state that stylistics is the discipline which studies the aesthetic uses of language; especially the linguistic use in literature.

3. The Notion of Children's Literature:

Awadh (2000:11) shows that we cannot define children's literature unless we give account about the concept of (literature), that (a set of monuments that reflects the human mind by creation, or written art).

In general, literature is the depiction or expression of life, thought, and emotion through linguistic structures.

Bashoor (2013: 7) considers Children's literature as the literature that directs a specific group of people, who are children; from the age of months to adolescence.

It includes three age groups: early childhood, from 0-8 years, middle childhood, from 8-12 years, guys from 12 year to sixteen.

This literature consists of verbal, written, visual and digital works, which have the ability to develop the mental and emotional aspects of children.

4. The Magic Finger: Plot:

The author of this story is the British one Roald Dahl and he was born in Landaff, Wales in 1916.

This story is a fantasy one about an unnamed eighty-year-old girl with a magic finger (Ulin, 2016:1).

The story revolves on the girl who is just ten years old. The writer does not give her a name. She has magic finger that she cannot control, when someone makes her angry, her finger takes over, she sees red and suddenly the magic finger changes the person who disturb her to another shape.

One day, her teacher made her so angry for being rude, and she turned her teacher into a cat. (<http://www.Lewis Family play house.com>).

The story shifts to the Gregg family. The girl hates hunting, particularly from the Gregg family who consider hunting just plain fun.

The girl advised, them a lot to stop hunting birds and animals, but they refused to listen to her and instead, they laugh at her. The climax is when one day she saw the Gregg and his two children: Philip and William carrying dead ducks in their hands.

She became very angry, and put her magic finger against them. Next day, their hands changed into ducks' wings. The Gregg family build a nest

in the trees at night, and the ducks inhabited their house. So, the roles have been revised (ibid).

The ducks come out of the Gregg's house holding shotguns and they want to kill the Greggs to revenge to their dead children.

The Gregg afraid from them and lastly, they come to an agreement. The ducks put down their shotguns and the Greggs promised never to hunt any duck or animal.

The magic reverses and everyone are back to normal (<http://ipfs.io>).

5. Stylistic Study of The Magic Finger:

5.1. Lexical Category:

This section discusses the manner that Roald Dahl chooses the content words in order to create a powerful and real picture about his story.

5.1.1. General:

In general, words in children stories are short and simple. Leech and Short (2007:80) mention that word complexity is measured by counting the number of syllables per words.

The vast majority of the words used in the story are those consist of one or two syllables.

This illustrates that simplicity dominates the story. This story is an imagination of the magic power.

The story includes many lexical vocabularies. Since it consists of dialogues, it stands to be in a verbal style, having more movements and actions.

The formal style is used in this story because the writer wants the child to understand its meaning.

5.1.2. Nouns:

The main themes of The Magic Finger are carried by nouns. Proper nouns are used in the story to refer to the main characters.

Philip is a double name. It goes back too Greek name 'phil lippos' which means 'friend of horses' composed of the elements 'philos, Friend, lover' and 'hippos, horses. Here, the writer uses this name irony; instead of being friends of horses and birds; Philip hurts ducks and animals cruelly.

William is also a double name. Its origin goes back to the Germanic name 'willahelm' which is composed of the elements 'will, desire' and 'helm helmet protection'.

This indicates that William has an ability to take what he desires even in a harsh manner which is reflected in his hunting of ducks with his father and brother.

The writer does not give a specific name to the main character who controls the whole story.

He only refers to her as 'the girl' because he wants to illustrate that peace can also be spread by others as she does.

Quirk et al (1985: 247) mention that concrete nouns refer to people, places, and things which one can see, touch, hear, quantify or measure. The most important concrete noun that is used in the story is 'gun'.

The writer has employed this noun as the main tool that is used for the destruction of the relationship between human beings and natural world especially birds.

1. "Every Saturday morning, they would take their guns and go off into the woods to look for animals and birds to shoot" p.8:

Some concrete nouns are used to describe the Gregg's house, especially when the ducks have inhabited it, like: 'windows', 'doors', 'kitchen', 'bed', 'telephone', 'watch', 'floor', and 'glass'.

Abstract nouns are used in the story. Themes of the story are derived from such abstract nouns like: 'freedom', 'hunting', 'peace', 'savagery', 'destruction relationship', 'magic', 'transformation', 'imagination', 'violence', and 'cruel'. Other abstract nouns are also used to reflect the psychological attitude of the characters, such as 'surprise', 'joy', 'effort', 'feeling', 'honor', 'power', and 'fun'.

The story takes place in a farm. Dahl does not give a real or clear name to this farm because he wants to indicate that the savagery which human beings use against ducks and animals is set everywhere and not confined to a specific place of the world. The writer has just mentioned some natural phenomena in the farm, such as: 'winds', 'sky', 'nest', 'night', 'rain', 'garden', 'hill', 'lake', and 'the yard'.

2. "He was crossing the yard..." p.21:

5.1.3. Adjectives:

Aarts (2001: 32) states that "adjectives are words that modify nouns or pronouns. Adjectives provide details and tell what kind, which one, how many or how much.

Most of the adjectives used in the story are physical and psychological attributes. Physical adjectives are used to describe an object and the appearance of characters like: 'huge', 'tall', 'big', 'enormous', 'small', 'long', 'tired', and 'fast'

3. "whiskers began growing out of her face! They were long black whiskers"p.12:

Dahl uses the color adjectives like: 'red' to describe the girl's state when someone disturbs her and she makes the magic finger against him/her

Psychological adjectives 'cross', 'afraid', 'stupid', and 'dotty' are used to describe the girl's state when someone makes her angry.

4. "Then, I got cross...." P. 13:

Additionally, gradable or degree adjectives are also used like: 'older', 'bigger', 'taller', 'smaller' to refer to the personal properties.

5. "She was even smaller than Mr. Gregg"p.24:

5.1.4. Verbs:

Stative verbs are used like: 'stand', 'loved', 'guess', 'want', 'feel', 'know', and 'think'.

The girl to indicate her psychological state and her struggle with her magic finger as well as her opinion concerning hunting utters most of stative verbs:

6. "I can't stand hunting "p.8:

Since the story is concerned with actions and developments of events, it needs using dynamic verbs.

Dynamic verbs are used more than stative verbs. As the story is narrated by the girl, so most of the verbs are used by her to describe the hard-heartedness of the Gregg family and their cruel behavior against ducks and animals.

Dynamic verbs that are used in this story are: 'kill', 'shoot', 'talk' 'carrying', 'hurried back', 'tried', 'build'

7. "Mr. Gregg and Philip and William went out towards the lake to shoot ducks" p.16:

It is worth to mentioning that some of transitive and intransitive are included in the story.

Greenbaum and Nelson (2002: 28) state that intransitive verbs are those verbs which do not require other elements to complete them.

Intransitive verbs are used in the story for the purpose of forming imperative sentences like: 'go', 'stand', 'spell', 'follow me', 'come on'; so as to give order given by Mr. winter to the girl, and by Mr. Gregg to his family.

8. " Go and stand in the corner" p.11:

In addition to that, verbs of perception are also used in the story so as to help the audience or readers imagine that he / she witnesses active senses done on stage.

9. "It jumps out and touches the person who has made me cross" p.14:

Notably, since the story is narrated by the girl as (the inside narrator) who reports all events to the readers; the story makes contain reporting verbs like: 'told', 'asked', and 'said'.

5.1.5. Adverbs:

Adverbs play a vital role in the story in general and in the sentence in particular, they gave more information about the verbs and events.

Adverbs of manner are used to modify the meaning of verb, i.e. is used to tell the reader how something is done.

The girl narrates the actions as she sees them, such technique requires the use of adverb of manner, like: 'terribly', 'suddenly', 'quickly', 'proudly', 'madly', and 'simply'.

10. "And suddenly a sort of flash comes out of me, a quick flash. P. 14:

Adverbs of frequency are also employed in the story like: 'sometimes', 'every', 'never', 'always', and 'once'; used by the girl to refer to her repeated activities as well as her attempts to stop the Gregg family from hunting ducks and animals.

Degree adverbs are used in the story like: 'very', 'so', 'too', 'completely', and "quiet ' '. They have a significant use in the story which is to modify or intensify the degree of an adjectives or another adverb.

Adverbs of place are frequent: 'here', 'near', 'away', 'below', 'beside', 'above', and 'there' this is due to the movements of the characters and their hunting from one place to another.

11. "The Gregg flew down and sat on the wall near the door" p.30:

Adverbs of time are used to show the time of the Gregg hunting as well as spending the night in the nest after being ducks, like: 'last week', 'Saturday morning', 'yesterday', 'afternoon', and 'last night'.

4.2. Cohesion and Context:

Halliday and Hassan (1976:4) define cohesion as “a semantic concept that refers to the relations of meaning that exist within a text, and that define it as a text”.

5.2.1. Cohesion:

Kroegger (2005:218) states that coordinating conjunctions are "words or phrases used to indicate a specific connection between different parts of a text or to the same category".

5.2.1.1. Linkage:

12. "And what fun to be living so high; we may be small, but nobody can hurt us up here" p. 35:

In this example, the adversative conjunction 'but' is used to explain 'the contrary to expectation', i.e. instead of being small, nobody would hurt them as they live above the trees.

13. "I can't tell you just how I do it, because I don't even know myself" p.14:

In the above example, the causal adverb 'because' is used to indicate the reason that the girl cannot explain how the magic finger is done since she herself does not know.

5.2.1.2. Cross-reference:

Yule (2010:131) suggests that "the words themselves don't refer to anything, people refer.

Reference is thought as an act in which a speaker, or writer uses linguistic forms to enable listener or reader to identify something".

14. "I even said something about it one to Mr. Gregg but he just walked ... " p.8:

Here the pronoun "he " refers back anaphorically to " Mr. Gregg ". It is personal reference.

Substitution:

15. "Mr. Gregg shot at the ducks, so did the boys" p.18:

'did' is verbal substitution of 'shot'.

Ellipsis:

16. "In the first hour they gotten birds. In the next hour they got another six" p.16:

'six' is an elliptical form of 'birds'. It is nominal ellipsis.

Repetition:

17. "BANK! BANK! BANK! BANK! Went the guns":

Here, the repeated word 'bank' is uttered by Mr. Gregg to direct his children to shoot the birds. Dahl uses so to show the cruel actions of the Gregg against the natural creatures.

5.2.2. Context:

The writer uses both free direct speech and indirect speech in this story.

Also, the writer uses the first-person narration technique when narrating the events. Such use gives the reader a glimpse into the real feelings of the characters, such in:

18. " Then I got cross, and I saw red, and I put the Magic finger on Mrs. Winter good and strong, and almost at once..." p.11:

In this example, the writer explains to the reader in detail what (the girl) has done to her teacher (Mrs. Winter). Then the reader feels like he/she is hearing what the girl has been doing by her magic finger.

Such use is to help the reader to have a full sight of how the events are proceeding.

Free Direct Speech:

19. "Then I got cross, and I saw red. and I put the magic finger on Mrs. Winder good and strong, and almost at once ...p.11:

The writer uses the first-person narrative technique when narrating the events. Such "we", which gives the reader glimpse into the real feelings of the characters.

In the above example, the write explains to us in detail what (this girl) has done to Mrs. Winter.

Here, the reader feels like he\ she is hearing what (the girl) has been doing by her magic finger.

20. "Oh, please, my two little children are up here with us! You wouldn't shoot my children!" P.46:

In the above example, the expressions 'please' and 'wouldn't' are used as linguistic clues. Brown and Levinson (1987:274) state that 'please' and 'would' are the politest markers. So, Mrs. Gregg uses these two markers to convince and plead the ducks not to shoot her children.

The attitude towards his subject is comic. He introduces his idea and message in a humorous rather than a tragic way.

His characters may find themselves in circumstances which have tragic consequences that they did not expect but their situation is often presented in an amusing way.

So, readers find themselves laugh at characters, and even characters may enjoy reading their misfortunes.

6. Ali Baba and the Forty Thieves: plot:

The Egyptian writer Kamil Qilani (1897-1959) writes Ali Baba story. Kamil Qilani is considered the pioneer of children literature (www.archives.org).

Ali Baba a poor woodcutter finds a cave full of cold, hidden there by thieves.

He tells his brother 'Qassim' who finds out Ali Baba's secret, is discovered by the thieves, and caught him in the cave.

The thieves knew that Qassim has an assistant who knows the place of the treasure.

So, the leader of the thieves plan to kill Ali Baba and the forty thieves went to Ali Baba's house and hide in big oil jars in Ali Baba's garden (<http://ar.scribd.com>).

Davis (2011:10) states that the story reaches its climax when Ali Baba's servant Margiana overhears the thieves taking in the jars and saves her master's family and killed the thieves and their leader.

6.1. Lexical Category:

6.1.1. General:

Most of Qilani's words contain one or two syllables, i.e. the simple language dominates the whole story. The story free from any idiomatic phrases.

Collocation (غني and فقير), is used to show the state of both Ali Baba and his brother Qassim. The name of 'Sindbad' goes back to Persia, this may refer to the place of the story which is in Persia.

6.1.2. Nouns:

Qilani uses proper nouns to refer to his main characters in the story like: "علي بابا"، "مصطفى"، "قاسم"، "مرجانه".

Ali is the protagonist, is an Arabic name. The person who carries this name is identified by courage and does not fear of difficulties and tribulations. Person with this name likes to get money even if in a difficult way.

This is indicated by Ali Baba's attempts to get money and treasure from the thieves Cave. 'مصطفى' is also the main character, he is a tailor. Person with this name is characterized with soft heart and likes his job. This is illustrated in that he helped Ali Baba is sewing Qassim's corpse.

Concrete nouns form a vital role in the story because the whole story revolves on fortune and money. Concrete nouns that are used like: 'ذخائر', 'الكنز' and 'الحجارة الكريمة' 'الذهب', 'دنانير', 'مال', 'نفائس'. All are used to refer to the main metals which the whole characters in the story aimed to get.

p.8: "وسأحاول ان افتح هذا الكهف وأرى ما فيه من مال وذخائر"

(I will try to open this cave and see the money and ammunition inside)
Abstract nouns of emotions as: "الجزع", "الألم", "فرح", "الغضب", "الحزن", "يأس" are employed so as to describe the character's emotion

p.11: "حاول جهده ان يذكر كلمة السر فلم يستطع واشتد يأسه"

(He tried his best to remember the password but he could not and became desperate)

"يأسه" is used to show Qassim's state when he did not remember password of opening the Cave door.

Other abstract nouns that are used in the story has been derived from its themes like: 'الوفاء' and 'الغيرة', 'الغيظ', 'الفقر', 'العقاب', 'الطمع' 'الانتقام'.

Concerning the place of the story, opinions of critics and researchers have differed about the reality and the location of Ali Baba's story.

Some critics and researchers mention that Ali Baba's story ranges from eastern India and China to the Arab countries and the East Africa. Others mention that it ranges from west, central, South Asia and North Africa (Mahdi, 1984: 14-15).

Other nouns are used to show the exact places of the story which are 'الغابة', 'المنزل', 'الكهف'.

6.1.3. Adjectives:

Since the story is not a descriptive, adjectives are not used widely. Physical adjectives are used to describe objects and persons like: 'مملوءاً', 'كبيراً', 'هالكاً', 'مقطعة'.

23. "p.13: **ولكن كيف ندفعه، وجثته مقطعة هكذا**

(But how do you bury him with his body is so cut off")

Both negative and positive psychological adjectives are employed so as to give a general description of emotive and mental state of the characters like: "مغتاظة", "طيب القلب", "مرتبك", "فرحان", "متألّمة", "خائنين".

Just two visual adjectives are employed: 'مظلمة' and 'عابس'. The first one 'عابس' is used to describe Qassim's facial expressions when he asked his brother (Ali Baba) to show him the way to the treasure. The second visual adjective 'مظلمة' is used to describe the atmosphere

24. "p.14: **كيف تستطيع العمل والدنيا لا تزال مظلمة**

(How do you work and it is still dark?)

Gradable adjectives are employed so as to give the degree of nouns used in the story like: "أسعد", "أفخر", "أفخر", "أنفس", "أشنع", "أغنى".

25. "p.17: **وصار يتودد إلى ولد قاسم ويهدي إليه أنفيس الهدايا**

(He became courteous to Qassim's son and gives him the most precious gifts).

Evaluative adjectives are used so as to evaluate the nouns used within story like: 'شديداً' and 'والكنز وكبيرة وعظيمة'.

One color adjective 'أحمر' is used as a signed for the thieves to know Ali Baba's house so as to visit him in his house and kill him.

26. "p.15: **وَحَطَّ عَلَى الباب خطاً أحمر**

(He drew a red line on the door)

6.1.4. Verbs:

Stative verbs relate rate to emotion are used so as to give an impression about the character's states and emotions like: "أخلص", "أحبك", "أفرح", "أخانت".

27. "p.10: **أنا لا أخشى القاضي لأنني لم أسرق هذا المال. ولكنني أحبك وأخلص لك**

(I do not fear the judge because I did not steal this money, but I love you and I will be faithful to you).

Stative verbs relate to thoughts are mentioned to tell the readers what goes in the characters' mind like: "انساه", "يبالي", "قلقت", "تفطن", "وتتكر", "وظنت".

As the story has a wide range of physical actions beginning from Ali Baba's going to wood, seeing the forty thieves and returning to his house, this demand the use of dynamic verbs like: "يَرْدِدُ وَحَمَلَ وَنَزَلَ وَيَقْطَعُ" and "حَفَرَ".

28. p.8: "ثُمَّ نَزَلَ عَلَيَّ أَبِي مِنَ الشَّجَرَةِ، وَوَقَفَ أَمَامَ الصَّخْرَةِ".

(Then Ali came down from the tree and stood before the rock)

Transitive verbs are employed more than intransitive verbs. Most of intransitive Verbs associated with physical actions like: "انْشَقَّتْ" and "انْشَقَّتْ" "عادَ", "وَقِفْتَ", "اُخْرَجُوا".

29. p.6: "مَكَثُوا فِي الْكَهْفِ مَدَّةَ قَلِيلَةٍ ثُمَّ خَرَجُوا لِلْحَالِ".

(They stayed in the cave for a short time and then went out immediately).

Some transitive verbs are used for the purpose of affirmative like: "أَقْفَلَ", "أَفْتَحَ", "أَذْكُرُ", "أَعْمَلُ" and "سِرُّ". The first two verbs are used by one of the thieves' member so as to order Mustafa to guide him to Ali Baba's house.

Verbs of perception are employed like: "رَأَى", "رَأَتْهُ", "رَأَوْا", "سَمِعَ" and "سَمِعَتْ". The first one "رَأَى" is associated with Ail Baba when he saw the forty thieves in front of the Cave ; the second one "رَأَتْهُ" is associated with Ali Baba's wife and Qassim's wife when they saw Ali Baba's fortune. The verb "تَسْمَعُ" and "سَمِعَتْ" are associated with Margiana when she heard what Ali Baba's and Qassim's wife plan to buried Qassim's corpse.

30. p.6: "ثُمَّ رَأَى الْفَرَسَانِ يَنْزِلُونَ عَنْ خِيُولِهِمْ بِالْقَرْبِ مِنْهُ".

(Then he saw the knights getting off from their horses near him).

As the story is introduced by narrative technique, less reporting Verbs are also included.

6.1.5 Adverbs:

Adverbs are frequent. Qilani does make use of adverbs to give illustration about the exact place and time of the story as well as giving more information about the verbs.

Adverbs of manner are employed so as to give more information about the verbs done by subject ; Ali Baba's state when he went out the Cave , and Qassim's state when he knew about Ali Baba's fortune like: "مَفْتَحَرًّا", "وَالْحَالِ", "مَتَعَجَّبًا", "بِالسَّرْعَةِ", "قَهْرًا", "وَمُسْرَعًا".

31. p.10: "وَذَهَبَ إِلَيْهِ مُسْرَعًا عَلَى أَخِيهِ عَلِيِّ بْنِ أَبِي بَكْرٍ، فَامْتَلَأَتْ نَفْسُ قَاسِمٍ غَيْرَةً وَغِيضًا".

Adverbs of place are employed to show the movement of characters from one place to another like: "أَعْلَى", "فَوْقَ", "الْأَمَامِ", "وَبَيْنَهُ", "بِالْقَرْبِ" and "بِجَوَارِ".

Adverbs of frequency are employed to show the usual activities and habits done by characters like: "قَرَّةً", "وَمِنْ كُلِّ يَوْمٍ", "كُلَّ يَوْمٍ".

32. p.5: "وَتِلْكَ حَمِيرٌ يَذْهَبُ بِهَا كُلَّ يَوْمٍ إِلَى الْغَابَةِ وَلَمْ يَكُنْ عَلِيُّ بْنُ أَبِي بَكْرٍ يَمْلِكُ مِنَ الدُّنْيَا إِلَّا بَيْتًا بَسِيطًا".

(Ali Baba had nothing but a simple home inhabited by, and three donkeys that he takes every day to the forest).

Adverbs of time are included so as to give indication about the period of thieves staying in the Cave, and the thieves attempt to kill Ali Baba like: "أمس", "عدة ساعات", "والآن", "مدة قليلة", "الليل", "الفجر", "الصباح".

Adverbs of degree are used to illustrate or modify adjective in the story so as to give more information about the subject like: 'الف مرة', 'جداً'.

33. p.5: "احدهما غني جداً ، والآخر فقير جداً".

(One is very rich, the other very poor)

6.2. Cohesion and Context:

6.2.1. Cohesion:

6.2.1.1. Linkage:

Qailani makes use many conjunctions to join different parts of speech and sentences within his story.

34. وكان قاسم- في أول نشأته- فقيراً كأخيه علي بابا ولكنه تزوج بنت تاجر غني، ورثت من p.5: أبيها مالا كثيراً، فصار من كبار الأغنياء

(Qasim was poor at the beginning of his growth like his brother Ali Baba, but he married a daughter of a rich merchant, she inherited a lot of money from her father, so he became one of the senior rich).

'ولكن' is used to state the contrast between Qasim and his brother as he became rich, linking adverbials are also employed:

35. P.9: "وكان قد لصق به دينار- في اثناء الكيل- من غير أن تظن أليها".

(And a dinar stuck to it - in weighing - without being aware of it").

6.2.1.2. Cross-reference:

36. P.9: "ولما عادَ علي بابا إلى بيته، ورأت زوجته ...".

The attached possessive pronoun in the word 'زوجته' is used to refer anaphorically to 'Ali Baba'.

37. p.12: "وبعد قليل من الزمن جاء اللصوص ورأوا عشرة بغال أمام كهفهم فدهشوا

(A little while later the thieves came and saw ten mules in front of their cave, so they were surprised).

The attached pronoun 'وا' in the word 'رأوا' is used to refer anaphorically to "اللصوص", it is personal reference.

Substitution:

38. رأى الفرسان ينزلون عن خيولهم بالقرب منه، واختبأ بينَ اغصان الشجرة حتى لا P.6: يراه احد "

(He saw the knights descending from their horses near him, and hid among the twigs of the tree so that no one could see him).

The word 'احد' is the substitution form of 'الفرسان'.

Repetition:

Repeated use of words from the same semantic field:

The word (غابة, wood) has been repeated three times since it has a symbolic meaning. It refers to the place where most of the story events take place in.

Repetition of sentence also used in the story.

The sentence ("افتح يا سمسم", open Sesame) is used as the password for opening the Cave treasure.

It is repeated four times by different persons first it is used twice by the thieves, second it is used by Ali Baba third, it is used by Ali Baba's brother, Qassim.

6.2.1. Context:

Most of the story events are narrated in a narrative report of speech and by third person narration. The narrative report almost uses the past simple tense.

In other cases, Qailani uses direct speech to present thoughts and words of his characters, resulting a mind of soliloquy, such in:

39. ويقول في نفسه: لا بد ان يكون هذا كهف الصوص الذي يخبئون فيه كل ما يسرقون من " مال ونفانس. وقد عرفت سرهم الان وسأحاول أن أفتح هذا الكهف وأرى ما فيه من مال و ذخائر P.8:

(He says with himself: this must be the cave of the thieves, in which they hide all that they steal of money and valuables. I have known their secret now and I will try to open this cave and see the money and jewelry).

Alternatively, to present the conversation among characters as an attempt to help the reader to grasp the reality of conversation more clearly and vividly, as in:

40. فقالت له: "انا ذاهبة الى بيت أخيك، لأستعير من زوجته مكيالاً نكيل به هذه الدنانير لنعرف مقدار ما نملك من ثروة P.9:

(She said to him, "I am going to your brother's house, to borrow from his wife scales by which we weigh these dinars to know how much wealth we have).

41. قال لها: "لا فائدة من البكاء الان. ويجب علينا أن نتعاون على دفن قاسم من غير أن يعرف الناس ما حدث له، حتى لا يشيع الخبر الى اللصوص فيقتلونا شر قتلة P.13:

(he said to her: "There is no point in crying now, and we must cooperate to bury Qassim without people knowing what happened to him, so that the news will not be shared with the thieves so and they).

Qilani has three tones or attitudes in his story Ali Baba. The first one is empathetic as his sympathy with Ali Baba because of his poverty.

The second attitude is appreciative as he is grateful and thankful for Margiana for her loyalty and assistance to her master 'Ali Baba'.

The third tone is disappointed for Qassim as he failed to get the treasure and killed by the thieves because of his greed.

7. Conclusion:

This section involves the main conclusions of the stylistic study of English and Arabic children's short stories involving lexical category and cohesion and context category of Leech and Short's model (2007) and to shed light on the similarities and differences between the two stories:

1- within lexical categories the study showed that the four stories have the following features:

- a. As children literature is characterized by simplicity, the language of the two stories is simple and straightforward.
- b. The two writers use the standard language in their writings.
- c. Just Qilani uses associated collocations.

- d.** The two writers use symbolic names for their characters.
 - e.** Dahl uses concrete nouns more than abstract ones, to make his ideas clear while Qilani uses concrete nouns in equal to abstract.
 - f.** Dahl and Qilani do not give specific names to the setting of their stories to generalize the events of their stories to other places.
 - g.** English story contains adjectives more than the Arabic one.
 - h.** Physical adjectives are used by the two authors to describe the appearance of the characters. psychological Adjectives are also employed by the two authors to reflect the characters mental and emotions.
 - i.** Color adjectives are used by the two writers to make their stories vivid and clear. Evaluative adjectives are included in the two stories to evaluate people and events. Gradable adjectives are used just in *The Magic Finger*.
 - j.** Concerning verbs, Qilani uses verbs more than other content words. Dynamic verbs are used more than stative ones in *The Magic Finger* and less in *Ali Baba*, to show the physical actions of characters and the development of events. The two stories include transitive more than intransitive to indicate the directed movement in the stories.
 - K.** perception and reporting verbs are used in both stories.
 - L.** Concerning adverbs, add more description about the character's actions, place and time adverbs are used to indicate the limited places and times of the stories.
- 2.** Within cohesion category, the following features are recognized:
- a.** The two writers include conjunctions to join their sentences and parts of speech and more used by Qilani. Linking adverbials are more used in English story and less in Arabic one.
 - b.** The two stories are cohesive as different cohesive devices are included in. Substitution is employed in both of these two stories. Ellipsis is rare in English story while Arabic one free from it.
- 3.** Within context category, the following features are noticed:
- a.** Dahl uses free direct and indirect speech, Qilani uses direct speech in a soliloquy from and some narrative paragraphs to give more information about the development of events.
 - b.** The two writers use linguistic clues in formal style to show politeness and social distances between characters.
 - c.** Each writer uses different tones to convey his message till they reach to the imagination point.

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