A Stylistic Study of Time and Tense in English and Arabic Short Stories: Contrastive Study

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DOI: 10.37648/ijrssh.v13i02.057

Received: 05 May 2023; Accepted: 09 June 2023; Published: 16 June 2023

ABSTRACT

The present paper is a stylistic attempt to shed the lights on the differences between ‘Time’ and ‘Tense’ in English and Arabic after analyzing some selected English and Arabic short stories. This basically requires the concentration on two important lexical terms known as ‘Aspectuality’ and ‘Modality’. The paper aims at answering the following questions: (1) What is the outstanding type of modality English and Arabic writers of short stories employed? (2) Does perfect or imperfect aspect categorize English and Arabic modern short stories? and (3) What is the ‘shade’ of the English and Arabic short stories based upon the identified types of modality used? In this respect, the present paper is limited to English ‘Modal Auxiliaries’, lexical modals, ‘Non–Verbal Modality (Modal Adjuncts)’. As for Arabic, it is also limited to Modal verb forms: 'finite or auxiliary', 'lexical modals’ and also 'Non-Verbal Modality' (Modal Adjuncts). Other types of modality are beyond the study.

Keywords: Modality; Aspectuality; Tense; Time; Modal Adjunct

INTRODUCTION

A writer may wish to indicate the degree of certainty with which he / she makes a statement, or try to influence others in various ways. He may exercise authority or signal submission to somebody else' authority, gives permission or ask for permission, make people do things or stop them from doing things. To do so, modality covers all these categories underlying all these uses of language. One of the most important elements of the characteristic structure of language at the level of the sentence is ‘modality’. To understand modality is very demanding because it is used in various aspects of life based on the principles of intellectual, social and faith.

Modality allows the readers to identify the speakers' opinion or attitude on the truth of a preposition or towards a particular situation expressed in a sentence (Simpson, 1993).

Aspect, on the other hand, is a category in grammatical description of verbs, along with tense and mood, it refers to the way grammar marks the duration or type of temporal activity denoted to the verb.

It is worth noting that aspectuality and modality cannot be studied without references to tenses (English and Arabic tenses of the verbs). In this respect, tense states whether the event / state, an action, is past, present, or future. The term tense can also be employed to show whether an action is complete / incomplete (Hornby, 1975: 78; Jespersen, 1977: 230).

In a nutshell, understanding how aspects and modals function in a context could lead to better writing short stories or any literary works.

The aim of the present paper is to analyze modality with respect to aspectuality in accordance to the viewpoints of English and Arabic modern short stories: English short story is The New Dress by Virginia Woolf (1924) and the Arabic one is The Orphan by Mustafa Lutfi El-Manfaluti (1916)
TIME AND TENSE IN ENGLISH

The word time is more difficult to define. Quirk and Greenbaum (1974:46) believe that tense is a universal non-linguistic concept with three classifications: 'past', 'present', and 'future'. Time, on the other side, is "what we measure with clocks, watches, and calendars" (Fleming, 2003: online).

In English, time is seen as something relating to the viewpoint of now. This means that time exists 'now' (present), before 'now' (past), after 'now' (future). Or, timelessly i.e., covering past, present and future. Tense, then, is a technical term which shows a kind of grammatical category. For Lewis (1986: 47), this grammatical category sometimes includes a morphological change in the verb (the base form of the verb). Tense and time are related. Actually, but it is not a simple (one-to-one) relation. This means that the present tense, for example, does not always refer to present time. On the other side, past tense does not always mean past time as follows to show that this simple present tense sentence rarely refers to the present time. Consider the following examples:

1. The sun rises in the east.

   Traditional grammarians divided the English tense with time into three original parts (past, present and future). They often state that there are three tenses in analogy with the tree divisions of time. These are (past tense that refers to an action occurred during the past time; (present tense that shows an expression of action occurring at the present time; (the future as an action that will occur in time of the future). In general, "English has a binary (two-way) system... Although this distinction is traditionally said to be a past/present one, many linguists prefer to see it as a past or non past distinction since the so-called present tense form can be used with a future reference" (Radford et al. 1999: 285).

2. Our guest is arriving at 6:00 p.m. tomorrow.

Aspectuality

Crystal (2003:36) defines aspect as “a category employed in grammatical description of verbs, along with tense and mood, it refers primarily to the way grammar marks the duration or type of temporal activity denoted by the verb”.

Aspect "as a manner in which the verb action is regarded or experienced" (Swan, 1988:605) Lyons (1968:313) states that:

   Aspect was first used to distinguish between 'perfective' and 'imperfective' in the inflection of verbs in Russian and other Slavonic languages. English also has two types of aspects: 'perfective' and 'progressive'. Perfective denotes completion, while progressive denotes continuity.

He (Ibid. 315) believes that English has a number of other aspectual distinctions of more limited distribution. A good example is the 'habitual' that is added to past tense:

3. I used to read.

   And the 'mutative' that is restricted to passive:

4. I got killed.

   The term aspect does not relate an event to any specific moment of occurrence. But in relation to some other event which is referred to. See the following examples: (Yule, 1988:85).

5. She was sleeping when I telephoned.

"English verbs have aspectual oppositions that provide the whole of verbal systems that between progressive and non-progressive and that between perfect and non–perfect" (Comrie, 1976). In this regard, aspects of English tenses are signaled by auxiliaries, modals and non-finite verb forms. In English the auxiliary 'have' functions as both perfect and progressive, in case of 'have + been'. The English auxiliary 'be', on the other side, combined with the verbal form '-ing 'in order to show a lasting activity. Other main verbs in English to point out "starting, finishing, and continuity" are other aspectual notions. These examples are the best to state perfect aspect and non–perfect aspect.
6. He has eaten /perfect non-progressive
7. He has been eating / perfective progressive
8. He eats / ate/ will eat / non-perfect non-progressive
9. He is / was/ will be eating non-perfect progressive aspect

**Modality**

Modality is defined by Quirk, et al (1974: 219), "as the manner in which the meaning of a clause is qualified.”. The system of modality, according to Bell (1991: 139), is “an extremely important one, since it gives the communicator the options of expressing an opinion about the extent to which the assertion is possible, probable, and certain or frequent”. He (Ibid. 139-140) gives a distinction between modality and modulation as follows. Modality is concerned with propositions; modulation is concerned with proposals. Another fact to raise here is the former comprises (probability, possibility, certainty and frequency), while the latter involves (obligation and inclination).

*By describing the relation of a verb with reality and intent mood involves grammaticalisation of modality. Basic modality expresses possibility, probability, necessity, violation, obligation, and permission. Recently the concept of modality has also been viewed in terms of abstracts like doubt, regret, desire, and usuality*” (Downing and Lock, 2002:382).

**Epistemic Modality**

It is related to truth relations by referring to the commitment of a speaker to the truth of a proposition. Usually modal auxiliaries are demonstrated in this type as ‘can’, could’, ‘should’, ‘would’, ‘ought to’. In fact, these modal auxiliaries enable a speaker to express: ‘certainty’, ‘deduction’, ‘probability’, and ‘possibility’. (Berk, 1999:133).

Look at these examples:

10. Jack is phoning without doubt.
11. Jack always phones at this time.
12. Jack often phones at this time.

**Deontic Modality**

Deontic modality is related to the matters of obligation / permission. Berk (Ibid. 132) sees that there are two regular structural correlates of deontic modality. Primarily, the subject is animate (usually human). Next, the main verb indicates an action verb. Look at the following example:

13. You can /may do as you wish. (Permission: you are allowed.)

Simpson (1993) believes that boulomaic modality is “lexico-grammaticalized in English through expressions of "desire" which is closely associated with deontic modality”. Modal lexical verbs that refer to the (wishes and desires) of the writer display significant role in accordance to this system, as follows:

14. I hope that you will leave.
15. I wish you’d leave.
16. I regret that you're leaving.

**Dynamic Modality:**

This kind of modality usually indicates (ability and willingness) to participate, the concept of dynamic modality was first proposed by Von Wright (1951). It is not employed by all grammarians. It is worth mentioning that some of whom suggest to shape these terms of ability and violation in the deontic category. Look at the following examples.
17. Can you call back tomorrow? (Ability: are you able to . . . ?)

18. She will/ would keep interrupting me. (Volition! insistence: she insists on interrupting me).

Halliday (2004: 147) confirms that both 'probability' and 'usuality' can be expressed by three ways as follows:

(a) By finite modal operator in the verbal group as:

19. That will be John, he will sit there all day

(b) By modal adjunct of probability or usuality as:

20. That's probably John, he usually sits there all day

(c) By both together as:

21. That'll probably be John, he'll usually sit there all day.

Non-Verbal Expressions

Non-verbal expressions may comprise the predicate adjective to show degrees of certainty, the use of nouns, and an adverbial (Berk, 1999:133). This is also mentioned before in point (b), (example 20, 21) as 'modal adjunct' of 'probability and usuality. "Some adjuncts express modality and determine ways in which the content of a clause holds in a situation relative to all other situations. Those are called modal adjuncts". They may be in initial location. And between the subject and predicate, or at the end as an afterthought. (Huddleston and Pullum, 2012:8). It is worth saying that sometimes there are rough parallels between and sentences with modal adjuncts and sentences with modal auxiliaries as in the example (22) below:

22. Darth must be Luke's father He should be there by now. / With modal verb

23. Darth is obviously Luke's father / He's probably there by now. With modal adjuncts.

Time and Tense in Arabic

In the Classical and Modern Standard Arabic, all words are divided into one of three main parts of speech: 1) the nominal [الاسم] al-Isam], 2) the verb [الفعل] al-F’il], and 3) the particle [الحرف] al-Harf]. These categories are then subdivided in great detail. Arabic grammar divides the verb into three sub-categories: 1) al- Maadhi [الماضي] al-Madhaari’ [الماضي], and 3) al-Amr [ال أمر] . The verb [al-fi l] is defined as "any word that refers to the occurrence of an action in a specific time according to the traditional Arab grammarians". The phrase in 'a specific time' is seem sometimes as an effort to differentiate the fi’l from other parts of speech as the masdar (infinitive verb form), or the ism al-faa’il (active participle) that indicates an action devoid of any temporal consideration. "In Arabic grammar, both the infinitive verbs and the active participle are divided into nominal because of their morphological characteristics" (Aydin, 1997:4).

Al- Makhzoumy (1965: 145) points that

Arabic, unlike English does not have formula bit have of ‘للفعل’/feaele/ to show simple, past, past perfect, or past imperfect (progressive). Furthermore, it has the formula of ‘للفعل’/jefaelu/ to express both present and future.

Aspectuality

In Arabic, as in other Semitic languages, the aspect is usually referred to in relation with the two forms of conjugation, the 'perfective', called by Arab linguists 'al-madi’ ‘past’ and by European linguists ‘perfective’ or 'accompli', in French, in order to distinguish it from the Slavic and 'imperfective' called in Arabic ‘الباقر’ “similar, resembling”, or in French ‘inaccompli’. Anghelescu (1999:405) believes that:

These two forms are usually illustrated in the Arabic works, throughout the usage of the verb 'qatala yaqultul' 'to kill'. The perfective is formed in Arabic from the root of consonants, with the help of internal flexion and suffixes while the imperfective is derived from the initial root, with the help of both suffixes and prefixes.
In general, the significant view recommended in the English literature is that Arabic verbs are best explained to indicate aspect, and not tense.

Finally, we may note that Arabic verbs have only two ‘tenses,’ perfect and imperfect. In reality these are not tenses, for the distinction between them is not basically that of time. Rather, they indicate whether action is complete or not. The perfect denotes completed action, and the imperfect denotes in completed [sic] action – irrespective of time”. (Ziadeh & Winder, 1957:21)

Actually, the Arabic perfect is equivalent to the English past and that the Arabic imperfect is equivalent to the English present or future, but these (perfective and imperfective) must be decided by the context. "The imperfective generally indicates an incomplete action, continuous or habitual, that is just commencing or in progress and the time reference depends on the context". Hamdawi (2016:12) says that “the term aspect is a basic verbal statement that is connected to time, tense, style and pronunciation. It is existed in all human languages but in different styles”. In general, the term aspect may refer to perfective aspect as in:

24. I finished cooking the food. (انتهى من طبخ الطعام)

In this regard, Al-Fahri (1989:80) sees that "aspect is a total indication of the action that is able to measure and to describe it according to time”. In addition, aspect may be 'durative ', 'bounded', 'perfective', or 'imperfective', so on. Aspect is different from time from many counts. This explains that time is not lexical but deictic. And this is contrary to the term aspect.

Modality

In Arabic, the verbal forms of modality include auxiliaries such as verbs of 'proximation ' and 'commencement'. Examples are 'kaaada' (كاد), 'awshaka' (أوشك), 'shara'a ' (شرع), 'qaama' (قام), as well as finite verbs such as 'may' (يستطيع), 'be able to', 'can', 'perfective and imperfective aspect as in:

First, Arabic modal auxiliaries as 'nearly' (كاد), 'start' (شرع). Second, finite verbs of modality as 'may', 'be able to' ( يستطيع). Third, 'non-verbal modality'. These can be realized by adverbs such as 'absolutely', 'particles such as 'may', 'never', 'on' (على).

Holes (2004) also illustrated that "modality in Arabic covers different categories such as possibility, obligation, and ability and can further be subdivided into deontic and epistemic modality".

In her article 'Modalities and Grammaticalisation in Arabic' (1999) , Anghelescu points out a framework for Arabic modality. In this regard, She (Ibid.) depicts a classification of modal categories based upon Resher (1986), and Perkins(1983): See the following table:

<table>
<thead>
<tr>
<th>Modality</th>
<th>Modal Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Epistemic</td>
<td>certainty</td>
<td>oath markers</td>
</tr>
</tbody>
</table>
|               | doubt         | من الدلالة
|               | anticipation  | من، كاذ، من المشكوك فيه
| deontic       | obligation    | يجب، لابد، يمكن، يمنع
|               | permission    |
|               | interdiction  |
| evaluative    | evaluation    | يحسن، لعلم، نس
| boulimatic    | expressive    |
| alethic       | necessity     | لابد من الضرورة، من
|               | possibility   | الممكن
| temporal      | adverbal      | طالما، قلما، كان، أصبح
|               | time indicator| مازال

Table (1) Modal Categories in Arabic
The perfective and imperfective are basically connected to the concept of modality. This indicates that the writer employs certain parts of speech or certain verbs to express viewpoint in accordance to the predicate the writer wants to tell. The writer confirms the existence of the event by using certain grammatical tools as: (إن، وأن، وقد). Look at the following examples: (AlTokani, 1990:64)

26. His long salience has changed to chaos may be with no end.

27. He is able to do so.

It is worth stating that ‘may and may be’ (قد، لعل) and other grammatical tools are used to indicate ‘doubt’, ‘possibility’, or ‘permission’, depending on the context and the situation (Ibid: 65).

As for modal categories in Arabic (table 1) above, ‘evaluative and time indicator’ are beyond the analysis since they are not considered in English.

DATA ANALYSIS

As for English short story “The New Dress”, the three types of modal verbs (auxiliaries and lexical) are identified and categorized depending on Berk (1999) and Downing and Lock (2002). Epistemic modality has the highest number of occurrence which constitutes 64%, followed by deontic modality that read 25%, and then followed by dynamic modality that constitutes the lowest number in percentages which is 5%.

As for Arabic short story “The Orphan”, epistemic and deontic modal verbs (auxiliaries and lexical) are identified and categorized in consideration to Anghelescu (1999) and Holes (2004). From table (1) below, it is clear that ‘epistemic modality’ constitutes the highest occurrence with 84%, on the contrary, ‘deontic modality’ shows the least percentage in Arabic short story with 16 % percentage.

‘Dynamic’ is not a category of modality in Arabic linguistics and grammar (most studies refer to dynamic as closely related to deontic modality), so it reads nothing in this study. Kiefer (1992:2517) refers to ‘wish and desire’ as a category of ‘boulomaic’ which is closely related to ‘deontic modality’. On the other hand, ‘alethic’ of ‘possibility and necessity ‘is another category of epistemic modality.

English and Arabic occurrences are identified and tabulated in the following table:

<table>
<thead>
<tr>
<th>Types of Modal Verbs</th>
<th>English Short Story</th>
<th>Arabic Short Story</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Occurrence</td>
<td>Percentage</td>
</tr>
<tr>
<td>Epistemic</td>
<td>51</td>
<td>64%</td>
</tr>
<tr>
<td>Deontic</td>
<td>25</td>
<td>31%</td>
</tr>
<tr>
<td>Dynamic</td>
<td>4</td>
<td>5%</td>
</tr>
<tr>
<td>Total</td>
<td>80</td>
<td>100%</td>
</tr>
</tbody>
</table>

Aspectuality of perfective (according to Comrie1976) in English short story ‘The New Dress’ constitutes the highest percentage with 70%, then followed by imperfective which read 30% from the total number 80.

Aspectuality of perfective (according to Al Fahri 1989) constitutes 33 occurrence in Arabic short story ‘The Orphan’ from the total number 49 and reads the highest percentage 65 %, then followed by imperfective which reads 17 from the total number 49 with 35%. See table (2) below.
Table (2) Aspectuality of English and Arabic Short Stories

<table>
<thead>
<tr>
<th>Short Story</th>
<th>Total</th>
<th>Perfective</th>
<th>Imperfective</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>80</td>
<td>70%</td>
<td>30%</td>
</tr>
<tr>
<td>Arabic</td>
<td>49</td>
<td>65%</td>
<td>35%</td>
</tr>
</tbody>
</table>

Epistemic modal **adjunct** constitutes the 14 occurrence from the total number 16 and reads 88%. On the other hand, deontic adjuncts read only 2 instances from the totals 16 which constitute 12%. Dynamic adjuncts have zero occurrences in the whole English short story 'The New Dress'.

As for the Arabic short story, the total number of modal adjuncts is 9. The occurrence of epistemic adjuncts constitutes 8 times from the total number which is 9. On the contrary, deontic adjuncts read only one time from the total number 9 and pins 11%. Table (3) below illustrates the occurrences and the percentages of the modal adjuncts in the two short stories:

Table (3) The Occurrences and the Percentages of the Modal Adjuncts in English and Arabic Short Stories

<table>
<thead>
<tr>
<th>Modal Adjuncts</th>
<th>English Short Story</th>
<th>Percentage</th>
<th>Arabic Short Story</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Epistemic</td>
<td>14</td>
<td>88%</td>
<td>8</td>
<td>89%</td>
</tr>
<tr>
<td>Deontic</td>
<td>2</td>
<td>12%</td>
<td>1</td>
<td>11%</td>
</tr>
<tr>
<td>Dynamic</td>
<td>Null</td>
<td>Null</td>
<td>Null</td>
<td>Null</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
<td><strong>100%</strong></td>
<td><strong>9</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

The **Shade** of the two stories centers upon 'epistemic modality'. As for the English story 'The new dress', the fact about what is epistemically 'possible', 'probable', and sometimes 'possibility/impossibility' is clear from the analysis. Here are some examples of modal verbs and modal adjuncts from English story:

1. She *could not* be fashionable
2. The skirt *could not* well be longer.
3. Who *could never* get enough sympathy.
4. Mabel *thought*, and repeated the phrase as if she were …
5. Really she would like her to drown, she *believed*.
6. …and it was *impossible* that the black dot, leaning forward, gesticulating…

Similarly, the Arabic short story 'The orphan' shows 'probability' and 'doubt' due to the wide use of epistemic modality by the writer. See tables (1, 3). Here are some examples of modal verbs and modal adjuncts from the story:

7. لقد كنت وحسب الله طالب من طلبة المدارس العليا
8. لقد أعطيني الموت عن النظر في شان هذا العالم
9. فطلت انت لام يبه من تعب الدرس والام السهر…
10. وان اهم علي في سريرما كان يثور الإفقاء عليه في صدره.

In a nutshell, the language of the two stories is rich of epistemic modality which highlights kinds of 'uncertainty', 'doubt', and 'likelihood' about the events and the characters from the view points of the writers.
CONCLUDING REMARKS

The following concluding remarks can be drawn in accordance to the foregoing analysis:

1. English and Arabic short stories under study show remarkable evidence of 'epistemic modality' (lexical and auxiliaries modal verbs) then followed by ‘deontic modality’.

2. As for the modal adjuncts, English short story ‘The New Dress’ displays outstanding occurrence of modal adjuncts as they read 88% for ‘epistemic modality’. On the contrary, ‘deontic ‘constitutes 12% and ‘dynamic’ adjuncts have no evidence at all in the data.

3. The situation of Arabic short story ‘The New Dress’ allow rich occurrence of epistemic modal verbs of the two types: lexical verbs and auxiliaries. ‘Deontic modality ‘pins low rate from the whole data comparing to ‘epistemic modality’, while ‘dynamic modality’ has not mentioned as a term in Arabic so it reads nothing.

4. ‘Epistemic adjuncts’ has noticeable occurrence in Arabic short story. On the other hand, ‘deontic adjuncts ‘constitutes very low occurrence.

5. Aspectuality of ‘Perfective’ is noteworthy in English and Arabic short stories comparing with ‘imperfective’. This explains that the writers of these short stories are tring to relate events in the order i.e., moving us through the story from one event to the next.

6. Because details of the events are presented through the eyes of the characters, this carries a great sense of uncertainty, doubt and likelihood in the stories.

7. To sum up, modality of the type of ‘epistemic’ serves a social function to show that the characters of these stories are not certain about their attitudes, behaviors and this is reflected on the events also i.e., lack of confidence.

Financial support and sponsorship: Nil

Conflict of Interest: None

REFERENCES


### Appendix 1  English Data Analysis of Modality in the ‘The New Dress’

**Lexical Modals**

<table>
<thead>
<tr>
<th>Modals</th>
<th>Probability</th>
<th>Necessity</th>
<th>Possibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-what a fright she looks!</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-…how it was to go seemed sordid.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-…all this now seemed unutterably silly</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-…fashion meant cut meant style meant thirty guineas at least.</td>
<td>Necessity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-…all the things that looked so charming.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6-She felt like a dressmaker’s dummy standing there.</td>
<td>Possibility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7-…with that little satirical pucker of the lips which she expected.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8-We are all like flies trying to crawl over the edge of the saucer, Mable thought.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9-…and make herself see the flies.</td>
<td>Obligation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-…that she did not feel in the least out of anything.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-…or a party makes things either much more real.</td>
<td>Obligation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12-…She thought she saw in a flash to the bottom of Robert Haydon’s heart.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13-…and she looked at herself with the dress on.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14-Miss Milan wanted to know about the length of the skirt.</td>
<td>Necessity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15-…there looked at her, framed in the scrolloping mahogany.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16-…that made her thinks it good, tender, and true.</td>
<td>Permission</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-Rose would have looked like Boadicea.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-She looked foolish and self-conscious.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19-Everybody knew why she did it.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20-She thought, rigidly staring at the picture.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21-She meant.</td>
<td>Necessity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22-Really, he would like her to drown, she believed.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23-…it made her furious to be treated like a house agent.</td>
<td>Necessity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Modal Adjuncts**

<table>
<thead>
<tr>
<th>Modality</th>
<th>Probability</th>
<th>Necessity</th>
<th>Possibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-…drawing her attention, perhaps rather markedly.</td>
<td>Uncertainty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-All this had been absolutely destroyed…</td>
<td>Certainty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3- …precisely like everybody else , always.</td>
<td>Certainty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-Miss Milan’s little workroom was really terribly hot, stuffy, sordid.</td>
<td>Certainty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5- …there looked at her , framed in the scrolloping mahogany , a grey-white , mysteriously smiling…</td>
<td>Impossibility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6-…and slouched across the room, positively slinking, as if she were a beaten mongrel.</td>
<td>Certainty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7-Really, he would like her to drown, she believed.</td>
<td>Certainty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8-…always giving at the critical moment and not being seriously interested in conchology.</td>
<td>Usuality</td>
<td>Certainty</td>
<td></td>
</tr>
<tr>
<td>9-…and it was impossible that the black dot, leaning forward.</td>
<td>Possibility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-…and perhaps laughing at her by the fireplace</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-…expect perhaps Herbert-they were all the same poor water -vedied creatures who did nothing.</td>
<td>Probability</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12-…they might come more and more seldom.</td>
<td>Certainty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13-…and it would be always, day after day.</td>
<td>Usuality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14- “So impossible to keep boys quiet” – that was the kind thing one said.</td>
<td>Impossibility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15-…and looked at it suspiciously, grudgingly, as if it were a halfpenny.</td>
<td>Uncertainty</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
24—...that was it, she thought. probability
25—...in the round looking—glass which made them all the size of boot—buttons. obligation
26—...sitting solitary, self-centered, feel what the black dot was feeling. probability
27—...this greed, this clamour of human beings, like a row of cormorants. probability
28—She wanted it all. Necessity
29—She knew (she kept on looking into the glass). possibility
30—...and she thought that there was no escape for her. probability
31—That made her feel ashamed of herself! necessity

<table>
<thead>
<tr>
<th>Modal Auxiliaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1—With an intensity that she could not beat off... impossibility</td>
</tr>
<tr>
<td>2—As she would when she woke at night at home. usuality</td>
</tr>
<tr>
<td>3—She could not be fashionable. impossibility</td>
</tr>
<tr>
<td>4—She could not face the whole horror. inability</td>
</tr>
<tr>
<td>5—If she could say that over often enough and make herself see the files. possibility</td>
</tr>
<tr>
<td>6—She would become numb, chill, and dumb. possibility</td>
</tr>
<tr>
<td>7—Now she could see flies crawling slowly out of a saucer of milk with their wings stuck together. ability</td>
</tr>
<tr>
<td>8—But she could not see them like that...impossibility</td>
</tr>
<tr>
<td>9—The skirt could not well be longer. impossibility</td>
</tr>
<tr>
<td>10—...and could have cried for the pity that she should be crawling on the floor with her mouth full of pins. possibility</td>
</tr>
<tr>
<td>11—She should be crawling on the floor with her mouth full of pins. possibility</td>
</tr>
<tr>
<td>12—That one human being should be doing this for another. obligation</td>
</tr>
<tr>
<td>13—As Rose Shaw would have done ...certainty</td>
</tr>
<tr>
<td>14—Rose would have looked like Boadicea. certainty</td>
</tr>
<tr>
<td>15—...and can get out. impossibility</td>
</tr>
<tr>
<td>16—One word of affection from Charles would have made all the differences to her at that moment. possibility</td>
</tr>
<tr>
<td>17—It would have changed her life. possibility</td>
</tr>
<tr>
<td>18—...but then she ought to have been truthful and direct. deduction</td>
</tr>
<tr>
<td>19—He would like her to drown she believed. wish</td>
</tr>
<tr>
<td>20—If only one could feel that and stick to it. possibility</td>
</tr>
</tbody>
</table>
21-Can I feel one thing always. inability
22- And all the time she could see little bits of her yellow dress in the round looking glass. inability
23- She could see her too. possibility
24- Should make the yellow dot. obligation
25- Who could never get enough sympathy. impossibility
26- Must put up with it. obligation
27- Could one have felt it. possibility
28- She could not wring out one drop more. impossibility
29- She would have deserved that. possibility
30- They had to squint at things always. obligation
31-….and will tell everyone about Mabel’s fantastic appearance desire
32-….for she would not join Charles burst and Rose Shaw. desire
33-….for she would never say this to anybody else. desire
34- They might come more and more seldom. possibility
35- By degrees she would cease to struggle anymore. wish
36- She would go to the London library. wish
37- She would find some wonderful helpful, astonishing book. wish
38- She would walk down the strand and drop, accidently willingness
39- And suddenly she would become a new person. wish
40- She would be absolutely transformed. wish
41- She would wear a uniform. wish
42- She would be called sister somebody. wish
43- She would never give a thought to clothes again. wish
44- And forever after she would become perfectly clear about Charles Burt and Miss Milan and this room and that room. wish
45-….and it would be always day after day possibility.
46- It would be it! willingness
47- I am afraid I must, said Mabel warring. deduction

Appendix 2 Arabic Data Analysis of Modality in ‘The Orphan’

<table>
<thead>
<tr>
<th>Text</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>فقد كنت واحسب أنه طالب من طلبة المدارس العليا 1</td>
<td>Modal auxiliary (probability</td>
</tr>
<tr>
<td>I used to observe him knowing that he had been a postgraduate student.</td>
<td>(قد الاحتمالية)</td>
</tr>
<tr>
<td>وقت: لابد أن يكون خلف هذا النظر الضارع الشاب نفس صغيرة. 2</td>
<td>Modal auxiliary (necessity)</td>
</tr>
<tr>
<td>I said: there has to be a tormented soul behind that pale and witty</td>
<td>Modal auxiliary (necessity)</td>
</tr>
<tr>
<td>前, رأيته قد وقع القسط ودائم أو استخدامها لاصداقة 3</td>
<td>Modal auxiliary (probability</td>
</tr>
<tr>
<td>And the most of the night went by.</td>
<td>(قد التحقق)</td>
</tr>
<tr>
<td>Until I saw him may close his book.</td>
<td>Modal auxiliary (possibility)</td>
</tr>
<tr>
<td>واتمنى لو استطعت أن أدخله مداخلة الصديق لصديقه 4</td>
<td>Modal auxiliary (obligation)</td>
</tr>
<tr>
<td>I wish I could have come to his aid as a friend would another.</td>
<td>Modal auxiliary (necessity)</td>
</tr>
<tr>
<td>وقت: إن النبي ي🎉.</td>
<td>Modal auxiliary (probability</td>
</tr>
<tr>
<td>And I said the boy was ill.</td>
<td>(قد الاحتمالية)</td>
</tr>
<tr>
<td>وقد بلغ الأمر مبلغ الجد وفلادين لي من المسؤولية 7</td>
<td>Modal auxiliary (ability)</td>
</tr>
<tr>
<td>And the matter was as serious as it can get, I had to go to him.</td>
<td>Modal auxiliary (probability</td>
</tr>
<tr>
<td>وقت: مساعدتك الساعة تفعّل نفس علاجاً نشيداً 8</td>
<td>(أستطيع تفيد المقدرة)</td>
</tr>
<tr>
<td>And I may hear you during this hour patching yourself up acutely.</td>
<td>Modal auxiliary (probability</td>
</tr>
<tr>
<td>إذا خيار سير لإبتكار نابنيه راني يكدي بفيف الشك 9</td>
<td>(أستطيع تفيد المقدرة)</td>
</tr>
<tr>
<td>A joyful illusion almost unimaginable even by its imaginier.</td>
<td>Modal auxiliary (probability</td>
</tr>
<tr>
<td>وانتي تستطيع وانا في هذه الظلمة الحالية من الأحزان 10</td>
<td>(أستطيع تفيد المقدرة)</td>
</tr>
<tr>
<td>And I can even when I’m encased with such awful darkness formed</td>
<td>Modal auxiliary (ability)</td>
</tr>
<tr>
<td>from sorrows.</td>
<td>(أستطيع تفيد المقدرة)</td>
</tr>
<tr>
<td>لقد اجتادي الموت عن النظر في شأن هذا العام 11</td>
<td>Modal auxiliary (ability)</td>
</tr>
</tbody>
</table>

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Death hurried me away from seeing what concerns the boy.

I was overwhelmed with sadness and melancholy.

I couldn’t stay in it even for an hour.

All the houses residents may sleep.

I came to you on the hope that I might be of some help in your endeavor.

You concern me now as much as you are concerned with yourself.

Do you promise to keep it a secret if god has got me to live?

I knew that he was hopeless

I was sitting in my room one morning.

She thinks you staying by her side after her father’s death…

What makes me happy this life was to live and stay beside this person.

But now we were separated.

And the time for the new study year is upon us.

I was afraid that the house that I loved fell to misfortune.

Fate overtook her before your arrival.

Iranقل،إلى أقدر موضعه الى حيث لااعلم له مكانا
My heart wandered to a place I know not where.

فَقَلَتِ أُمِّيُّ يَسْتَطِيعُونَ انَّحْمَالَ الْيَمِّيَ السَّالِمُ 41

She said: can’t you deliver him a letter.

الْهَمُّ اَلْكَبِيرُ تَفْتَعِلَ اَلْيَمِّيَ السَّالِمُ 42

I could fulfill his will just as he intended it to be fulfilled.

43

نَفَتْنَتْهَا اِنَّهُ لَا مَلِكَ بَيْنَ الْعَبْدِ وَالْآمَرِ السَّهْرُ 44

God you know I’m a stranger in this life

45

قَدْ هُنِّى وَجَدَى عَلَى هَذَا الْبَلَادُ 43

Ease my conscience on this miserable being.

46

اِنَّى اِنْسَتْعَلَتِ اَمْضَىَ وَصْبَىَ كَاَمَا اَرَادُ 44

I could fulfill his will just as he intended it to be fulfilled.

47

قَطْنَتْ اِنَّهُ لَا مَلِكَ بَيْنَ الْعَبْدِ وَالْآمَرِ السَّهْرُ 45

I thought he was distressed from studying and lack of sleep.

48

وَقَالَ اَنَّمَا يَبْغِي الْحَيَاَةِ مِنْ يَوْتَرُ الْحَيَاَةِ عَلَى الْمَوْتِ 46

I need a doctor who can affect life and death.

49

أَنْ يَرْجِعَ لِلَّهِ اِلْيَمِّيَ السَّالِمُ 47

God you know I’m a stranger in this life

50

أَنْ يَرْجِعَ لِلَّهِ اِلْيَمِّيَ السَّالِمُ 47

God you know I’m a stranger in this life

51

فَقَلَتْ اِنَّهُ لَا مَلِكَ بَيْنَ الْعَبْدِ وَالْآمَرِ السَّهْرُ 45

I thought he was distressed from studying and lack of sleep.

52

نَفَتْنَتْهَا اِنَّهُ لَا مَلِكَ بَيْنَ الْعَبْدِ وَالْآمَرِ السَّهْرُ 44

God you know I’m a stranger in this life

53

فَقَلَتْ اِنَّهُ لَا مَلِكَ بَيْنَ الْعَبْدِ وَالْآمَرِ السَّهْرُ 45

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فَقَلَتْ اِنَّهُ لَا مَلِكَ بَيْنَ الْعَبْدِ وَالْآمَرِ السَّهْرُ 45

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56

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I thought he was distressed from studying and lack of sleep.

57

فَقَلَتْ اِنَّهُ لَا مَلِكَ بَيْنَ الْعَبْدِ وَالْآمَرِ السَّهْرُ 45

I thought he was distressed from studying and lack of sleep.