

**ARABIC CULTURAL/EDUCATIONAL AND LINGUISTIC BACKGROUND
AS FACTORS AFFECTING EFL WRITING PERFORMANCE**

by

Abdelmajid Labidi

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To Leila, Amel, and Asmaa

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A NOTE ON TRANSLITERATION

The system of transliteration followed in this thesis is that used by The Hans Wehr Dictionary of Modern Written Arabic, except for long vowels and some consonants (cf the transliteration table that follows) due to a lack of appropriate word-processing facilities. Also, the Arabic names that are familiar are kept in their simplified Anglicized form. Thus, for example, the word "Allah" is used instead of *'allaah* and the word "Caliph" instead of *khaliifah*.

Occasionally, however, the transliteration had to show some inconsistency, because authors often use a simple Anglicized transliteration of their own. Again, the names of Arabic authors quoted in this thesis, appear --in the English editions of their Arabic books-- in a variety of simplified transliterations, eg. *Ahmed; Muchrif; Lotfi; Husain; Hossain*; and so on. When referring to such authors or quoting from such books, their transliterations had, of course, to be retained.

TRANSLITERATION SYSTEM USED IN THIS THESIS

Symbols	Description	Corresponding Arabic Consonants
CONSONANTS		
'	voiceless glottal stop	ء , ا
b	voiced bilabial stop	ب
t	voiceless dental stop	ت
th	voiceless interdental fricative	ث
j	voiced palatal affricate	ج
H	voiceless pharyngeal fricative	ح
x	voiceless uvular fricative	خ
d	voiced dental stop	د
dh	voiced interdental fricative	ذ
r	voiced alveolar trill	ر
z	voiced alveolar fricative	ز
s	voiceless alveolar non-emphatic fricative	س
sh	voiceless palatal fricative	ش
S	voiceless alveolar emphatic fricative	ص
D	voiced velarized stop	ض
T	voiceless velarized stop	ط
Z	voiced alveolar interdental fricative	ظ
~	voiced pharyngeal fricative	ع
gh	voiced uvular fricative	غ
f	voiceless labio-dental fricative	ف
q	voiceless uvular stop	ق
g	voiced velar stop	ك
k	voiceless velar stop	ك
l	voiced alveolar lateral	ل

m	voiced bilabial nasal	م
n	voiced alveolar nasal	ن
h	voiceless laryngeal fricative	ه
w	voiced labio-velar semi-vowel	و
y	voiced palatal semi-vowel	ي

* geminate consonants are doubled.

VOWELS

Corresponding Arabic Vowels

a	َ
u	ُ
i	ِ

* long vowels are doubled.

ABBREVIATIONS USED IN THIS THESIS

A.D.	Anno Domini (Gregorian Calendar)
A.H.	After Hijra (Muslim Calendar)
CA	Contrastive Analysis
CR	Contrastive Rhetoric
EFL	English as a Foreign Language
ESL	English as a Second Language
FL	Foreign Language
L1	First Language
L2	Second Language
NL	Native Language
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

ABSTRACT

Effective communication in a foreign language depends on more than knowing the rules of its lexicon, grammar, and phonology. It involves the processing of cultural as well as linguistic knowledge. Any form of communication (and language is one form of communication) has its own strategies. The strategies of language communication vary systematically across languages and cultures. The differences in the general ethos of one community as compared to another lead to differences in the strategies of communication, as certain aspects of the communicative properties of languages might be culture- and language-specific.

As a result, foreign language learners might fail to communicate effectively in the foreign language. This failure seems to be greatly due to a transference of the native-language communicative strategies to the foreign language. The most appropriate way to solve this problem as suggested in this thesis, alongside many other foreign language teachers and applied linguists, is contrastive language work through translation. Such approach makes possible the juxtaposition of the native language and the foreign language, thus allowing the students to see practically and for themselves the culturo-linguistic differences and similarities between the two languages. Otherwise, native language interference will persist and successful performance in the foreign language will not be achieved.

The present study sets to investigate two major factors that seem to considerably affect Arab students' learning of English as a foreign

language. First, the culturo- educational background which is almost totally ignored as being the second major factor affecting foreign language learning. Second, the linguistic (or mother tongue) factor which, though more researched, no appropriate solutions are yet provided.

Due to culturo-educational influence --dealt with in the first part of this thesis-- Arab students tend to approach the foreign language in the same way they approach their native language. They seem to rely on memorization in the study of the foreign language and in their essay-writing. For this reason, they are often accused of plagiarism, a practice for which the blame should not be laid upon them alone. The Arab educational system should undergo the biggest portion of the blame.

Arab students, from a very young age and from the earliest educational stage, the *kuttaab*, are instructed basically orally and trained to rely heavily on their memories. Though such training suits young children and the major subject they are taught (Qur'an), it does not stop at this stage, nor does it confine itself to that particular subject. Rather, it escorts them up till university level and extends to most subjects. A solution to get over such a problem as to EFL teaching is suggested in the concluding chapter to this thesis.

The second major factor affecting foreign language learning --dealt with in the second part of this thesis-- is the influence from the native language, which is seen to manifest itself on the two major levels of language: the micro and the macro levels. The micro level of language is that of the word and sentence. Influence at such a level

appears from the early stages of foreign language learning. However, it is not as serious and as persistent as that at the macro level, ie. the discourse or text level. Here, Arab students often make grave deviations from the norms of the foreign language. Such deviations, their nature, and their cultural and linguistic background are discussed through the examination of the major rhetorical and textual characteristics pertaining to Arabic and English.

Translation is proposed as an effective approach of teaching composition to *advanced* EFL students. Such approach, if applied methodically, will help students develop a much needed awareness of the textual peculiarities of the foreign language; an awareness which will sensitize them to the general linguistic differences and, in particular, those of composing that exist between their mother tongue and the foreign language. Besides, it will certainly help them enlarge more quickly and more practically their EFL lexical and idiomatic repertoire.

P A R T O N E

Cultural/Educational Background

INTRODUCTION

Language, as the vehicle of communication, is the major concern of every foreign language teacher. Yet, certain aspects are sometimes ignored. One major aspect which has been almost completely absent from the classroom is the culture of the foreign language. Included in the culture is the educational tradition which is the chain that links the generations of a particular community together. This educational tradition is the system which relates the past with the present and both with the future. It is the way through which culture and language are transmitted. In brief, the educational system determines the way by which culture and language should be transmitted.

The main concern of this part regarding the educational system is the methodology used in foreign language teaching. Since this methodology varies from one country to another, it might affect foreign language teaching, in the sense that a foreign language belongs to a specific culture, and consequently to a specific educational background. It, to a certain degree, shapes the individual's cognitive style and pattern of thinking. Eickelman (1978) holds schooling to be a major implicit determinant of how a particular society conceives the world. He says,

Recognizing this potential [the study of education], sociologists have recently indicated a renewed interest in the study of how schooling, especially higher education, implicitly defines

and transmits a culturally-valued cognitive style, 'a set of basic, deeply interiorated master-patterns' of language and thought on the basis of which other patterns are subsequently acquired, (Eickelman, 1978:485).

Eickelman and others believe, therefore, that the educational system, i.e the forms of transmission of knowledge available in a society shapes, and accommodates social and cultural change. Language as the vehicle of this transmission is patterned in such a way that it fits that particular culture and society. As a result to the patterning of language, the teaching materials and the language learning/teaching methodology are accordingly patterned to suit the overall societal and cultural system. Therefore, it is not only the first language that affects foreign language learning but also the cultural and educational system which goes with that language.

Weir (1982), talking about overseas students studying in the West, remarks that among the faced study difficulties which are related to cultural problems "are differences in previous educational backgrounds", (Weir, 1982:92). Again, Weir rightly asserts that not linguistic backgrounds alone which have a bearing on foreign language learning but also the educational backgrounds. The influence of educational backgrounds on foreign language learning is obvious. However, this foreign language problem has not yet received its due investigation by foreign language reseachers and applied linguists.

It is the educational background which, in fact, 'gives' the learner a study method. It channels his way of acquiring knowledge and provides him with a particular way of perceiving this knowledge, and thus, of viewing his environment and everything around him.

The Arab student's perception of learning is no doubt shaped by his educational system. It is through this system that he acquires his study habits or learning styles. Because educational systems vary from one culture to another, the learning style also varies accordingly. The Arab student would have learning styles which are different from, say, his English counterpart or, more broadly, his Western counterpart. This is to be expected because the Arab world and the West do not share the same background to their educational systems. Nor do they belong to the same cultures.

In point of fact, Benedict (in James, 1980), the founder of the Configurationist school of cultural anthropology, claims that

each culture over the ages had developed a distinctive 'psychological set' or orientation towards reality and that this set actually determined how the members saw and processed information from the environment. Culture, in effect, is distinctive from one society to another and it affects the ways in which the mind works,
(quoted in James, 1980:11)

For this reason, when teaching a foreign language, that foreign language culture should be present in the classroom, i.e. while teaching the foreign language. The foreign language learner should acquire the understanding of the foreign language culture and people; because without understanding the foreign language culture, the understanding of the foreign language logic will remain incomplete.

Many foreign language teachers tend to interpret their students' lack of communication in the foreign language as caused by language problems, when some reasons may be of a different nature. Lack of proficiency in a foreign language is not only linked to a loose hold of foreign language grammar and structures but to a loose hold of the foreign language pragmatics, which is part of its culture, and also to other factors related to the students' educational background.

Talking about the differences between Arab and Western educations, Dudley-Evans and Swales (1980) write that

The important and unresolved issue is whether the current differences between Middle East¹ education and Western education are inevitably a reflection of differences in social, moral, and ideological codes or whether they signify little more than a generation gap. In other words, should we interpret differences between Western and Middle Eastern educational practices as being the different products of, on the one hand, a Near

Eastern educational milieu, and, on the other, a secularized European or North American tradition, or should we conclude that modes of study and modes of expression commonly accepted and practised in the Middle East today are in a surprising number of ways similar to those existing in the West 50 years ago (the teacher as authority, a respect for the acquisition of facts, a style of writing in the tradition of 'belles lettres', etc.)? (Dudley-Evans and Swales, 1980:92).

Dudley-Evans and Swales go on wondering whether the differences between Arab and Western educations is that of 'youth' and 'maturity' of educational institutions, or whether these two types of education differ 'radically' in conceiving the function and execution of higher education. But through this metaphor of 'youth' and 'maturity', Dudley-Evans and Swales contradict themselves when they consider the Arab educational system as 'Islamicized' and the Western system as 'secularized'. The word 'Islam' --or rather the word 'religion' in general-- is associated in the West with 'conservatism' and is linked with 'old-age' while 'secularism' means 'rebellion' and is linked with 'youth'. The point is how can an educational system be 'young' and conservative, and another 'old' and rebellious at the same time? If we are to understand Dudley-Evans and Swales' metaphor, we need to change our conception of quite a few things.

In my view, we cannot account for the two educational systems in terms of youth and maturity, since they do not share the same cultural background, and since, as described by Dudley-Evans and Swales themselves, they seem to reflect differences in social, moral, and ideological codes. Rather, it can be said that the Arab educational system is undergoing, particularly during the last two decades or so a drastic change. It is going through a period of transition, a transition from the age of 'stagnation' during the previous centuries to the age of strife for reform and progress.

It is obvious that the Arab educational system is influenced by its Western counterpart; though the degree of influence varies from one Arab country to another. Nevertheless, this influence is limited mostly to the 'form', while the 'spirit' remains 'Eastern'. This will be discussed in this first part hereafter. The lay-out of this first part of the thesis is as follows: (1) chapter one, coming immediately after this introduction, deals with the relevant literature on traditional Islamic education; (2) in chapter two, there is a brief historical overview of Islamic education as the root of the existing Arab educational system; (3) chapter three discusses the teaching methods in traditional Islamic education and their persistent traces in today's Arab educational system; and finally (4) chapter four deals with the status of the teacher in the Arab world, past and present, and discusses his influence on Arab students in particular and on the Arab educational system in general. In the conclusion, some hints are suggested as to how the knowledge of the culturo-educational background of Arab EFL learners can be of help to the EFL teacher,

especially if he is a native speaker of English, ie. if he does not share with his students the same cultural background.

CHAPTER ONE

LITERATURE REVIEW

1.0 *Preliminaries*

While extended research has been carried out over the influence of the first language on the foreign language, almost nothing was written on the influence of the foreign language learner's educational background on foreign language learning, in so far as the learning habits are concerned and the extent to which such 'first habits' can affect foreign language learning.

Native-speaking teachers of English as a foreign language complain about their Arab students' learning habits as they equally complain about their English performance, both oral and written. Arab students are seen to rely much on memorization; and plagiarism is thought to be a common practice amongst them.

In this review of the literature, some of the works that dealt with the traditional Islamic^{**} education are examined. This type of education, it is sometimes claimed, is still a major source of inspiration to modern Arab educational systems. But it is worth noting here that none of the reviewed literature has actually investigated the Arab student learning habits as such, neither their influence on

education in general nor on foreign language learning in particular. A part of the reviewed literature did deal, however, with the traditional Islamic education in the Arab world in itself but not as related to foreign language learning.

1.1 *Qur'anic Education*

In order to try and understand the nature of Islamic education, many researchers dealt with the ground level of it, ie. what has been termed as "Qur'anic education" (Jomier, 1949; Santerre, 1973; Eickelman, 1978; Badawi, 1979; Wagner, 1983; Wagner and Lotfi, 1980, 1983). They dealt with it as being the only genuine representative remnant of Islamic education nowadays. But, it is wrong or rather misleading to claim that this basic Qur'anic methodology was also applicable at the higher level of Islamic education. Early Muslim scholars, such as Ibn Khaldun and Al-Ghazaali, believed that in his early stage of evolution, the child possesses a faculty of memory (malakatu l-HifZ) which is stronger than that of understanding (malakatu l-fahm). For Al-Ghazaali,

(The) creed ought to be taught to a boy in the earliest childhood, so that he may hold it absolutely in memory. Thereafter, the meaning of it will keep gradually unfolding itself to him, point by point, as he grows older. So, first, is the committing to memory; then understanding, then

belief and certainty and acceptance, (cited in Wagner, 1983: 185).

For that reason, memorization was the central method of learning at the first stage of Islamic education. Almost no explanation is given to the pupils about the chapters of the Qur'an they are taught to memorize. Explanation is provided later when they move from the *kutta:b* to the *madrasah* (cf. notes no. 5 and 6) after they will have memorized the whole or most of the Qur'an.

Wagner (1983) dealt mainly with the "rote" learning aspect of Qur'anic education, which, according to him, negatively affects the child's ability to engage in critical thinking and reading comprehension.

Eickelman (1978), on the other hand, seems to implicitly suggest that the stress on memory has been one of the reasons that led to the "collapse" or "eclipse" of Islamic institutions in the Arab world under the influence of the co-existing institutions inspired by the West, and this is due to the expansion of European hegemony over most of the world in the last two centuries. But Western-style education prevailed over Islamic education for one major reason. It was that it guaranteed jobs after graduation. Whereas Islamic education --besides being seen as an efficient way of preserving Islam-- was carried out primarily for the sake of knowledge. Scholarship has Islamically been viewed more as a sign of religiousness and social prestige than a means of securing a source of living.

As for Wagner and Lotfi (1980. 1983), present-day Qur'anic education, mainly that in Morocco, provides the learner with only the basic skills of reading, writing, the elementary notions of grammar, and primary knowledge of Islamic law. The method of learning still centres upon memorization; and the old teaching aid --in fact the only aid-- the *luH* (wooden slate), on which the child writes Qur'anic verses to be memorized, is still being used to achieve such an end. Dictation and oral repetition are the prevailing methods of teaching.

Wagner and Lotfi (1983) point out to the reason behind the way traditional Islamic education was designed. Their research in a few Arab countries, particularly in Morocco and Yemen, led them to claim that traditional Islamic education "*is designed primarily to maintain and propagate Islam in society*", (Wagner and Lotfi, 1983: 112). That is why, they claim, traditional schools lay stress on the following three areas:

- (1) *The emphasis on verbatim oral mastery of a body of essential written teachings and ritual;*
- (2) *self-paced learning with no fixed grades or ages for completion and often, at the postelementary level, individualized instruction in a master-apprentice relationship; and*
- (3) *the learning of the literary skills to supplement and guide oral mastery, as well as for self-study and (eventually) the acquisition of new knowledge,*

(Ibid: 112).

Memorization, therefore, comes here as a means of transmitting the Islamic faith from generation to another. Maybe, that is why the traditional Muslim teachers did not bother much about a more comprehensive and effective teaching method. As one contemporary scholar puts it:

A Muslim should be able to read the Qur'an even without being able to understand the words, because the ability to read the Qur'an itself has been known to evoke in people a response to the teachings of Islam which sociologically has been very valuable. Beyond this most of these people will hardly go but provided they learn in their childhood to respond to the music of the Arabic consonants and vowels, and to the rhythms of the Qur'an, they will continue throughout their lives to have an emotional attachment to it, (in Husain and Ashraf, 1979: 115).

This scholar claims that what Muslims seem to be caring for primarily is this "emotional attachment", which, they hope, will continue with their children throughout their lives, rather than understanding which, they believe, will come later.

Santerre (1973) deals with what he calls "Pédagogie Musulmane

d'Afrique Noire" (Muslim Pedagogy in black Africa). But he, in fact, discusses only the Qur'anic school pedagogy and in only one small part of Black Africa: the North of Cameroon. He concludes, however, that one cannot make an equitable judgement of the Qur'anic system unless one replaces oneself in the same type of society wherefrom such system has emerged. His hypothesis posits that,

L'organisation scolaire renvoie nécessairement à l'organisation générale de la société, (Santerre, 1973: 145).

[School organization necessarily refers to the overall organization of society].

He also concludes that Qur'anic schooling lays stress on "knowledge" rather than on "science", and on the "authority of the teacher" rather than on the "critical mind".

Jomier (1949), before Santerre, had dealt with the pedagogy of the Qur'anic school. He claims to have examined this pedagogy very closely for two major reasons. The first is that the Qur'anic school is easy "to visit", to use his term. What he apparently means is that the Qur'anic school is easy to research because of Jomier's easy access to the available Muslim works on the subject). The second is that it is a characteristic of the Muslim civilization (p. 326).

Jomier says that in drawing his conclusions about Qur'anic school

pedagogy, he has sought help from what he learned of the works of two prominent Tunisian Muslim scholars of the 8th and 9th centuries of the Muslim era (14th and 15th centuries --the Middle Ages of the Christian era): al-Qaabisi and Ibn Khaldun. He claims that

La formation que reçoit un homme durant les années de son enfance, le marque en effet pour toute sa vie, (Jomier, 1949: 326).

[The training that a man gets during the years of his childhood will in fact mark him for the rest of his life]

Jomier's "visites" to the Qur'anic school have been made possible with the help of two "guides", professor Mohammed Abd el-Jawwad through his autobiographical work entitled *fii kuttaabi l-qaryah* (At the Village School of Qur'an), and Dr. Taha Hussein through his autobiographical work entitled *al-'ayyaam* (The Days). However, Jomier sees the latter as not so reliable a guide as the former, in view of the fact that he had lost his sight at a very early age of his childhood, and therefore his judgement would be rather subjective.

For this reason, he opted for the first "guide", professor Abd el-Jawwad who is "*très complet, très objectif, très franc dans sa description des bons et des mauvais côtés de l'éducation qu'il a reçue* (p. 327) [very complete, very objective, very frank in his

description of the good and bad sides of the education he received].

The ultimate aim of those who attend the Qur'anic school is, according to Jomier, to learn how to read and write, and especially how to make a prodigious effort of memory in order to learn the text of the Qur'an by heart and be able to recite it properly. That is because, he states, ritual Muslim prayer includes an obligatory recitation of fragments from the Qur'an.

In such schools, the instrument of learning is the wooden slate (the *luH*) par excellence. It is used as a teaching aid in order to enable the Qur'anic school pupil to learn how to read, write, and memorize. Jomier summarizes the Qur'anic school pedagogical method as follows:

Copier, apprendre, réciter, effacer de la tablette ce que l'on possède par coeur, écrire une nouvelle tranche, l'apprendre, la réciter, repasser ce qu'on a déjà vue auparavant pour ne pas que le souvenir s'en estompe; voilà donc la méthode pédagogique que l'on employait, il y a cinquante ans, dans les écoles coraniques, (Ibid: 330)

[Copy, learn, recite, erase from the wooden slate what one possesses by heart, write a new bit, learn it, recite it, review what one has already

seen earlier in order that memory will not get dim. That is, then, the pedagogical method that was used in the Qur'anic schools fifty years ago].

In short, he holds the Qur'anic school to be characterized by, (a) a big effort of memory based on the text of the Qur'an and (b) a method of untiring repetition.

Badawi (1979), on the other hand, states that the first stage in Islamic formal education (ie. Qur'anic education as imparted in the *kutta:b*) has adhered to the study of the Qur'an as its only curriculum up to the present time. He writes that

Throughout the Muslim world, regardless of religious doctrine, school of law, racial composition or language, the curriculum is the same. An Indonesian, Nigerian, Pakistani or Saudi child learns the same thing, (Badawi, 1979: 106).

What Badawi stresses is the uniformity of Qur'anic education throughout the Arab and Muslim world. However, he does not explore its methodology in enough depth. He only gives general conclusions about it as follows:

*The curriculum of the Maktab [ie. *kutta:b*]... centred around the Qur'an and the child was taught to read it and learn it by heart. He also learnt*

to read, write and calculate and in some areas of the Muslim world was taught Arabic language and literature so as to enhance his appreciation of the Holy Qur'an and the Tradition of the Prophet. A great deal of the learning had to be by rote involving drills and repetition, sometimes at the expense of understanding, (Ibid: 108).

Thus, all the researchers seem to agree that the basic aim of Qur'anic education is to enable the child to memorize the Qur'an so that he can recite it properly during Muslim ritual prayer. The child is also taught how to read and write. The method central to such an end is memorization involving drills and repetition.

1.2 *Advanced Islamic Education*

On the other hand, few researchers deal with Islamic education at the higher level: at the *madrasah* or *mosque-university*. They are mainly Muchrif, 1930; Dodge, 1962; Ahmed, 1968; Hossain, 1979; Khan, 1981; El-Tom, 1981; Bilgrami and Ashraf, 1985.

Dodge (1968) discusses Muslim education in medieval times and notes that Muslim education as a whole rotates round the Qur'an. He argues that

The Qur'an was the foundation stone of Muslim

education. We cannot understand Islamic culture, unless we realize that it did not deal with things devised by men, but rather with truths revealed by God. In fact subjects unrelated to the Qur'an were regarded as being too secular to teach to the children. Muslim education was Qur'anic education, (Dodge, 1968: 2).

He claims that its basic curriculum did not include secular subjects but was devoted to studies explaining the revelations of the Qur'an and their application to everyday life (p. 30). Consequently, memorization was an all important method of learning since what was being taught was divine knowledge which needed to be learned by heart.

However, Dodge concludes that medieval Islamic education, which held sway from Spain to Afganistan, made important contributions to the European Renaissance.

According to Ahmed (1968), the main aim of advanced Islamic education was to attain a better understanding of Islam. *"That has always been the core of the whole system of Islamic education throughout the centuries"* (Ibid: 43). He accounts for this statement by the fact that it has resisted sciences other than Islamic. However, he goes on arguing that such resistance was not so much the result of the 'irreligiousness' of secular sciences as it was the result of a wrong vision which considered them irrelevant and unnecessary to the Muslim student, whose foremost aim was to understand his religion in

order to be able to abide by it in all facets of his life.

Ahmed (1968) discusses in length the class system of Islamic education: the *Halqah* (circle), which, he claims, has been adopted mainly at the advanced level. But he did not discuss with as much length the methods of teaching. He mainly focusses on three of them:

- (1) *as-samaa`* (hearing), although opposed by few scholars, was regarded as^{an} efficient method. It was carried out in the following three ways: (a) the teacher reads out of his book or from memory to the class, (b) a student, appointed by the teacher, reads out of the teacher's book, of a copy, or from memory to the teacher, or (c) the teacher will have his students listen to a lesson being presented to him by an appointed student.
- (2) *al-'imlaa'* (dictation): this method was regarded by Muslim scholars as "the best and safest" way of transmitting knowledge. It consisted of the teacher dictating from his book or from memory. Ahmed claims that most of the teachers preferred dictating from memory.
- (3) *al-'ijaazah* (licence or permission) consists of using a particular teaching material after acquiring a licence for it from its authors.

These were the prevailing methods that Ahmed mentioned in his study which deals with Islamic education up to the 11th century. It is

such methods that encouraged excessive reliance both on memorization and on the teacher, and hence neglected critical thought and paved the way for "plagiarism".

However, Ahmed argued that discussion both with the teacher and among the students was encouraged; but only after the lesson had been dictated. Early Muslim teachers would not tolerate writing during the lesson. Also, debating with the teacher while the lesson was going on was regarded as impolite. The student should not interrupt the lesson unnecessarily. On the other hand, "*proper questions were welcomed at any time*" (Ibid: 91).

In early Islamic education, lectures were not limited by time as they are today. A lecture could be long or short depending on the topic. Talking about early Islamic teaching methods, Bilgrami and Ashraf (1985) write that

Teaching did not end with the lecture. The students would remain with the teacher long after the lecture and would profit from his company, taking inspiration from the life of the Sahabah [Companions of the Prophet] who attained heights only by remaining in the company of the Prophet,
(Bilgrami and Ashraf, 1985: 21).

Khan (1981), on the other hand, seems to be critical of the Islamic teaching methods which are still influential in some

countries. In his words,

The methods of teaching, even from precolonial times, require students to listen, read, and memorize without encouraging them towards critical thought or towards taking an interest in self-education outside or beyond school, (Khan, 1981: 17).

For him, even modern Islamic education is of very low standards; and those low standards are, in various ways, "related to the examination system", which is, in its turn, "related to the inherited class character of education".

El-Tom (1981) seems to be even more critical of Muslim education, especially of contemporary Muslim education. He stresses the fact that in contemporary Muslim education,

Muslim schools tend to discourage intellectual nimbleness to such an extent that the pupil's uncritical mind accepts whatever is promised to him. From the very beginning he is expected to know things by rote rather than through understanding and critical appraisal. Desire for intellectual initiative is withheld from him and any talents he may have are wasted. Other qualities of value such as self-reliance and moral

courage are also killed by the lethal educational fare that he is made to swallow, (El-Tom, 1981: 41).

El-Tom is not satisfied with the social activities within Muslim schools. They are not enough, he argues, and when found they are "niggardly" and ineffective. His criticism of today's Muslim schools goes on as follows:

Muslim schools are also niggardly when providing for the sort of social activities which can strengthen and train the social personality in conjunction with the inner man. Laziness, lethargy and effeteness are rampant among the younger generation. Our youths are now face to face with a yawning spiritual vaccuum in their inner beings. Their religious faith is now steadily on the wane. They have gradually slipped into a sort of devil-may-care indifference which is no less deadly; and which stands between their slumbering understanding and the problems of the community or the quest for their solution, (Ibid: 41).

Although primarily an educationalist, El-Tom, criticizes contemporary Muslim education more as a sociologist than as an educationalist. He deals with the consequences of "bad" teaching methods rather than with the methods themselves. But in the end, he

seems to be signalling to one major thing: if we want effective educational institutions, we must have effective teaching methods.

Hossain (1979), another educationalist, speaks highly of "*the system of liberal education imparted in the mosque in the great days*". This system of education, he argues, did not separate between religious and "*profane sciences*". He writes that

The mosque was the university of Islam in the great days, and it deserved the name of university since it welcomed to its precincts all the knowledge of the age and attracted scholars from every quarter. All education was brought into the religious sphere. There was no such term in Islam as the 'profane sciences', for it includes the whole sphere of man's activities. The impulse to scientific study was created among the Muslims by the Qur'an bidding them to observe the phenomena of nature; the alternation of day and night, the properties of earth, air, fire, and water, the mysteries of birth and death, growth and decay and the like. The study of the Qur'an led them to the use of the inductive method which paved the way to most modern discoveries,
(Hossain, 1979: 101-102).

Hossain goes even further claiming that "*the great professors of*

those universities [ie. Madrasahs] were teachers of modern Europe", and that "the studia of mediaeval Europe were just imitations of Madrasahs both in their name and free growth" (Ibid: 102). However, he does not explain how all that came to be, nor does he deal with the teaching methodology that made, as he claims, the early Islamic institutions "deserve the name of university".

Muchrif (1930) exposes the state of the late 19th-early 20th centuries' teaching at the Zeituuna Mosque of Tunis, Tunisia on the light of Beylical official decrees, regulating teaching in this institution, issued before and after the colonization of Tunisia by the French in 1881.

It is worth-while examining a few articles within those decrees, particularly those related to the teaching method adopted at the Zeituuna Mosque.

Article 8, Chapter II of the decree of 26 December 1875, stipulates that:

Le professeur expliquera, en commençant son cours, la proposition préliminaire sur laquelle il se fonde, et passera ensuite graduellement aux autres, en allant du plus facile au plus difficile...., (in Muchrif, 1930: 455)

[The teacher shall explain, when beginning his

lecture, the preliminary proposition on which he bases himself; and shall then gradually proceed to others, beginning by the easiest to the most difficult...]

As is obvious, such decrees do not only point out the syllabus to the teacher but also provide him with guidelines as to the method that he would better use in teaching that syllabus.

Article 10 of the same decree, goes further as to tell the teacher that he should make sure that his students understand thoroughly what he teaches them. He should repeat his explanations to those students who fail to grasp them entirely.

Article 12 indicates that each subject taught should have a particular "aim" and a particular "method" of teaching. It stipulates that:

Le professeur devra toujours avoir en vue le but et la méthode de la science qu'il enseigne....
(Ibid: 456).

[The teacher should always keep in sight the aim and method of the science that he teaches...]

A first quick look at article 15 may make the reader think that it discourages critical thinking or criticism of the already-established

Muslim scholars. But, in fact, this article points out to the fact that one should not be hasty in criticizing others' works before they are thoroughly studied. It stipulates that:

Nul ne pourra se livrer à l'examen des principes que les savants se sont transmis d'âge en âge et qui sont acquis à la science. On ne devra pas s'empresse de relever les fautes des écrivains qu'on examine; on devra au contraire apporter dans cet examen un esprit large et impartial; s'efforcer de pénétrer ce qu'a voulu dire l'écrivain et de renoncer à cette recherche qu'après mûr examen, (Ibid: 456).

[No one will be allowed to engage in the analysis of the principles that the scholars transmitted to one another from generation to generation and that are established to science. One should not hasten to pick out the mistakes of the writers under study. On the contrary, one should, during this study, show an impartial and open mind, do one's best to penetrate what is meant by the writer, and give up such research until after a mature study.]

However, side by side with this teaching method that seems to base itself on explanation and demonstration, the student of the Zeituuna Mosque has been encouraged to memorize whole works; and this

memorization should be continuous and regularly checked in class by the teacher. Look at article 26, Chapter III, of the same decree:

L'exercice de la mémoire étant d'une grande importance, les professeurs devront encourager leurs élèves à apprendre des textes par coeur; il leur donneront un nombre de pages déterminé qu'il devront apprendre dans la semaine et reciter au jour fixé, (Ibid: 458).

[The exercising of memory, being of great importance, the teachers should encourage their students to learn some texts by heart. They shall assign them a determined number of pages that they should memorize during the week and recite at a fixed day.]

To enhance memorization even further, the student of the Zeituuna Mosque, mainly at the primary stage, is required during exams to recite from memory certain assigned material which could be, in addition to the Qur'an, of course, long poems or long texts. In other words, the teaching method adopted at the Zeituuna Mosque, as a traditional Islamic institution, was a compromise between clear demonstration and plain instruction, between explanation and dictation.

To conclude, no research of the literature reviewed here deals with the traditional Islamic teaching methods in enough detail. None could hardly be found. However, most of the reviewed literature referred to such methods through brief criticism --whether for or against-- without discussing them thoroughly. Nevertheless, this literature does provide an overview for the foreign language teacher about the educational background of his Arab students; an overview which might help him understand his Arab students better and cope with their "strange" study habits.

CHAPTER TWO

THE ARABIC-ISLAMIC EDUCATIONAL SYSTEM: A HISTORICAL OVERVIEW

For the purpose of this first part of the thesis, some Qur'anic verses and Traditions (sayings of the Prophet Muhammad) will be quoted. Such quotations, in the author's opinion, best support the points that will be raised later about plagiarism and memorization.

The Qur'an, the Holy Book of Muslims, was revealed --as it, itself, claims-- to an illiterate Prophet, a Prophet who was known among his fellow Meccans to be neither a reader nor a writer. In the following Qur'anic *سور* *suwar*, chapters, (Arabic plural of *سورة* *suurah*)², we read,

Those who follow the Apostle, the unlettered Prophet... (Qur'an, VII: 157).

... So believe in God and His Apostle, the unlettered Prophet... (Qur'an, VII: 158).

... And say to the people of the Book and to those who are unlettered [the Arabs]... (Qur'an, III: 20).

It is He Who has sent amongst the Unlettered an Apostle from among themselves... (Qur'an, LXII:

2).

From the above-mentioned verses, it is understood that the Arabs, together with their Prophet, were basically an illiterate nation; and though history tells us that a few Arabs were capable of reading and writing, literacy in those days was the exception rather than the rule. And after all, mere reading and writing, which was likely for trade purposes, is by no means literacy in the real sense of the word. Maybe that is why the very first word of the very first verse revealed to the Prophet was a command to him and to his followers to read:

*Read thou in the name of thy Lord Who created,
created man out of a clot of congealed blood.
Read! and thy Lord is Most Bountiful, --He Who
taught (the use of) the Pen, --taught man that
which he knew not, (Qur'an, XCVI: 1-5).*

It is reported in Muslim history that the word 'read' was repeated to the Prophet by the Angel Gabriel three times, which witnesses the Islam's strong urge for literacy.

The verses of the Qur'an which emphasize the necessity of learning and enjoin it on the Muslims are too numerous and too well-known to be mentioned here. Ahmed (1968) writes that

*The accomplishment of the Qur'an and the Prophet
Muhammad was to awaken for the first time a lively*

interest among the common people of Arabia for the art of learning. They made it clear that it was not the privilege of only a few to undertake an education as was the case at that time, but rather that it was something in which everyone could take part, (Ahmed, 1968: 28).

Also, Bilgrami and Ashraf (1985) point out that

the spiritual power that the Qur'an and Hadith exercised led the Muslims, without any external pressure, to a desire to read and write --a desire that spread over the Islamic world, (Bilgrami and Ashraf, 1985: 2).

The Muslims believe that the Qur'an and their Prophet encouraged with persistence the pursuit of knowledge and learning. It was made the duty of every true Muslim to "seek knowledge from the cradle to the grave" and to "seek knowledge even if it were in China" (Prophet Hadiths). It was reported that the Prophet of Islam equated "the ink of scholars" with "the blood of martyrs", and "the pursuit of knowledge" with "the act of worship". He, "The Prophet, during the Holy Wars, would free a captive who could teach ten Muslims to read and write", (Majali, 1976: 2).

Talking about the reverence of learning among early Muslims, Ahmed (1968) claims that learning and knowledge were so revered and classes

were so holy that "In a number of cases the scholars did not get up to greet the caliphs or ministers. They said 'they did not want to disgrace knowledge'", (Ahmed, 1968: 92-93). Goldziher, a prominent orientalist, quoted Hadiths which stress the importance of education in Islam. Among such Hadiths are the following:

* *A father can confer upon his child no more valuable gift than a good education.*

* *It is better that a man should secure an education for his child than that he bestow a Sa' in charity. (quoted in Goldziher, 1912: 202).*

Also, in Article 43, Chapter III, of the Tunisian Beylical decree of 4 shawwaal 1330 (16 September 1912), we read:

L'étude est une des plus nobles occupations de la vie, qui est le bien le plus précieux de l'homme; elle constitue une des meilleures manières de prier Dieu, (Cf. Muchrif, 1930: 485).

[Learning is one of the most noble occupations of life, which is man's most precious possession. It constitutes one of the best ways of worshiping God].

Therefore, learning for Muslims, as can be deduced from the

above-mentioned quotations, is part of their religion. It is an act of worship. But what do they mean by 'learning'? Is it just religious learning or learning in general that constitutes an act of worship? This will be investigated later in the current chapter.

Wagner and Abdelhamid (1983), who have carried out a good deal of research in Islamic education, choose to call it '*Qur'anic education*' or '*Qur'anic schooling*'. They call it so because, for them, Islamic education has been centred basically upon the Qur'an. They are right to a certain extent; but most of their research was based on Islamic elementary education, and was mainly carried out in Morocco, Yemen Arab Republic and Senegal. They argue that

the traditional Qur'anic school is designed primarily to maintain and propagate Islam in society, (Wagner and Abdelhamid, 1983: 112).

In an earlier article, they implicitly explain the reason why they call it '*Qur'anic*' and not '*Islamic*' education. For them,

The term "Islamic" education refers to traditional education in the Muslim world over the last millennium. As described by Western and some Muslim scholars, such schooling was often given a more specific term, "Qur'anic" education or schooling, because many students spent a great deal or all of their time learning the Qur'an and

other subjects, (Wagner and Abdelhamid, 1980: 238).

Wagner and Abdelhamid (1983) are right to a certain extent, for we understand from the literature that Islamic education in the early as well as in the late phases of Islamic history, was concerned practically with the teaching of the Qur'an and mere reading and writing. (By 'early' is meant the period of the appearance of Islam towards the second half of the 6th century; and by 'late' is meant the period of colonization)³. Even reading and writing were not subjects taught separately for their own right, but were complementary to the teaching of the Qur'an.

In the early period, Islamic education had to be so because the only ultimate objective was to spread the new faith: Islam. But among a mainly illiterate nation as the Arabs were at the time, the educational system took an oral rather than a written direction. Hence, the reliance on memorization as the backbone of Islamic education. Many an illiterate Arab, men and women, and even non-Arab Muslims, know the Qur'an by heart. Unfortunately, no survey has so far been carried out to know the exact number of such people. However, it could be claimed they are quite a few, mainly in the Yemens and the Gulf area where this oral tradition is still maintained.

In the late period, mainly during the 19th century, Islamic education was essentially 'Qur'anic' for one major reason: to preserve the Islamic faith and 'protect' the Muslims against the Western

invaders and their culture. Therefore, and as had been the case in the early period, Islamic education was rather restricted to the teaching of the Qur'an and the teaching of reading and writing to complement it.

This state of affairs in Islamic education, which is characteristic of the late period, existed even before the period of colonization. It existed during the previous centuries, the period following the decline of Andalusia, the shattering and political fragmentation of the Muslim World, known in Islamic history as 'the period of stagnation'.

Up to the beginning of the 20th century, the major type of schooling available in the Arab world had been religious (Islamic) education. The main aim of such education, especially at the primary level, was to enable the Arab learner to memorize the Qur'an, to teach him how to read and write, and to teach him basic calculus and the rituals associated with the *Salaah* (Islamic prayer). On completing this basic Qur'anic schooling, children (mostly boys) could, if their economic conditions and their fathers allowed it⁴, pursue it further by moving from the **كتاب** *kuttaab*⁵ (Qur'anic primary school) to the **مدرسة** *madrasah*⁶ or to the *jaami`* (the mosque) which were, then, only available in towns. Finally, and still if the above-mentioned conditions were fulfilled together with great achievements in his madrasah or mosque studies, the **طالب** *Taalib* (student) could go to a mosque university. For most North-African Arabs and Muslims, the **جامع الزيتونة**

Zeituuna Mosque which used to be the equivalent of Al-Azhar in Cairo, was the one. It is situated in Tunis, the capital of Tunisia, and was the only university available then. But it had various branches in the major towns of the country and even in today's Algeria. However, since the great majority of the Arabs were then rural, the Taalib's chance to go beyond the *kuttaab* was meager indeed. Only the lucky few managed to.

This situation led the then Tunisian local government (the Bey who ruled under the French 'Protectorate') to make attempts aiming at modernizing the *kuttaab*, apparently for two major reasons:

- (a) to make them more appealing and provide the rural student with a better elementary education.
- (b) to counterbalance the spreading of the French 'écoles primaires' (primary schools) which started to attract Tunisian children; and thus they were considered by the *shuyuukh* (scholars of Islam) of Tunisia a threat both to the local language and faith. But it is worth noting that this took place more as a reaction than a planned action or initiative.

Free education was to be reinforced and the **مُوَدِّب** *mu'addib* (commonly known in Tunisia as the "مِدِّب" *middib*) was to be remunerated by the 'Instruction publique' (Public Instruction --an equivalent of today's Ministry of Education).

The *mu'addib* (cf notes no. 4 and 5) would be organizing

a 'modern' Arabic course (modern by those times' standards) that comprised the Qur'an, ethics, hygiene, reading, writing, arithmetics, the Arabic language and grammar, drawing, recitation, and **أنشيد** 'anaashiid (Arabic plural of **أنشودة** 'unshuudah), chants, (Cf. Louis, 1953).

Louis speaks highly of the tremendous effort realized by the modern *kuttaab* in French Tunisia. He says,

Il faut noter ici le grand effort réalisé par les Ecoles Coraniques Modernes, souvent créées par les parents eux-mêmes ou dues à la générosité de quelque mécène: en sauvegardant le patrimoine culturel arabe, elles ont su, sous la direction d'un maître, en liaison avec l'Instruction Publique, intéresser leurs élèves à d'autres domaines, tant dans l'ordre scientifique que littéraire... (Louis, 1953: 31).

[We should note here the great effort realized by modern Qur'anic schools which were often created by parents themselves or as a result to the generosity of some patron: in safeguarding the Arabic cultural heritage, they knew, under the management of an instructor, and in relation to the Public Instruction, how to attract their pupils to other fields, in the scientific as well

as in the literary sphere...]).

After leaving the *kuttaab* at about the age of 11-12 to 14 depending on his assiduity and intelligence, the Tunisian child could enter the Zeituuna University. (Starting from the 1950's, this was made possible only after passing a special exam. Before this, i.e. before the modernization of the *kuttaab*, the children used to have preliminary courses which prepared them for the Zeituuna University. Such courses which would be held in their respective *madaaris* (plural of *madrasah*; cf. note no. 6) or mosques consisted of grammar, jurisprudence, and some questions of theology, (Louis, 1953) Only upon entering the town *madrasah* or the Zeituuna Mosque university does the Tunisian child acquire the 'title' of طالب *Taalib*' .

In the latter institutions, i.e. the town *madrasah* or the mosque university, the طلبة *Tulbah* (one of the Arabic plurals of *Taalib* --cf note no. 7) were taught, in addition to Islamic subjects (e.g. the تفسير *tafsiir* = interpretation of the Qur'an; the قراءات *qira'aat* and the تجويد *tajwiid* = the reading and modulation of the Qur'an; the حديث *Hadiith* = Prophetic traditions; the ميقات *miiqaat* = the art of knowing prayer times; Jurisprudence, etc.), Arabic grammar^a and Literature, the سير *siyar* and the تاريخ *taariix* = geography and history; the منطق *manTiq* = logic; the أدب البحوث *'adab-ul-baHth* = methodology; the حساب *Hisaab* = arithmetics; the هندسة *handasah* =

geometry; the **هَيْئَة** *hay'ah* = astronomy; the **مِسَاة** *misaaHah* = geodesy, etc.

After the reformation of the studies at the Zeituuna Mosque towards the end of the 19th century (Al-Muchrif, 1930), three cycles were distinguished within the *Taalib's* studying career there:

- (1) **المرحلة الابتدائية** *'al-marHalah 'al-'ibtidaa'iyyah*,
the primary cycle, which lasts 4 years.
- (2) **المرحلة الثانوية** *'al-marHalah 'ath-thaanawiyah*,
the secondary cycle, which lasts 3 years.
- (3) **المرحلة العلية** *'al-marHalah 'al-'ulyaa*, the
higher cycle, which lasts 3 years⁹.

As is mentioned above, the students were also taught pure sciences but the emphasis remained on religious subjects. The language of instruction for all subjects was, then, Standard Arabic¹⁰.

The termination of the primary cycle was sanctioned by a certificate called **الاهلية** *'al-'ahliyyah*, the merit, obtained after passing a national exam. He who obtained this certificate could, if he wished and if he did not want to proceed with his studies, become a **عدل** *'adl* (a notary), a **كاتب عمومي** *kaatib 'umuumii* (a scribe), a *mu'addib*, etc.

The Termination of the second cycle was sanctioned by a diploma called *تحصيل taHSiil* (which used to be called before the reformation, *تطويع taTwii`*).¹¹ Those holding this diploma could become clerks in various administrations, usually after passing a *مناظرة munaaZarah*, a competitive exam. Very few of them could become *معيونون mu`iiduun* (plural of *معيد mu`iid*, assistant, literally "repetitor") at the Zeituuna Mosque, also after passing a *munaaZarah*. When entering the higher cycle, the *Taalib* had the choice between two branches: (1) *القسم الادبي 'al-qism 'al-'adabii*, the section of Arabic Literature, and (2) *القسم الشرعي 'al-qism 'ash-shar`ii*, the section of Islamic Jurisdiction.

Once he completes his Literary studies successfully, the *Ta:lib* gets a high diploma called *عليمة `aliimiyyah*¹². If he wishes to teach at the Zeituuna Mosque and thus becomes *أستاذ 'ustaadh*, professor, he, again, has to pass a *munaaZarah*.

Once he completes his *شرع shar`* (Islamic Jurisprudence) studies successfully, the *Taalib* obtains a high diploma called *عدلية `adliyyah*¹³, which entitles him to high posts in the country's magistracy, such as *قاضي qaaDii*, judge, *وكيل wakiil*, attorney, *محامي muHaamii*, advocate, etc.

These reforms that the teaching at the Zeituuna Mosque underwent, though relatively important, were not all that the students aspired for. Those Zeituuna students expressed their dissatisfaction with the

limited scope of their studies and felt unhappy about their future. They felt unable to rival the "Tunisian candidates of double culture"¹⁴ for the various competitive exams that would open them the doors to better administrative jobs, (Louis, 1953).

The *Tulbah* of the Zeituuna Mosque quite often went on strike, starting from the second decade of the current century. In 1949, they went on a general strike which was reported (Louis, 1953) to have lasted for a whole year. Louis (1953) reports that

Dès 1920, les étudiants de la Grande Mosquée réclamèrent "un enseignement plus moderne de l'histoire et de la géographie, l'introduction des sciences exactes et de la philosophie, une pédagogie rajeunie, une spécialisation à partir du second cycle, et, bien entendu, la revalorisation des diplômes par leur assimilation à ceux de l'enseignement d'Etat" (33). La réforme de 1932-1933 n'apporta que peu de satisfaction à leur désir. Depuis les revendications se précisèrent, en 1948 un memorandum en seize points fut remis réclamant: modernisation des lieux d'études, modernisation de l'enseignement, garantie des débouchés, etc...

Voici les paragraphes importants de l'accord d'octobre 1950:

4. *Développement de l'enseignement des sciences exactes physiques et naturelles, au degré supérieur et au degré moyen.*
5. *Création à cette fin de sections différentes après l'obtention du diplôme Ahlia.*
7. *Recrutement par la Direction de L'Instruction Publique de professeurs musulmans (spécialisés dans les sciences exactes) à la disposition de la Grande Mosquée.*
13. *Institution de l'enseignement des langues vivantes. (Louis, 1953: 35)*

[Since 1920, the students of the Great Mosque had asked for "a more modern teaching of History and Geography, for the introduction of exact sciences and of Philosophy, for new educational methods, for a specialization from the second cycle, and, of course, the revaluation of the diplomas by making them similar to those of the State education" (33)¹⁵. The reform of 1932-1933 brought but little satisfaction to their wish. Their claims became clearer ever since. In 1948, a memorandum of sixteen points was handed over. It claimed: the modernization of the places of studying, the modernization of teaching, the guarantee of prospects, etc...

Here are the most important paragraphs of the agreement of October 1950:

4. Promotion of the teaching of exact sciences both physical and natural, at the advanced as well as at the intermediate levels.
5. Creation, to this end, of various sections after getting the Ahlia diploma.
7. Recruitment, by the management of the Public Instruction, of Muslim professors (specialized in exact sciences) who would be at the disposal of the Great Mosque.
13. The institution of the teaching of modern languages ..]

However, though alleviated, the stress still remained on the teaching of Islamic subjects. The so-called exact sciences were not given that much weight they deserved. This was, maybe, partly due to a shortage in a staff capable of teaching such sciences.

But it is worthy of mention that the teaching of scientific subjects, in traditional Islamic education, was not a common practice. In other words, it was not within the reach of every student. Only the rich and the lucky few were able to study science, especially during the early Islamic period. In fact, the greatest majority of Orthodox Muslims were against teaching anything other than purely religious subjects. For them, the word علم *`ilm* (knowledge or science) with all its derivatives which are mentioned abundantly in the Qur'an

means nothing than religious science; the 'seeking of knowledge' was purely religious. Some of them viewed any subject outside the scope of religion as **بدعة** *bid`ah*, false innovation, leading to heresy, and therefore, it had to be forbidden.

However, this view did change at a particular stage of Islamic educational history; and the teaching of scientific subjects spread and went alongside religious subjects, but restricted itself to big agglomerations, i.e. where there were big cities and great **علماء** *`ulamaa'*, Arabic plural of **عالم** *`aalim*¹⁶. However, the real emphasis rested upon the religious 'sciences'. And the scientific subjects, which were at the start appealing, gradually lost their appeal and were almost completely neglected for centuries, mainly during the late centuries. Nasr (1976) states that

As far as the intellectual sciences are concerned, they have not always been taught in all the madrasahs, especially during the past few centuries. The mainstay of the curriculum of the madrasahs has always been the religious sciences, (Nasr, 1976: 17-19).

An eminent historian and sociologist, Ibn Khaldun testifies to the spread of the *madaaris* (plural of *madrasah*) but laments the decline in education specifically during the 15th century. Pedersen (1987) relates that

In Andalus, Muslim culture was dying out and after the decline of Kurtuba and Kairawan, education in the Maghreb was on a low level. ... This decline in interest in learning soon became general. The learning of the time lacked vitality and international scholarship was affected by political conditions. In 1517 A.D., Leo Africanus says that the lecture rooms in Cairo were large and pleasant but the numbers who attended them were small. Some still studied fikh, but very few the arts, (Pedersen, 1987: 357).

It was only lately, mainly during the second half of the current century, that education in the Muslim countries embraced all sciences, and made it within the reach of every student, provided that he/she had the required mental capability. This was perhaps due to the Muslims' fascination with the tremendous technological advance of the West.

However, the real spread of the *madaaris* throughout the Muslim world was attributed to the Fatimids. It was under their rule that Al-Azhar university in Cairo was built. They also built schools of the type of **دار العلم** *daar 'al-'ilm*, house of knowledge, where they trained propagandists for their sect: the **شيعة** *shii`ah* sect. To meet the threat, the **سنييون** *sunniyyuun* (the followers of the major sect of Islam: the **سنة** *sunnah*) responded by opening their schools. *NiZaam 'al-mulk* and *SalaaH*

'*ad-diin* (known in Western history books as *Saladin*) are examples of *sunni* leaders who established many *madaaris* with the avowed aim of countering the theological subversion of the Fatimids.

But the *madrasah*, as a distinguished educational institution, existed earlier than the Fatimids. *Bayt 'al-Hikmah* بيت الحكمة the house of wisdom, founded around the 9th century by the Caliph 'al-ma'mun in Baghdad, was among the most famous institutions. However, the main purpose behind founding it was the translation of Greek books on Philosophy and Science into Arabic rather than teaching proper. The later *madaaris* were made so large that some were said to hold thousands of students; and certain cities had many *madaaris* at one time.

The creation and development of the *madaaris* seemed to have been a source of inspiration for Europe, which established its modern universities on their model. Glassé (1989) writes that

The Muslim madrasahs provided the model for the European university. From the madrasahs came such traditions as the wearing of collegiate black gowns (worn at learned disputations in Fatimid Egypt), the division into undergraduate and graduate faculties, and much more besides, (Glassé, 1989: 254).

If the aim of the Islamic elementary school, the *kuttaab*, was to

equip the Muslim child with the basics of his faith, the aim of the advanced school, the *madrasah* and the Mosque university, was to attain a better understanding of Islam. That has, in fact, always been the core of the whole system of Islamic education throughout the centuries.

Badawi (1979), who studied and taught at Al-Azhar university, best illustrates this thought about Islamic education. He maintains that

The first stage in Islamic formal education was the maktab or kutab which has adhered to this curriculum [the study of the Qur'an] up to the present time. Throughout the Muslim world, regardless of religious doctrine, school of law, racial composition or language, the curriculum is the same. An Indonesian, Nigerian, Pakistani or Saudi child learns the same things, (Badawi, 1979: 106).

Talking about Qur'anic schools in North-Cameron, Santerre (1973) also argues that

Le musulman ne met pas l'enfant à l'école coranique pour l'instruire, mais pour le former selon la tradition immuable, qui fut celle de ses parents et celle de ses proches, (Santerre, 1973: 13).

[The Muslim does not put his child in the Qur'anic school for the sake of instruction, but rather to form him according to the immutable tradition, which is that of his own parents and relatives].

This, perhaps, can account for the fact that Islamic education had resisted sciences other than Islamic; and that was not so much because they were 'irreligious' (secular) sciences as because they were wrongly viewed as irrelevant and unnecessary to the Muslim student. The following quotation from Bilgrami et al (1985) shows Muslim resistance against the introduction of the so-called secular sciences:

Muhammad Ali took great interest in the welfare of Al-Azhar, favoured its teachers, followed their counsel and started a school of medicine and law. He also tried to introduce some European sciences but this only aroused the contempt of the people.

Later Khadive Isma`il in his eagerness to Europeanize Egypt renewed the attempt to reform Al-Azhar and various improvements were introduced by him in the curriculum of the colleges. These attempts were also strongly opposed by the people, (Bilgrami et al, 1985: 28).

Another reason which can also explain the Muslims' attachment to

the sole study of Islamic sciences is given by the IIIT (1987). It says:

*In consequence of the terrible devastation which non-Muslims inflicted upon the ummah in the six and seven centuries of the Hijrah --the Tatar invasion from the East and the Crusader invasion from the West-- Muslim leaders lost their nerves, their confidence in themselves. Thinking their world consigned to doom, they became overconservative and they sought to preserve their identity and most precious possession, viz. , Islam, by proscribing all innovation and advocating a strict adherence to the letter of the *Sharia`ah* . It was then that they abandoned the major source of creativity in the law --*ijtihad*. They declared its gates closed. Treating the *Shari`ah* as perfected in the works of the ancestors, they declared any departure from it an innovation, and every innovation undesirabile (sic) and condemnable, (IIIT, 1987: 16).*

A third reason that, again, might account for this is the orthodox Muslim fear of 'going astray' if they venture into secular sciences. The *shii`ah* sect was seen as an example of Muslims who were misled --Muslims who deviated from the 'Straight Path'. Many *madaaris* were supposed to have been created as a shield against the *shii`ah*

propaganda (see above). About this matter, Bilgrami et al (1985) write that

In 1067 CE Nizamul Mulk erected in Baghdad a great college which became a model for Orthodox Islam and was named Nizamiyyah, after its founder... . The college was intended to control revolutionary Shi`ah propaganda and provide a sound knowledge of Islam according to Sunni beliefs and practice, (Bilgrami et al, 1985: 29).

These were, perhaps, the major reasons that shackled Islamic education, from the 13th century up to the first decades of the current century, and reduced it to the sole role of propagating and preserving the Islamic faith among its followers.

In 19th century Tunisia, and up to the first three or four decades of the current century, the Zeituuna Mosque was confined to training students to be professed teachers of the Islamic religion and jurisprudence. Muchrif (1930), discussing studies at "the Great Mosque of Tunis", says

Quelles sont les caractéristiques de l'enseignement de la Grande Mosquée? C'est de faire de l'étudiant qui a parcouru tout le cycle de l'enseignement, un savant ès sciences islamiques. Cela signifie que les connaissances

que l'étudiant peut acquérir, au cours des cinq à sept années qu'il passe à la Djamà Zitouna, sont surtout théologiques et juridiques. Ce qu'on apprend principalement à la Zitouna, c'est la loi musulmane, dogme et jurisprudence, (Muchrif, 1930: 443-444).

[What are the characteristics of education at the Great Mosque? It is to make out of the student, who went through the whole cycle of education, a scholar of Islamic sciences. This means that the knowledge the student can acquire, during the five to seven years he spends at the Djamà Zitouna, is mainly theological and juridical. What is principally taught at the Zitouna is the Islamic law, dogma as well as jurisprudence]

This keeping of education in this institution within the confines of Islamic dogma and jurisprudence might well have been the result of the French Protectorate over Tunisia, and not just a narrow view of education. It might have been a religious protective measure to safeguard Muslim Tunisia from the 'threatening' cultural influx of the European settlers.

However, during the first golden centuries of Islam, sciences have generally been classified into two basic categories. First, basic knowledge derived from the two major sources of Islam: the Qur'an and

the *sunnah* (the Tradition of the Prophet). Second, knowledge acquired by means of intellect and experimentation. But, these two categories have always been integrated through a system of concepts which have been variously described by different Muslim philosophers and thinkers such as *al-faraabii*, *ibn siinah* (known to the West as Avicenna) and *al-gazaalii*, (Husain and Ashraf, 1979).

Later, *ibn khalduun*, in his famous *مقدمة* *muqaddimah* (Prolegomena), reclassified the above-mentioned categories into *علم نقلی* *`ilm naqlii* (transmitted science) and *علم عقلي* *`ilm `aqlii* (rational science). What is meant by the former category is

such as can be learned only by transmission, going back ultimately to the founder of the science and in the case of the religious sciences to the origin of the Revelation, (Nasr, 1968: 63).

and what was meant by the latter was the philosophical and intellectual sciences

such as can be learned by man naturally through the use of his innate reason and intelligence, (Ibid: 63).

Later, in the history of Islamic education, this classification,

unfortunately, meant separation of the two categories of science; and the second, ie. rational sciences, was declared by Muslim orthodoxy as secular and, therefore, incompatible with the first, ie. religious sciences. This led, as a result, as has been discussed earlier, to the 'stagnation' of Islamic education.

CHAPTER THREE

THE TEACHING METHODS IN TRADITIONAL ISLAMIC EDUCATION AND THEIR TRACES IN TODAY'S ARAB EDUCATIONAL SYSTEM

The traditional method of teaching was by lectures which the students had to learn by heart. This method was called *talqin*, "instruction", which involves a one-way flow of information: from the teacher to the student. It was based on repetition in order to make it possible for the student to take down notes and later memorize the lectures. Through this method, the student did not seem to play a role in the classroom other than that of a receiver. Later during a test or an exam, he would only re-produce what he had previously received.

Lecturing in traditional Islamic education soon became '*imlaa*', "dictation". The teacher dictates and the student writes everything down. This was the established method especially as far as the teaching of *Hadiith* was concerned. That is because the exact phraseology of the text was the heart of the matter. But this '*imlaa*' method was not only restricted to *Hadiith*. Pedersen (1987) claims that

The method was the same for linguistic or literary subjects as for Hadith, Tafsir, etc. The philologists not only used to dictate their grammatical works, as for example Ibn Duraid ... who dictated from memory 30,000 folios on lugha

... but also the text of the poets... ,
 (Pedersen, 1987: 363).

Such Traditional Islamic teachers, as it were, were moving libraries. They seemed to have always dictated from memory without the help of notes or books. Again Pedersen relates that

Abu Bakr b. al-Anbari (d. 327 or 328), who dictated in one part of the mosque and his father in another, knew by heart 300,000 shawahid for the Kur'an and 120 commentaries on verses of the Kur'an with their isnads, (Ibid: 363).

Also, about the widespread reliance on memorization in traditional Islamic education, Bilgrami et al (1985) point out that

One of the chief characteristics of the period was the ability of the people to memorize. There are numerous instances of muhaddith who could repeat without the slightest modification a tradition after listening to it only once. This gave birth to a new system of education, where memory played a great part in the training of the mind and in shaping the personality of the students, (Bilgrami et al, 1985: 21).

In fact, Tunisian former *mu'addibuun* used to tell their students

that: العلم في الرأس وليس في الكراس: (al-`ilm fi r-raas wa laysa fi l-kurraas, "Knowledge is in the mind, not in the book"). One main interpretation of this saying is that `ilm should be kept in memory not in books. In other words, what they wanted to stress through this saying was that memory was the key to the acquisition of knowledge, and that reliance should be on it rather than on books if `ilm was to be put into practice at all, which is positive to a certain extent, in so far as students would thus be urged to make a constant revision of their lectures. Also implied in the above saying is that the exercise of memory seemed as goal in itself.

Worthy of mention is the uniqueness of the teaching method of traditional Islamic education during its golden days, ie. during the apogee of *madaaris*, when people, driven by their great desire for learning, would travel thousands of miles, despite the hardships of travelling and the primitiveness of the then means of transport. An example of such people, is Imaam Bukhaari, a scholar of *Hadiith* much revered in the Muslim world, a scholar who is said to have devoted his entire life travelling from one place to another throughout the desert of Arabia in order to collect the *Hadiiths* of the Prophet.

This earlier unique method is discussed by Dodge (1962) and Bilgrami et al (1985), among others. Dodge distinguishes two types of classes under this method: large and small classes. About the first, he writes that

In the first place, there were lectures attended by large groups of students. As a rule the teacher sat on a low chair, leaning against a column and facing Makkah, while he dictated to the students with the help of his assistants. The students were accustomed to sit on straw mats spread out on the paved floor, forming an irregular semicircle. Even if a scholar of this type was popular enough to have several hundred members of his class, he encouraged questions and discussion after he had finished dictating his material, (Dodge, 1962: 7-8).

From this excerpt, we understand that the early traditional teacher, though using 'imlaa', dictation, as his basic method of teaching, he, all the more, encouraged thinking and incited feedback from his students.

As for the second type of classes, Dodge describes it as

a circle, which was small enough to allow the teacher to explain his subject in an intimate way and to encourage lively discussion, while the students took down notes and asked questions. If the teacher was a good man, he took a fatherly interest in the moral and social life of his pupils, so that the personal nature of this form

of instruction made it an especially valuable method of education. The teacher might meet his pupils in a mosque or in his home, but always in an atmosphere of intimacy and sympathetic understanding, (Ibid: 7-8).

Dictation did not seem to be the method when the teacher was lecturing small classes. Thorough explanation and "lively discussion" were used instead; and such *دروس duruus¹⁷*, lessons, which were normally held in a mosque or in the teacher's home, always used to take place in "an atmosphere of intimacy".

Some traditional scholars went further in encouraging their students to discuss and think for themselves. *Ash-shaafi`i¹⁸*, a founder of one of the four sunni schools of Islamic fiqh, once said:

My disputation [munaaZarah], (with an opponent), in the presence of the students is more useful to them than my lecture to them directly, (quoted in Ahmed, 1968: 60).

Abuu Haniifah, the founder of the sunni Hanafi school (cf note no. 18), used to encourage his students to discuss with one another; and he would himself supervise their discussions. "It is not surprising in the face of this fact", comments Ahmed (Ibid: 61) "that disputation later became one of the basic principles of his school". Ahmed calls this method of teaching, the *munaaZarah*, an institution.

He argues that

The institution of al-Munazara not only influenced but modelled the whole way of thinking of the Muslims. Its impact on their sciences and educational system is, as well, remarkable.

Disputations between scholars of different schools of thought necessitated clear-cut argumentation, as well as logical construction of their respective systems. It was, indeed, partly due to this institution that the scholars of different schools were confronted with each other. They soon realized that dogmas without detailed argumentation to prove their necessity and possibility, were of no use. On the one hand, the principles of the schools were born, and on the other they were defended by means of logical argumentation. This was, indeed, a mile-stone in the history of the Muslim culture, (Ahmed, Ibib: 70).

This particular variety of Islamic schools of thought seemed to have counterbalanced the heavy reliance on memory by the encouragement of discussion and critical thinking among students and scholars. Argumentation was not only accepted, by the Hanifites, as a legitimate way of confronting with the other schools but was also adopted as a method of teaching in their educational institutions.

The *Halqah*, circle, was the class system of Islamic education, mainly at the advanced level. The name of this class referred to actual seating arrangements, which would take the shape of a circle or ring. The teacher would sit on a cushion, leaning his back to the wall or to a pillar. The students would sit on both sides of the teacher forming a circle of which the teacher is a part. Sometimes, however, the students --especially when they are small in number-- would sit in front of the teacher, forming a semi-circle.

Although discussion in class was appreciated and encouraged, debating with the teacher during the lesson was not tolerated and was regarded as impolite. The student was not to interrupt the lesson unnecessarily. Yet, questions were welcomed at any time, and preferably after the lesson. It goes without saying that this is still the norm with most teachers today who tend to leave some time at the end of the lesson for questions and discussion.

In early Islamic education, to promote self-reliance in students, teachers were even against taking notes during the lesson. Ahmed (1968) writes that

Some teachers did not want students to write during the lessons. A certain teacher had a slave standing behind the class. His duty was to keep a watch that nobody made notes. He was allowed to throw such a person out of his class, who dare

write anything. Some theorists have gone so far to say that one who writes in a class cannot be relied upon in the matters of knowledge. They argue that one cannot be attentive while making notes. They say one should listen to the lecture first with full attention and only write when the lesson is dictated, (Ahmed, 1968: 92).

Besides 'imlaa', there were two other major methods of teaching that could be distinguished in Islamic education: the *samaa`*, hearing, and the 'ijaazah, licence or permission. Another minor method that also used to be practised, but not on a so large scale as the three afore-mentioned methods. This method was called *wijaadah*. Ahmed (1968) says that it consisted of adopting some ideas which one had read about in some books or notes of other people without having asked for a licence (to be able to use them in his teaching) nor having discussed them in class with a scholar. Ahmed relates that though this *wijaadah* method was not unknown in the early centuries of Islamic education,

a very limited number of scholars did really made (sic) use of it. In most cases these scholars were accused of theft [plagiarism] or at least of teaching unauthorized texts, (Ibid: 99).

This method was discouraged perhaps for two reasons: (a) to guarantee some control over what was being taught, ie. the syllabus

and (b) to bar the way for plagiarism. This point, plagiarism, will be taken up in the next chapter (cf 4.3 below).

In brief, the *samaa`* is practically *'imlaa'* minus taking notes down, where the teacher himself, or a student whom he appoints, reads out a lesson to the students from his book or from memory. The *'ijaazah* consists of teaching material that a teacher uses after acquiring a licence for it from its authors.

There was apparently total academic freedom which manifested itself in both the curriculum and the teaching methods. The scholar was free to teach any subject as long as he had the adequate proficiency. Likewise, the student was free to join any circle. Majali (1972) points out that

No external authority, besides the teacher himself, formulated the content of the course or the method of evaluation. Academic freedom was enjoyed by all who took part in the process of learning, (Majali, 1972: 4).

There was no regular schedule. The student was free to stop or continue his studies for as long as he liked or his teachers saw it wise for him to do so. There was no age limit for studying. As long as there were capability and determination, nothing could bar the student from proceeding with his studies. Time was not the important factor for two major reasons. First, the degree was not the ultimate

objective of the student, because his livelihood did not depend on it. Second, the major aim of the earlier system was thoroughness.

However, by the turn of the 14th century, that former eagerness and fervour for scholarship died out; and the quality of education began to dwindle, gradually restricting learning only to what was related to religion. The method of teaching adopted was dry and rigid, relying almost totally on memorization. Students were compelled to memorize not only chapters from textbooks but very often whole textbooks if ever they were to pass exams. Thus, memorization was extended from the Holy Book of Islam and the Prophet's *Hadiiths* to ordinary man-made books and commentaries on the Holy Book and *Hadiiths*.

The Ottoman rule and its neglect of education in the Arab world further shattered the momentum of an educational system that was very advanced, by those times' standards, and brought it to a complete standstill. For five hundred years of this rule, education was confined to teaching Qur'an and Islamic theology.

As Europe capitalized on Arab achievements and contributions, the Near Eastern academies and centres of learning merely reiterated the old literary, verbal and religious dogmas, which lost the spirit of adventure into the unknown and the inventive drive and the applied and practical sciences, (Majali, 1972: 6).

While the West was 'venturing into the unknown' and was busy devising a modern educational system which paved the way to the actual technological era, the Arabs contented themselves with chewing their past and priding themselves upon it. In criticism of the Muslims blaming the backwardness of their actual educational system on colonial times, Khan (1981) writes that

The methods of teaching, even from precolonial times, require students to listen, read and memorize without encouraging them towards critical thought or towards taking an interest in self-education outside or beyond school, (Khan, 1981: 17).

Khan does not only criticize the Islamic method of teaching which was, and is still, based on memorization rather than on understanding, but he also criticizes the system of examination which is closely related to the teaching method. He rightly says that

Throughout the colonial era, as also today, utmost importance was placed on passing examinations and acquiring status, while practical training for life and work was ignored. Then, as now, secondary school students were equipped to pass their entrance examination for college, and primary schools prepared students for entrance to

the secondary schools. Thus, the entire education system became 'examination ridden'.

The dead weight of examinations... tend to curb the teachers' initiative, to stereotype the curriculum, to promote mechanical and lifeless methods of teaching, to discourage the spirit of experimentation, and to place the stress on unimportant or wrong things in education, such as succeeding by hook or by crook. The types of texts usually administered overstress memorization of facts. Facts are indispensable, but the possession of any quantity of facts does not guarantee that understanding, which alone deserves to go by the name of education, (Khan, 1981: 17-18).

Khan does not blame the inefficiency of the Arab educational system on the adopted teaching method alone --this method which "overstresses" memorization on the detriment of "understanding"-- but also, and perhaps more, on the "examination system" which seems to dominate the entire system of education. He concludes his argument by stating that

In various ways the low standards of education [in the whole Muslim World] are related to the examination system. But that, in turn, is related to the inherited class character of education, (Ibid: 18).

Though attempts throughout the Arab World were, and are still, being made to reform the status of the Arab educational system, it has not yet reached the desired standard. The most cited case by historians and educationalists was that of Egypt under Muhammad Ali who was said to have devised a system of education for his country in the image of that in the West. He was, in fact, said to have copied the Western educational system not only in form but also in spirit (Jamaluddiin et al, 1986). However, the change undertaken by Muhammad Ali, though it produced positive and constructive results to the system, was principally limited to the government and the army (Qubain, 1966 and Majali, 1976).

Thus, the educational revival of the Arab World was due in large part to the impact of the West. Western colonization has indeed been a major incentive to the Arabs to modernize their educational system in the image of that of the West. By doing so, most Arab countries were trying to turn away from the rut of the past era and make a real break-through into today's modern world. However, the overall spirit of education in the Arab World, though it is said to be 'secularized' in most Arab countries, remains influenced by the traditional Islamic school, at least as far as the teaching and learning methods are concerned.

Most teachers in the Arab World, either because of their overcrowded classes and timetables or because of a lack of training in the teaching field --or perhaps because of both-- tend to give

information and pass knowledge to their students without encouraging feedback. In other words, they tend to 'spoon-feed' their students, who quickly get used to this method and, as a result, soon become passive participants in the acquisition of knowledge. Thus, no real interaction is allowed to take place in the classroom, and the flow of information follows one way: from the teacher to the student, i.e. the teacher as sender and the student as receiver. Limiting the teaching process to just 'dictating' knowledge is not enough, nor is it effective, as far as the job of the teacher and the future of the learner are concerned. That is because, as Jamaluddiin et al (1986: 121) put it: **فالجهد خطير، نعم، ولكن المعرفة بدون مسؤولية تكون أكثر خطورة** (*fa-l-jahlu xaTiirun na`am wa laakinna l-ma`rifata bi-duuni mas'uuliyatin takuunu 'akthara khuTuurah -- " Ignorance is dangerous indeed, but knowledge without responsibility is even more dangerous"*).

Though the impression now is that such type of teacher is dwindling in the Arab World, this one-way teaching approach is still prevalent in some Arab countries where modern education is a recent phenomenon. It should be admitted, however, that it would not be easy, at this stage, to find strong evidence for this impression. But the Arab educational system presently seems to be producing a large number of teachers than really competent teachers. That is, though there are a few teacher training centres in most Arab countries, effective teacher training is lacking in the Arab World.

The situation is such probably because the Arab World today is looking for quantity rather than quality, in view of the shortage of

teachers it is suffering from, mainly at the higher educational level. In other words, still more teachers are needed to fill in the many gaps opened by the sudden expansion of the Arab educational system. There are now indications that the situation of the teaching profession in the Arab World will change for the better once its need for "quantity" is satisfied.

In fact, some Arab countries, particularly Egypt, the Sudan and Tunisia, seem to have reached a certain degree of self-sufficiency in the teaching staff in some educational fields, and are now 'exporting' many of their teachers to other Arab countries.

CHAPTER FOUR

THE STATUS OF THE TEACHER IN THE ARAB WORLD

PAST AND PRESENT

4.0 *Preliminaries*

Not only the teaching method but also the teacher that influence the student's study habits and performance in his courses. That is, if the student relies on memory to study and prepare for exams and if he plagiarizes, he is not alone to blame. This chapter deals with the status of the Arab teacher past and present, and suggests that this, just like the teaching method (cf chapter 3 above), has a share in the way the Arab student studies (by relying memorization) and the way he writes (by often plagiarizing).

The teacher has always been considered one of the most fundamental constituents (if not THE most fundamental constituent) of any educational system. In other words, he is the backbone of education. (In fact, earlier approaches to teaching are said to be teacher-centred. Such approaches viewed the teacher as the axis of the whole teaching process). Even if the syllabus is 'bad', a good teacher can make his students profit from it by interacting with them, by encouraging them to think, and by showing them how to use what they learn, not just how to store it.

In the Arab World, the teacher has always had a very special

status, which probably accounts for the way the teaching and the learning processes are currently conducted. Perhaps a brief survey of the status of the teacher in the Arab World, past and present, will account for this argument.

4.1 *The Status of the Arab Teacher in the Past*

Early in Islam, the teaching profession was regarded as a religious duty, and the teacher was therefore barred from accepting fees. When institutions of learning came to appear, Muslim jurists found a way to legalize the payment of fees, and also to specify the duties and rights of teacher and student. Direct payment from student to teacher, however, was restricted to the elementary stages of education --the *kuttaab*-- and only where endowments were not available. At the level of *madaaris* and mosque universities, teachers were often provided for by large endowments and gifts given by rulers and men of wealth. The teacher was, thus, ensured a living wherever he went throughout the Arab (and Muslim) World. Talking about the teachers of Al-Azhar, Bilgrami and Ashraf (1985) point out that,

It is interesting to note that from the 10th century, when Al-Azhar was recognized as a college, until the 19th century, the teachers of Al-Azhar received no salary. the acquisition of knowledge, and teaching for its own sake, rather than to earn money, were their object. Those who

were well-off used to live on income from their properties. Others used to do part-time jobs. It was only at the beginning of the twentieth century, when serious attempts were made to get it recognized as a university, that teachers at Al-Azhar began to receive salaries of £6 a month, (Bilgrami and Ashraf, 1985: 28).

Also Dodge (1962) writes that the professors at the *Madrasah NiZaamiyyah*, who were known as *al-'ustaadh* or *al-mudarris*, were so highly regarded that they were frequently chosen to perform diplomatic missions.

Ahmed (1968) claims that teachers in early Islamic education were so respected by the Muslim community that they had more influence on this community than did the rulers. He claims that

The influence of the scholars over the community was immense. They were 'the accredited guardians and interpreters of theological doctrine as well as of the Shari`ah'. It was for this reason that 'their influence over the community over-ruled that of the caliph himself'. They had no share in the business of the government, but in spite of this the last word in important matters was spoken by them. In the times of crisis 'when the caliphate disappeared the sovereignty (sic) often

lay in their hands', (Ahmed, 1968: 196).

There seems to be some exaggeration in the above statement. Nevertheless, early Muslim teachers, no doubt, enjoyed quite a high social status, partly because of their religious knowledge and partly because of their relatively small number.

In Tunisia, as is almost certainly the case for the rest of the Arab World, the *mu'addib* (cf. note no. 7), though a partially educated teacher who hardly knew anything about pedagogy and who stood at the lowest bottom of the teaching profession, was very much respected by the community and was seen as a 'learned' man, mainly among the common people. He was so much respected that he was quite often resorted to to settle disputes or to propose solutions to certain problems that might arise within his local community. People would follow his advice and opinions without question, because all he would say was, like the 'words of God' he taught, holy and unquestionable.

As a matter of fact, the teacher has always been held in great esteem in the Arab World. A famous 20th century Egyptian poet, Ahmed Shawqi, almost elevated the teacher to the rank of a prophet:

قم للمعلم وفه التبجيلا

كاد المعلم أن يكون رسولا

qum li-l-mu`allimi waffihi t-tabjiilaa

kaada l-mu`allimu 'an yakuuna rasuulaa

[Stand up in veneration to the teacher;
For, the teacher is almost a Messenger]

Scholars relate many Hadiiths in honour of the teacher. It was quite common that parents would often complain to the *mu'addib* about their children's bad conduct. Jomier (1949) writes that

Parfois les parents eux-même venaient se plaindre auprès du maître de la conduite privée de leur fils: le maître, comme un juge de paix, rendait une sentence qu'il exécutait aussitôt, (Jomier, 1949: 332).

[Parents themselves would often go to the teacher and complain about the personal conduct of their children. The teacher, just like a judge of peace, would pass a sentence which he would execute immediately].

Parents would resort to the teacher in such cases because they knew their children feared him more than they actually feared their parents. It was a sort of a custom that when a father handed his son over to a *mu'addib*, he would do so with the formulaic phrase: هو اللحم وانت السكين (*huwa l-laHm wa 'anta s-sikkiin* -- "he is the meat and you are the knife"), meaning that the child could be shaped as the *mu'addib* saw fit. Talking about

Islamic primary education in Black Africa, and particularly that in North-Cameroun, Santerre (1973) argues that,

Les parents "donnent" l'enfant au maître pour qu'il le socialise totalement, qu'il en fasse un homme complet... Ce "don" de l'enfant représentait pour les parents un acte de confiance absolue au maître et c'est pourquoi ils n'intervenaient jamais dans le processus d'éducation pour s'opposer aux châtements par exemple. Le maître dans ce système est le représentant vénéré de la société. Nul mieux que lui ne sait ce qu'il faut faire pour forger ce jeune caractère qu'on lui confie, (Santerre, 1973: 145-146).

[Parents "give" the child to the teacher so that he may socialize him totally, that he may make out of him a real man... This "gift" of the child would represent for the parents an act of absolute confidence in the teacher; and that is why they would never intervene in the educational process, for example, to oppose punishment. The teacher in this system is the venerated representative of society. No one besides him knows better what should be done to mould this young person that is entrusted to him]

It is this high social position the teacher used to enjoy in the Arab and Muslim World that made becoming a teacher the ultimate dream of the majority of Arab students. Until very recently, up to the 1960's and even the early 1970's, becoming a *mu`allim*, a primary school teacher, was the dream of the majority of the Tunisian youth. Commenting on this matter, Louis (1953) writes that

*Etre instituteur est le rêve de bien des jeunes [tunisiens], qu'il aient commencé leurs études dans les Lycées ou Collèges modernes, à Sadiki ou à la Grande Mosquée. La profession est stable; sans exclure bien entendu, la vocation d'éducateur avec ce qu'elle comporte d'obscur dévouement; elle bénéficie surtout du prestige très grand qu'attache la tradition islamique à tout enseignement, (Louis, 1953a:19).**

*[To become a primary school teacher is the dream of many a [Tunisian] youth, whether they began their studies at the Lycées or modern Colleges, at Sadiki or at the Great Mosque. This profession is stable, without, of course, excluding the vocation of the educator and what it comprises of obscure devotion. It especially enjoys a very high prestige that the Islamic Tradition holds for every kind of teaching]**

* *(Bold and underlining are not in the original)*

Even until today, most uneducated Tunisians (and even those partially educated) still call anyone in the teaching profession *mu`allim* whether he is teaching at the primary school, at the secondary school, or at the university. This best accounts for the special reverence the traditional community holds for the teacher.

In Article 10, Chapter II (about teachers) of the Beylical decree of 28 Dhu-l-Qa`dah 1292 (26 December 1875), we read,

... et [le professeur] devra se montrer affectueux envers ses enfants spirituels.

(in Muchrif, 1930: 456)

[... and [the teacher should] show affection towards his spiritual children]

In fact, Islamic education seems to have given special attention to the teacher-student relationship. This term 'spiritual children' is repeated once more in the following Beylical decree of 4 Shawwaal 1330 (16 September 1912), Article 14, Chapter II, regulating the situation of the *mudarrisuun*, the teachers, at the Great Mosque of Tunis, Tunisia. At the end of this Article, we read,

[Le professeur] témoignera aux [élèves] travailleurs sa satisfaction pour stimuler

l'ardeur des paresseux; il emploiera tous les procédés bienveillants de nature à maintenir l'ardeur des élèves. Il prodiguera les sages conseils d'un père à ceux qui sont ses enfants spirituels, (Ibid: 480).

[[The teacher] will witness his satisfaction to the hard-working students in order to stimulate the ardour of those who are lazy. He will utilize all benevolent processes that help keep the ardour of the students. He will lavish wise counsel of a father on those who are his spiritual children]

To the Muslim Arab student, the teacher is a godfather whom he, just like a real father, owes great respect and obedience.

In Morocco, the community adopted a 'strange' habit of showing reverence to their 'traditional' teacher. Moroccans would kiss the hand of their "shaykh" (scholar and teacher of Islamic theology) whenever and wherever they meet him. This habit is still common until the present day. Eickelman (1978), talking about the remarkable popular support of and respect for the activities of learning and for Moroccan men of learning, points out to the fact that

Leading shaykhs were publically treated with deference and respect as they walked through the streets; their hands were kissed, and it was not

unusual for gifts to be offered them by pious townsmen and villagers, (Eickelman, 1978: 500).

For many Moroccans, respect of their shaykhs does not stop at only kissing hands and offering gifts but goes further than this. Eickelman carries on saying that

As another indication of respect, many merchants and craftsmen regularly attended lesson circles for the religious merit they felt such participation would bring, despite the fact that few of them could follow the classical Arabic in which they were presented, (Eickelman, Ibid: 500-501).

This high esteem of teachers --as is obvious in the above-cited quotations-- can be accounted for mainly from a religious perspective: the teacher gained his community's respect because of (a) his religious knowledge and (b) the high place learning is allotted in the Islamic faith (cf chapter 2 above).

4.2 *The Status of the Teacher Today*

Although today's teacher is still respected in the Arab World, he has lost some of his earlier high status. He is no longer that authoritative religious figure to whom people would go for (religious)

advice and for the settlement of local quarrels and problems. Also, the knowledge he carries is no longer 'divine' and 'unquestionable' but 'human' and 'imperfect'; and therefore, the teacher's words are, as a result, no longer 'holy'.

At the primary level of education, the pupil is no longer "the meat" nor is the teacher "the knife". Parents today object to any kind of corporal punishment that their children might face at school. Oftentimes, teachers have been 'blamed' or sued for it.

The expansion of education all over the Arab World increased the demand for teachers, very often at the expense of good training and high academic level. This situation caused the student's educational status to come low, and with it the status of the teacher, socially as well as financially.

However, today's teacher is still respected (but in no way as he used to be) mainly for one major reason, which preserved his authority, at least, in the eyes of his students. It is that he is the 'master' of exams, i.e. it is he who knows what will come in the exams because it is he who proposes and corrects them. Consequently, much attention is given to what the teacher says in class. All his utterances are carefully taken down as notes, ready for memorization when exam comes.

In short, to the Arab student, the teacher is a surrogate parent who represents the family's authority, guidance, and support in an

educational institution. His advice is followed and his words, just like those in books, are carefully noted down and memorized as the ones to be used in the exam. This leads to the discussion of the question of plagiarism (cf 4.3 below) of which are accused Arab as well as many other overseas students.

4.3 *Plagiarism and the Arab Student*

Although plagiarism is a "dishonest" thing to do, it is not, however, seen in the context of the Arab student as a form of dishonesty or fraud. It is rather a sign of respect for and trust in what scholars write or say. The following passage from Agatha Christie's Hickery Dickery Death on an African student in London perhaps helps understand better this 'phenomenon' which, as a matter of fact, cannot be linked with the Arab students alone but with all students; although, it is perhaps more common among Arab students.

*'All this morning', said Akibombo mournfully,
'I have been much disturbed, I cannot answer my
professor's questions good at all. He is not
pleased at me. He says to me that I copy large
bits out of books and do not think for myself. But
I am here to acquire from much books and it seems
to me that they say better in the books than the
way I put it, because I have not good command of
the English', (quoted in Valdes, 1986: xi).*

It might be deduced from what preceded that students resort to plagiarism because of a reverence for scholars and their writings, because of a lack of a good command of the English language, or because they come from an educational tradition where the student is not encouraged to think for himself, but to rely on books and mainly on the notes he gets from his teachers in the classroom --which is typical of the Arab educational tradition, particularly that of the Eastern part of the Arab world.

Ahmed (1968) claims that the early Muslim teachers, i.e. during the 'glorious' days of Islamic education,

were neither forced to teach nor was their teaching supervised by anyone. The only obligation on a teacher, which had been put by the scholars, was to teach only that, which they had acquired from their teachers in specific ways. They were required to specify the manner in which they had learned and be most honest in teaching, (Ahmed, 1968: 186-187).

* Bold writing and underlining are mine.

The quotation above reveals much about the Arab educational system. The teacher was free to teach whatever he wished to as long as he taught WHAT he had been taught in the SAME way as he had been

taught it. Perhaps, the Arab teacher had some freedom in the choice of his syllabus but not so in the method of teaching. The whole Arab educational system is still basically memorization-ridden as far as the teaching method and the examination system are concerned. Hence, plagiarism is an expected outcome.

It goes without saying, then, that plagiarism, for the Arab student, is not a "dishonest" practice, nor is it fraud, since the teacher knows about it and accepts it. He even encourages it by basing exams on memorization.

Talking about her high school educational experience in Egypt, Buthana --one of the five Arab study subjects used by Schiller (1989) who intended "*to determine whether the L1 writing behaviors of the five ESL participants were similar to their L2 writing behaviors*", (Schiller, 1989: 43)-- claimed that her teachers would assign the students the task of memorizing poems or short stories, and then grade them for their accuracy in reproducing the said assignments either orally, ie. in front of the entire class, or in writing during a test or a final exam.

It is the Arab educational system, then, teachers included, which encourages Arab students to 'plagiarize'. This system requires that students, during tests or exams, 're-produce' what they have learned as accurately as they got it without any alterations. Arab students are not being exhorted to 'produce' something themselves but to 're-produce', not to 'act' but to 're-act'. They do not seem to be

taught how to quote their references and recognize their sources.

To conclude, plagiarism for Arab students means quoting without mentioning the source because (a) they have not been taught to do so and (b) because the Arab educational system is based almost entirely on memorization (cf 4.4 below).

4.4 *Memorization and the Arab Student*

Memorization seems to be the axis of education in the Arab world, especially the Eastern part of it¹⁹. The whole educational system rotates around it. It is clear that memorization is inherited from the traditional Islamic education where almost every subject had to be memorized, be it religious or otherwise. "Even now", Maley (1986) writes that

The most widely accepted view of learning in most Arab countries is that it is memory-based. The teacher, or the text-book, has the knowledge. In order to acquire it, it is sufficient for the student to commit it to memory, (Maley, 1986: 105).

Such memory-based approaches to education are even applied to foreign language teaching in the Arab world. Again Maley argues that

Such approaches to language teaching, though they provide the student with a wide range of vocabulary and draw his attention to the finer points of grammar, transform the language being taught into a series of conundrums to be solved, rather than a vehicle for communication, (Ibid: 105).

Maley has apparently had some teaching experience with Middle Eastern students. He holds that the foreign teacher (i.e. the teacher of Middle Eastern students) is liable to regard such approaches and his students learning habits -- which are based on memorization -- as misguided. He goes on saying that

[The foreign language teacher's] students will want to know the difference between gerunds, gerundives and participles, without being able to answer simple questions about themselves and their lives. They will spend hours in the learning of abstruse vocabulary items and idioms which they will rarely be capable of using appropriately. And they will often regard the less directive teaching methods of the foreign teacher as a waste of time, (Ibid: 105).

Such reaction is expected from students who are used to rules that are dictated to them and that they should memorize. Maley should not

be surprised that his "less directive teaching methods" are seen by his Arab students as "a waste of time". For they are more used to teachers who "dictate" and not those who "direct".

However, the educational system of the North-African Arab countries, and Tunisia in particular, has not left much room for memorization (cf note no. 19). In Tunisia, memorization as a method of teaching/learning, has today been reduced to the minimum. The sixties were probably the last years of memorization as an educational method in Tunisian schools. In an article discussing the problems affecting the English language materials production in Tunisia at the end of the sixties and the early seventies, Foster (1980) writes that school administrators and Heads reacted strongly to the introduction of the oral repetition drills as reminiscent of traditional *kuttaab* methodology. He says that

The over-learning and memorising (sic) techniques that were fashionable for learners in the sixties were conducive to authoritarian-type teaching styles --precisely the traditional styles that the young Tunisian teachers were trying to give up. In addition, when directive teaching was allied with constant oral repetition, there were strong reactions from school administrators and Heads. Thus, the major teaching style [of the English language] of the sixties, then projected as modern and 'scientific', was objected to by

widely different groups as reminiscent of traditional kutteb or Koranic school methodology, (Foster, 1980: 202).

Even pre-independence Islamic education in Tunisia did not stress memorization at the secondary level as it did in the primary level. It used to encourage, alongside memorization, reasoning and independent thinking. The following extracts of the June 1951 *taHSiil* exam (cf. note 11) at the Zeituuna Mosque (in Louis, 1953b) attest to this statement. Notice the underlined parts of the questions in the Arabic texts (cf. following photocopied Arabic exam texts).

The last portion of the second question in the first Arabic page reads: "*Demonstrate your view of that [statement] using your own reasoning (*`aqlan*) and what has been said about it (*naqlan*)".*

The first underlined question in the second Arabic page reads: "*Analyse the aim of the author from these paragraphs and show whether you share his opinion or not; and in either case, justify your point of view in that matter".*

The third underlined question in the second Arabic page reads: "*What do you think of this view? Could you approve or disapprove of it, referring to what you know of his poems and his moral life?".*

It seems obvious from these exam questions that though memorization was still there, it was not the axis of the teaching

قال في بعض اشعاره الحكيمية :

وابتدر مسعاك واعلم أن من بادر الصيد مع الفجر فنص
واغتتم عمرك ابان الصبا وهو ان زاد مع الشيب نقص
بادر الفرصة واحذر فوتها فبلوغ العز في نيل الفرص

اشرح مراد الشاعر من هذه الابيات وان كان لديك ما تضيفه اليه مما يرتبط
به ويوضحه ويقيم عليه البرهان فافعل.

ابن منظور الافريقي

قال بعد ان ذكر المصادر التي استمد منها كتابه « لسان العرب » :
« وليس لي فيه فضيلة امت بها ولا وسيلة اتمسك بسببها سوى اني جمعت
فيه ما تفرق في تلك الكتب من العلوم وبسطت القول فيه ولم اشبع باليسير وطالب
العلم منهموم .. »

اذكر المصادر التي اخذ منها كتابه « لسان العرب » ، وبين هل وفق فيها وفي
جمعها بكتابه المذكور وما أخذ عليه فيه مستعرضا ذلك مما تعلمه عنه من دراسة
ترجمته وترجمات مؤلفاته .

الفوج الثاني

الناب الظريف

قال من قصيدة يمدح ابن عبد الظاهر :

ومشرو لم تنزل للحرب بيضهم حمر الحدود وما من شأنها الخجل
اذا انتصروها بروقا صيرت محبا يسيل من جانبها عارض هطل
يتى حديث الوغى أعطافهم طربا كأن ذكر المنايا بينهم غزل

(١) اشرح مراد الشاعر لهذا الوصف لمدوحه من حبه وحب مشروه للحرب
وما تعودوه فيها من الظفر بأعدائهم .

(٢) ثم بين هل ترى رأى الشاعر في أن مجبة الحروب واراقة الدماء فيها مما
يتمدح به أم أنك ترى أن الحرب كالدواء لا يوضع الا في مواضع الداء واذا وضع
في غير ذلك كان مذموما .

برهن على ما تراد في ذلك عقلا ونقلا .

مصطفى لطفى المنفلوطى

قال فى انشاء مقدمة كتابه (النظرات) ما نصه : « وكن أشعر الشعراء عندى وأكذب الكتاب سواه فى ذلك المتقدم والمتأخر والناهب والحامل أو صنفهم لحالات نفسه أو اثر مشاهد الكون فيها وأقدرهم على تمثيل ذلك وتصويره للناس تصويراً صحيحاً كأنما هو يعرضه على أنظارهم عرّفاً أو يضعه فى ايديهم وضعاً .. »
حلل مراد الكاتب من هذه الفقرات وبين هل تشاطره فيه أم أنك لا ترى رأيه فيما ذهب إليه وعلى كلا الاحتمالين على وجهة نظرك فى ذلك.

شهادة لتحصيل (الشعبة العصرية)

الادب العربى

- ١ - هج ابن الرومى فوجع ما هى الر باعث النسبة والاجتماعية التى ذمته الى النهج مقذع ؟
ما هى الطرق الجديدة التى سبها لطرق هذا الموضوع ؟ أورد امثلة من شعره تدعيم افكارك
- ٢ - كيف تصور عقل الجاحظ ؟ وما ذا كان تأثير ثقافته على مذهبه فى الحياة والى اى مدى توفق الجاحظ فى تصوير الحياة الفكرية والاجتماعية فى عصره ؟
- ٣ - قيل ان المتنبى كان اول شعراء القومية العربية . ما قولك فى هذا الرأى ؟ وهل تستطيع ان تؤيده او تنفيه بالرجوع الى ما تعرفه عن اشعاره وحياته الخلقية ؟

حسابيات

عرض مسألة

(١) ما هو الشرط اللازم والكافى لان يكون مسقط زاوية قائمة على سطح زاوية قائمة .

(٢) بواسطة قيم الدوال الدائرية المعروفة للقوسين $\frac{\pi}{4}$ ، $\frac{\pi}{3}$ اوجد قيم الدوال الدائرية للإقواس $\frac{\pi}{12}$ ، $\frac{\pi}{12}$ ، $\frac{5\pi}{12}$. نلاحظ ان : $\frac{\pi}{12} = \frac{\pi}{3} - \frac{\pi}{4}$ ، $\frac{5\pi}{12} = \frac{\pi}{4} + \frac{\pi}{3}$ ، $\frac{\pi}{12} = \frac{\pi}{4} - \frac{\pi}{6}$ ، $\frac{5\pi}{12} = \frac{\pi}{6} + \frac{\pi}{4}$

(٣) المطلوب بناء المنحنى البيانى المنسل لتغيرات التابع $v = 2s - 3s + 2$ ما هى قيمة التابعة المشتقة اذا أخذنا $s = 2$.
أين المماس للمنحنى اعلاه فى نقطة تقاطعه مع المحور $s = 0$.

method as was, and has been, the case in other Arab countries. However still, as is stipulated by Article 26, Chapter III, of the Tunisian Beylical decree of 28 Dhu-l-Qa`dah 1292 (26 December 1875), regulating studying at the Great Mosque,

L'exercice de la mémoire étant d'une grande importance, les professeurs devront encourager leurs élèves à apprendre des textes par coeur; ils leur donneront un nombre de pages déterminé qu'il devront apprendre dans la semaine et réciter au jour fixé, (in Muchrif, 1930: 458)

[Since exercising the memory is of great importance, teachers should encourage their students to learn some texts by heart. They will assign them a specific number of pages that should be memorized during the week and then recited at a fixed day].

Memorization, as expressed in the above decree, is viewed as an exercise aiming at keeping the student memory power fresh and awake. That is because he usually needs it when dealing with Islamic subjects, such as the Qur'an or jurisprudence, which require verbatim oral mastery.

Another factor which reinforces the use of memorization is the much-criticized exam system in the Arab world, particularly the final

exam. Both teaching and learning seem to be geared towards this formidable final exam. And in view of the vital importance of success as well as the heavily loaded curriculum, students resort to memorization hoping to guarantee satisfactory results.

In this regard, Schiller (1989), commenting on the Arab exam system in general and that of Egypt in particular, as being the mother system of all Arab Gulf countries, writes that

Since students who could accurately reproduce a desired product were rewarded (with good grades), it is understandable that the development of good memorization skills was regarded as highly desirable by teachers and students alike. For science/mathematics track students in particular, the development of such skills was encouraged so as to accommodate the need to absorb vast amounts of factual information; and writing, as a means for achieving this task, was regarded as a useful mnemonic device rather than a useful and necessary skill to be learned in its own right, (Schiller, 1989: 134).

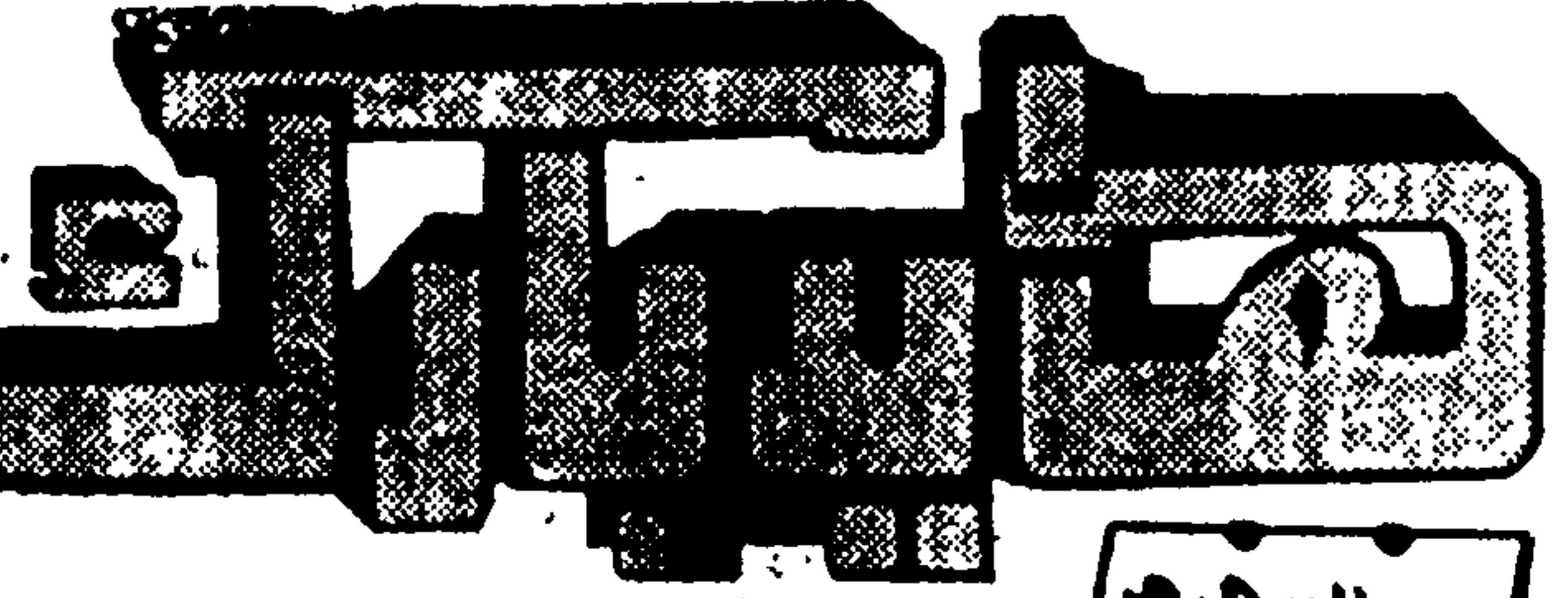
In Morocco, unlike the rest of the North-African countries and like the Eastern Arab countries, the traditional teaching/learning "rote" method is still strongly felt as is investigated by Wagner (1983) who concludes that

While conducting research on the effects of modern schooling on memory development in Morocco (Wagner, 1978), school teachers would complain to me that their young students memorized everything by heart --the text, the lessons, and even the teachers' remarks about the lessons-- all of which tended to show up word-for-word on the end of the year examinations! In fact, even university professors admitted that their students did the same thing; some teachers were proud of it, others were not! (Wagner, 1983: 180).

Complaining about "talqin" (cf Glossary) and memorization in today's Arab universities and high institutes, Muhammad (1991) claims that *"The majority of Arab universities and high institutes have turned into factories of only 'dictation' and memorization"*, (Muhammad, 1991: 13 -- cf accompanying photocopy of the original Arabic newspaper article). He blames this situation on (a) the "notorious" final exam which seems to have become the only criterion by which the student academic level is being measured, and on (b) the university teacher whose main concern has become the 'dictation' of lessons rather than the encouragement of research and investigation. "As a natural result", he argues, *"the student does not think about acquiring knowledge except as linked with the results he needs to get at the end of the academic year"*, (Ibid: 13).

الرأي فتيل شجاعة الشجعان الكندي

صفحة يحررها القراء على مسؤوليتهم



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الجامعات خلقت للدرس والبحث لا للتلقين والحفظ

محنة التعليم في الوطن العربي

في نهاية العام الدراسي فاصبحت جامعاتنا مصانع لتهيئة الشباب للتلقين والامتحان لا للبحث مما ادى الى عدم اثمار العلم في وطننا العربي مع انه لم ينقصنا اي شيء فلدينا من الجامعات والمعاهد عدد لا يستهان به ونملك من الاموال الطائلة ما يفوق ما عند الغرب من اموال كما نملك ذكاء القلوب ونفاذ البصائر وقدرة العقول على البحث والاستقصاء كل ذلك لا ينقصنا وانما الذي ينقصنا هو عدم تمرين العقول على الشعور والفهم والبحث فالجامعات خلقت اولا واخيرا للدرس والبحث لا للتلقين والحفظ وان طلاب الجامعات يجب ان تهيأ لهم مسيل البحث لا ان يهيا لهم سبيل الحفظ.

جمعة محمد

معظم جامعاتنا العربية ومعاهدنا العليا مصانع للتلقين والحفظ فقط واصبح مستوى الطالب لا يقاس بعدد ومستوى ونوعية البحوث التي يقدمها خلال العام الدراسي بل يقاس بنتيجة الامتحان الذي يجري آخر العام وهو في الغالب بطريقة تقليدية جدا، فاصبح في الامتحان النهائي هو الغاية والهدف الذي ينشده معظم الطلاب في الوقت الذي من المفترض ان تصبح الامتحانات وسيلة فقط وليست غاية لقياس مستوى الطالب في المرحلة الابتدائية والاعدادية لكي ينقل من فصل لفصل آخر، لكن وللأسف الشديد اصبح هم الاستاذ الجامعي التلقين فقط بدلا من تشجيع الطالب على البحث والاستقصاء والتعمق والتحصيل وكنتيجة طبيعية لذلك اصبح الطالب لا يفكر في تحصيله العلمي الا ومقرونا بالنتيجة التي سيحرزها

وحتى المجالات الاخرى فانشأوا الجامعات والمعاهد العليا المتخصصة في العلوم التقنية وركزوا على البحث والاستقصاء لا على التلقين والحفظ، وعلى العكس تماما لم تجد العلوم التقنية اي اهتمام يذكر في معظم جامعاتنا العربية كما انها لم توجه التوجيه السليم اللائق بها حيث اصبحت

لقد قضت الاقدار على الامة العربية ان يكون حظها من العلوم التقنية قليل بل اقل جدا من القليل، فمنذ عهد ليس بالقريب وبعد ان كانت الامة العربية تقود ركن التقدم وترفع لواء العلم والمعرفة، فطن الغرب لاهمية العلوم التقنية في حياتهم اليومية ومدى اسهامها في تقدمهم الاقتصادي والعسكري

This persistence of memorization in modern Arab education shows the strong impact that the traditional Islamic education still has on modern Arab educational system. The reason being that the teacher in the modern school in the Arab world, like the former scholar, is still viewed mainly by the students as a "know-all", a reliable source of knowledge. The student is there to 'learn' from him first and then from the textbook --the seemingly only two indispensable learning sources for the Arab student. Thus, Arab students seem to content themselves with a passive role in the learning process.

It seems that Arab students, whether willingly or otherwise, accept such a role because they think that their future depends, to a great extent, on their studies --as a good means to get a 'decent' job and enjoy a fairly respectable social status-- and that their studies depend on exams which are controlled by the teacher. Consequently, the attitude of the Arab student towards learning is governed more by the socio-economic factor than by a quest for knowledge --as used to be the case in the olden days. This 'materialistic' attitude towards learning needs considerable time and effort to change; and the change lies in the hands of the Arab educationalists.

In brief, it is not the Arab student alone who is to blame if he memorizes and then plagiarizes, it is mainly his teachers and the Arab educational system as a whole that should bear most of the blame.

CONCLUSION

From the discussion in the previous chapters, it should be obvious that knowing about the educational background, indeed the culture of the foreign language learner, can be invaluablely helpful to the foreign language teacher. The introduction of such cultural component can help in the foreign language learning process and particularly in bridging the cultural gap in language teaching tout ensemble.

Knowing about the cultural/educational background of the foreign language learner helps the EFL teacher --especially if he does not belong in the same culture as that of the learner-- understand the way this learner approaches the foreign language. The culturo-educational problems which often confront and inhibit the Arab student academic progress in Western universities are usually the result of breakdowns in cross-cultural communication which occur between themselves and their Western teachers. Many of the customs, beliefs, and attitudes which are brought into the classroom by Arab and foreign students in general often isolate them from others and act as barriers to meaningful interaction, particularly if they are understood or interpreted outside their original social and cultural contexts.

EFL teachers, in British or American institutions for example, who are charged with the task of providing foreign EFL learners with their primary tool and medium of instruction --the English language-- can be most instrumental (if they possess some knowledge about the cultural/

educational background of these learners) in reducing the alienation and frustrations that the latter face in adjusting to the demands of the alien learning approach as well as the alien environment.

For instance, Arab students who are used to their teachers dictating lessons to them would feel frustrated at the interactive method used in British universities, as it does not allow them to take down complete and well-structured notes. Furthermore, they are hardly used to taking notes down. It is up to their EFL teachers, in this case, to help reduce such frustration by some occasional dictation and distribution of hand-outs summarizing the main points of the lesson. This may help the Arab student cope with the new learning situation.

Again, EFL teachers can help reduce 'plagiarism' among their Arab students by (a) intensive 'guided-essay' writing, and by (b) teaching them how to paraphrase as a first-step writing exercise. Teaching them how to take down notes may also help reduce reliance on their teachers, ie. for the dictation of lessons, as well as train them to build confidence in their own ways of expressing themselves in the foreign language. If applied carefully and systematically, such exercises will provide the Arab learner with the opportunity and encouragement to overcome the 'interference', ie. the pressures, of the study habits they are used to back home.

This part of the thesis suggests that the EFL teacher should not concern himself only with language and consider the culture of the learner as a mere 'background' which has a low priority in his

concern, and stimulates little thought about the study habits of his EFL learners. That is, he does not ask himself the question why his EFL learners approach EFL learning the way they do, but at the same time complain about their reliance on memorization, their low rate of interaction in class, and their 'foreign' studying and writing habits.

To conclude, some knowledge about the culturo-educational background of EFL learners is a necessary tool in EFL teaching. It is hoped that the first part of this study has presented the EFL teacher of Arab students with basic knowledge of their culturo-educational background which can provide him with useful insights as to the choice of the teaching method that best suits Arab EFL learners, if they are to attain a satisfactory EFL performance.

P A R T T W O

Linguistic Background

"Learning another language is part of a complex process of learning and understanding other people's ways of life, ways of thinking and socio-cultural experience"
Buttjes & Byram (eds.), 1991: back cover.

INTRODUCTION

English is one of the most widely spoken language in the world. Teaching it as a foreign language has been a tradition for decades in the Arab countries, and indeed in the rest of the world.

Pre-university English language learning varies slightly from one Arab country to another. It can be four, six to eight years, on average, ranging from four to eight hours per week. (In Tunisia, English language learning starts only four years before university entrance, and ranges between three to four hours per week on average, depending on whether the pupils are Sciences or Arts pupils).

If, as is the case, in most Arab countries, the exposure to English prior to university education ranges, on average, between six and eight years, this should, in theory, enable the Arab learner to communicate fluently and efficiently. However, this is not always the case. What is the reason then? Is it primarily because

Most teachers are Arab teachers of English, whose experience in the language, as trainees and teachers, is in most cases limited to English-as-a-foreign-language teaching/learning situations, and who have little, if any, genuine use of the language as a means of communication, (Kharma and Hajjaj, 1989:2).

Or, apart from the learner's attitude to the foreign language, is it a problem of teaching methodology, or is it rather a problem inherent in the foreign language teaching process? The Arab educational background (cf. PART ONE) as well as the linguistic background vary considerably from those of the English language: the Arab student's second or foreign language. This cultural and linguistic disparity between the Arab learner and English needs to be studied carefully and should be taken into consideration when preparing a teaching methodology if more satisfactory results are to be achieved.

Furthermore, the Arab learner starts learning English many years after having been exposed to his mother tongue, both at home²⁰ and at school²¹. Naturally, this will have a bearing on English language learning. (As for the Tunisian Arab learner, his/her English performance will be affected two-fold, by both Arabic and French.

Of course, there are many other foreign language teaching/learning problems which affect both competence and performance in the foreign language. However, this is beyond the scope of this thesis which seeks to investigate the methods of improving the English performance of the Arab learner at advanced level. It also seeks to draw the learner's attention to the similarities and differences between his/her mother tongue --the major source of interference-- and English. The interest will be in contrasting both the sentence and text, with more attention paid to the latter.

Guided first by the present researcher's experience as EFL teacher to Arab students, from absolute beginners to university students²², second by English compositions written by Tunisian university students, and third by the available literature, this work attempts to identify the difficulties Arab university students face in learning English and suggests a way to minimize them. The word "minimize" is used advisedly here, because there is no way such difficulties can be totally eradicated, in view of the cultural and linguistic disparity that exists between the two languages under study.

The belief is, no matter how fluent a learner is in a foreign language, there will always remain traces of interference from both his/her culture and his/her native language. This will be manifest in his/her performance: in the way he/she expresses himself/herself and in the way he/she writes in the foreign language. In other words, cultural behaviour will, unavoidably, interfere with foreign language linguistic behaviour.

This may not after all be negative if the student is made aware of the cultural differences between his/her mother tongue and the foreign language he/she studies. That is because the relationship between language and culture is rather strong. Kaplan (1977) theorizes that:

The second-language learner not only lacks a knowledge of the internal (phenomenological) logic of the second-language system and of the

sociolinguistic constraints of the second-language culture, but he also lacks awareness of the realizable range in the second language (though he comes equipped with a knowledge of the realizable range in his native language). Thus, he superimposes on the rhetorical and stylistic alternatives (both in terms of the choice and in terms of arrangement) of the target language the realizable range and the sociolinguistic constraints of his native language system. He is further inhibited in his ability to choose among realizable alternatives because, as a non-participant in the culturo-linguistic system of the target language, he is unaware of the implications of the syntactic alternatives since those alternatives as realizable in his language system in all probability carry a quite different set of implications, (Kaplan, 1977: 68-69).

In other words, Kaplan is trying to show that culture and language are closely related, that the former is reflected in the latter, and that the latter is, in some way, shaped by the former. Kaplan's statement may apply to many foreign language beginners, but advanced students will have encountered this culturo-linguistic system of the foreign language in some form, particularly if they are taught by native speakers and have read some literature and other materials from the foreign language culture. Since this encounter usually remains

unclarified in the mind of the student, the resulting discourse is likely to be a confused mixture of the systems in the two cultures, so that the rhetorical patterns in the foreign language do not truly represent the system as used by native speakers of the foreign language (Harder, 1983).

Kaplan (1986) later argues that though no doubt anything may be said in any language, the relationship between language and culture makes it "easier" to say certain things in certain languages than in others. Although Kaplan's argument may be right, his use of the comparative adjective "easier" is not easy to comprehend. The question is how he came to find out that some languages make easier statements about certain things than other languages do. That is, some languages express themselves more easily than others in certain situations. What criteria, then, does he use to account for this "ease"? What is his *tertium comparationis*, ie. the tools that ensure objective comparability between languages.

Each language would consider everything it says about anything "easy" with respect to that language itself, since that language is an accepted common means of communication within the community that uses it, and is after all part of that community's culture. That is, it is not imposed on it. The point is then that one cannot explain what different languages say about something in terms of "ease" but rather in terms of whether the thing described is part of the culture of the language that describes it.

If we take the field of `science and technology`, for example, it is seen that though Arabic can handle scientific and technological textology with relative flexibility, it does not, however, seem as flexible as English is in such a field. This does not mean that English is a 'better' language, but that today's 'science and technology' is part of the English language culture rather than that of the Arabic language. Language, it is believed, rises and falls with the rise and fall of the community that speaks it. English scientific and technological formulations are more concise than their Arabic equivalents. What English would formulate in a sentence, Arabic would perhaps formulate in a paragraph. However, both formulations may be equally intelligible to their respective communities (Labidi, 1988). Evidence for this is freely available in scientific texts written in either language.

Because language and culture are inter-related, it is necessary for a foreign language learner to know about the foreign language culture. This is so since a certain amount of knowledge of the foreign language culture leads to a better understanding of the foreign language and, consequently, to a better performance in that foreign language.

Brown (1986) stresses the importance of some knowledge of the foreign language culture if a better understanding of the foreign language, and therefore a better performance in it, is to be reached at all. He adds to all that a knowledge - which he judges as "fruitful" for foreign language teachers - of the commonalities

between the native language and the foreign language. He suggests that

For second language teachers a knowledge of the commonalities between two languages or of the universal features of language appears to be fruitful for understanding the total language learning process. While we can recognize different world views and different ways of expressing reality depending upon one's world views, we can also recognize through both language and culture some universal properties that bind us together in one world. The act of learning to think in another language may require a considerable degree of mastery of that language, but a second language learner does not have to learn to think, in general, all over again, (Brown, 1986: 47).

The EFL teacher's (at least in Tunisia) constantly repeated advice to his students to "think in English" is therefore unacceptable. That is because language, as Osterloh (1986) puts it,

is not simply a formal system of sounds, words and syntactical structures; language also reaches into the domain of human interaction, which for its own part follows certain rules. Every native speaker assimilates individual social experiences characteristic of his own culture. These

experiences inhere in statements that obtain their communicative significance through interpretation. (...). Each society accumulates rules according to which concrete statements are interpreted abstractly and which are valid among communicating partners through common usage, (Osterloh, 1986: 77).

For this reason, foreign language teachers and learners should take into consideration the strong bond that links language to its culture. However, for societies with socio-economic structures that are somewhat related, such as the EEC countries, learning each other's languages will not be as difficult as it is for societies with different socio-economic structures. For these, the cultural problem in foreign language learning (if it is an EEC language) will be of a lesser magnitude than the linguistic problem, which will always be there.

An Englishman, for example, does not need to acquire a totally new social experience when it comes to learning how to welcome an acquaintance in French²³. But it is not so for an Arab. The Arab's social experience of welcoming someone entails a series of expressions --mostly repeated-- which might sometimes require several minutes, depending on how closely related the welcomed person is to the host. While the French welcoming process, for instance, has shrunk to the short expression: "Bonjour, ça va!" which includes a greeting and a wish for the well-being of the person (Osterloh, 1986), the Arab,

however, must develop a complete ritual in his mother tongue to communicate the same intentions.

Thus, an Arab should learn not only a short formula of language, but even more important, that the initial greeting is of little consequence to a Frenchman: what is important is, in fact, what is said next. The same is true of other everyday language functions such as congratulating someone, saying good-bye, excusing oneself, and expressing anger and happiness. When it comes to expressing such everyday functions, the Arab can be quite ritualistic and repetitive.

In an article on the effect of the Arabic language on the psychology of the Arabs, Shouby (1951: 300) argues that "*Arabs are forced to overassert and exaggerate in almost all types of communications*" if they do not wish to be misunderstood. He believes that Arabic is so filled with techniques for exaggeration that any statement which is merely matter-of-fact will be taken to imply the contrary. Moreover, he asserts, the habitual exaggeration produces cognitive and other effects so that the general behaviour of Arabs is characterized by excesses. Although there is certainly some truth in his argument, Shouby's judgements about Arabic and Arabs are more evaluative than factual. He, an Arab himself, seems to "overassert" and "exaggerate" as regards the analysis of the nature of Arabic.

The thing is that in Arab everyday life, how one says something is as important as what one says (Parker et al, 1986). This is, in fact, surely true of all languages, but the Arab sometimes pays more

attention to how he says what he wants to say. Hence the importance of rhetoric and eloquence in the Arabic language, because in the eyes of the Arabs the more rhetorical the speech and the more eloquent the speaker, the clearer and the more convincing he can be. The statement in Parker et al (1986) that Arabs are in love with their language is true to a great extent, though this may be applicable to many other nations and not only Arabs.

Arab learners of English have to cope with new modes of expression since the Arabic and English languages vary, often considerably, as to the sentence and discourse structures. Probably the hardest task confronting the Arab learner is the need to adjust to the conventions of English academic writing.

For Tunisian students and, indeed, those in the rest of the North African countries, this task may not be as hard as it is for the rest of the Eastern Arab learners. This is of course not because North African students are more intelligent or are endowed with stronger cognitive abilities, but because they have already been exposed to a European culture and language (French) which, unlike Arabic, is closer to English in many respects. Thus, North African Arab students enjoy an advantage over their peers in the Middle East, at least at the alphabetical and lexical levels. They can find a few lexical cognates beside the loan words.

However, they may still face a confusing lexical problem also because of their earlier exposure to French. This problem is what

comparativists labelled as "les faux amis" (false friends). For instance, a North African student may confuse the English word "confidence" with its French homograph "confiance". While the French equivalent for the English word is "confiance", the English equivalent for the French word is "secret".

Consider the following sentence extracted from an essay written by an Algerian student at Salford university:

The weither (sic) in ALGERIA is very different from region to region because of the Big surface of ALGERIA which is about 2 381 000 km² , and contains desertic regions, mountains and green surfaces, (in Labidi, 1988: 37).

**The bold-underlining is mine.*

Note that the above sentence has been reproduced as it is. The bold-underlined words are wrong lexical (surface, surfaces) and morphological (desertic) choices caused by interference from French. The word "surface", being part of both the English and French lexes, can mean the same thing in both languages. However, in the context of the above sentence, "surface" is the appropriate word in French, whereas in English it is not. Only the word "area" fits here. While the adjective form of the noun "desert" in French is "desertique", in English both the adjective and noun forms are identical graphically and phonologically: "desert". Such homographs will cause confusion to

French learners of English as well as to English learners of French.

Advanced EFL students, whether or others, hardly find any difficulty in constructing sentences. That is because in the early stages of learning, the focus rests mostly on the sentence level. But the irksome difficulty lies beyond the sentence: at the text level. The trouble does not so much relate to the English language system itself as it does to the already learned text pattern: that of the native language. Also, the native language is not to undergo all the blame for the learner's frequent inability to produce an English cohesive text, although it is in quite few cases caused by interference from its part. That is because no matter how different the native language text pattern is from that of the foreign language, the blame should not be totally laid on the native language but also on the foreign-language-teaching methodology, since mother tongue interference is naturally expected, especially in the early stages of learning. What is implied here, once more, is that any foreign language teaching method which does not take the mother tongue into consideration will not be of much success.

No matter how hard he tries, the foreign language student will not be able to dissociate himself completely from his native language while speaking or processing a foreign language text. This will be, as is already discussed, particularly evident if he starts learning a foreign language quite late, i.e. after having been exposed to the native language for many years at school.

One cannot teach foreign language composition or translation and attain satisfactory results while, at the same time, neglecting reference to the student's mother language. Williams (1982), among others, reached this conclusion when he was translating an English text into Arabic "while preserving the same sentence divisions and sentence order as the English", (Williams, 1982: 1). When he read it through with his Arabic native-speaker wife, they "quickly" realized that although every sentence of the translated text was grammatical, the text as a whole did not read like Arabic. To make it more acceptable, he had to rearrange the text to meet the Arabic text demands, and that is - as he claimed - by joining many sentences not joined in the English text; expanding where English needed ellipsis, and even by changing the sentence order in some places.

Although Williams (1982, 1989) made it chauvinistically explicit - as did Kaplan (1966) before him and later Johnstone (1981) - that the text pattern of English is 'mature', more orderly and more logical than Arabic and indeed any other language, he emphasized the necessity of drawing the attention of the foreign language learner --mainly when teaching writing or translation-- to the text differences between the foreign language and the native language.

The present researcher's translation teaching experience at the *Université de Tunis* (Tunisia) made him more convinced of the necessity of including translation as a very useful supporting technique to the teaching of EFL writing to undergraduate students, for many reasons, mainly:

- a) The students enjoyed translation and found it quite motivating.
- b) It obviously enriched the students' EFL lexical repertoire at a greater speed than ordinary 'inward-looking' foreign language teaching.
- c) the students' awareness of the text pattern differences between Arabic and English, which they acquired from translation classes, helped them minimize interference from Arabic. As a result, their English composition-writing capabilities improved considerably.

The present study suggests that the use of translation in the EFL class at an advanced stage of learning (particularly at undergraduate level) would be necessary if, at all, native language interference is to be reduced and satisfactory results in EFL students' writing performance is to be achieved.

This part attempts to examine the major linguistic differences between Arabic and English at both the micro and macro linguistic levels, with more focus on the latter as being the most troublesome area for advanced EFL students, mainly as far as writing compositions is concerned.

CHAPTER FIVE

LITERATURE REVIEW

5.0 Preliminaries

Given the specific nature of the topic of this second part of the thesis, the review of the literature will be limited to a specific area --Contrastive Analysis-- and only the major contrastive works involving Arabic and English. It will, however, deal in a summary fashion with the historical background to this linguistic area and the stages it has gone through, from its establishment to the present.

5.1 Contrastive Analysis: Its Establishment

As early as 1945, Fries realized the crucial role that Contrastive Analysis (CA) could play in the preparation of foreign language teaching materials. As a new linguistic discipline, CA emerged out of a great interest in foreign language teaching which was aroused by the Second World War in the United States, where unlimited funds and huge efforts were combined in order to work out the most effective and economical methods and techniques of teaching (Fisiak, 1981). CA was then recognized as a vital component of foreign language teaching methodology, and subsequent contrastive studies eventually followed.

Fries (1945) can be said to have been the initiator, ie. the first to have laid the ground for modern CA. His fundamental assumption as to the role and relevance of CA to foreign language teaching is expressed in the following statement:

The most effective materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner, (Fries, 1945: 9).

Fries basically assumes that in the comparison of the native language with the foreign language lies the key to ease or difficulty in foreign language learning. The same assumption was later expounded by Lado (1957) who wrote that

The plan of the book rests on the assumption that we can predict and describe the patterns that will cause difficulty in learning, and those that will not cause difficulty, by comparing systematically the language and culture to be learned with the native language and culture of the student, (Lado: 1957: vii).

It was this 'systematic comparison' of the L1 and L2 patterns (which later came to be called the Strong Hypothesis of CA) which might be considered as one of the primary causes of the controversy

over CA that ensued in the 1960's. Later in the same book, Lado made clear the assumption underlying the application of contrastive studies to foreign language teaching/learning. This "assumption" was

that the student who came in contact with a foreign language will find some features of it quite easy and others extremely difficult. Those elements that are similar to his native language will be simple for him, and those elements that are different will be difficult. The teacher who has made a comparison of a foreign language with the native language of the student will know better what the real learning problems are and can better provide for teaching them, (Ibid: 2).

This view that language differences are a source of difficulty in foreign language learning prevailed well into the sixties. However, subsequent contrastive research showed that both similarities and differences might be equally troublesome in learning another language (Fisiak, 1981).

Implied in the assumption above is that learners tend to transfer the forms and meanings of their native language and culture to the foreign language and culture both productively, when attempting to speak the foreign language and act in its culture, and receptively, when attempting to grasp and understand the foreign language and culture as practised by its natives.

CA defined as a discipline of linguistics concerned with the comparison of the linguistic systems of two languages in order to determine both their differences and similarities (Fisiak, 1981), is based on the following assumptions:

(a) The main difficulties in learning a new language are caused by interference from the first language.

(b) These difficulties can be predicted by CA.

(c) Teaching materials can make use of CA to reduce the effects of interference.

CA is said to have been more successful in phonology than in other language areas (Richards et al, 1985). In its early years, it was given a fresh impetus by the Chomskyan revolution in linguistics which, not only did it make it possible for language comparisons to be made more explicit and precise, but it also gave it what seemed to be a more solid theoretical foundation by claiming the existence of "language universals".

In short, early CA basically claims that the potential negative transfers from the native language to the foreign language can be predicted by juxtaposing the descriptions of comparable systems and subsystems of the two languages. Information about the contrasts thus identified can be incorporated into pedagogical materials and imparted

to foreign language teachers so that this potential negative language interference can be de-activated and the incidence of errors arising from the source minimized (Fisiak, 1981).

5.2 Contrastive Analysis: Its Criticism

By the early 1970's, CA was already open to attack on both external grounds (of empirical validity) and internal grounds (theoretical foundations), leaving its advocates on the defensive, and leading Selinker (1971) to wonder whether CA was still thriving "at a period when a serious crisis of confidence exists as to what it is", (Selinker, 1971: 1) and Wardhaugh (1970) to foresee "a period of quiescence" for it.

CA came under heavy criticism especially from those who were working mainly in a second language setting. They believed that only a negligible number of deviances in second language performance could be attributed to native language interference. Among those menacing critics were Dulay and Burt (1974) who argued that the majority of foreign language learners' errors were developmental. They claimed that only 4.7% of the errors observed in their study were due to L1 interference. Dulay, Burt, and Krashen (1982) claimed to have seen little unequivocal proof of native language interference, for example among Chinese and Spanish children acquiring English in the USA.

More generally, the predictive power of CA was shown to be limited. Some of its predicted errors did not occur while others,

which it did not predict, occurred. Again, some items of high interlingual contrastivity proved to be easy to learn whereas some others of low or no contrastivity proved the contrary.

Most of the criticism against CA, argues Fisiak (1981), has come from a number of misunderstandings and misinterpretations of the essence of CA and its place in the broad field of linguistics. According to him, most critics failed to perceive the "duality" of CA, ie. the existence within it of a theoretical branch and an applied branch. He proceeds in his argument that the attitude of CA critics

results from a number of misinterpretations and misunderstandings created by such factors as the peculiar methodological status of contrastive studies, and from the lack of a clear-cut distinction in the past between the theoretical and applied branches (Stockwell, 1968; Fisiak, 1971) and of a precise formulation of their different aims. This [attitude] has been aggravated by a confusion of the relationship between contrastive studies, the psycholinguistic theory of interference and errors, and the theory of second language learning. Some confusion stems from the misunderstanding of the relationship between contrastive studies and linguistic theory, (Fisiak, 1981: 6).

To Fisiak, the two branches of CA --the theoretical branch and the applied branch-- should be kept separate *"if further progress is to be made, and meaningless controversies avoided"* (Ibid: 6). But although Fisiak's critical comment on the assumptions of CA critics may be valid, his statement about the necessity of separating the two branches does not hold and is unfounded. For theory and application (or practice) are inseparable: the latter feeds on the former and the former improves on the latter.

The heaviest criticism of CA dwelt on the fact that it has been unable to meet the objectives which were set for it in the 1950's, ie. its claim that it was able to provide all the necessary information for the foreign language course planner. *"It is clear today"*, writes Sajavaara (1981), *"that early contrastive analysis did not meet its objectives, but it is difficult to tell where it really went wrong. What was definitely not wrong was the basic idea of contrasting languages"*, (Sajavaara, 1981: 44).

Another major criticism raised against CA is that it is of no immediate use to the foreign language classroom, ie. certain juxtapositions of native language and foreign language differences at an early age and early learning stage confuse the learner. But such criticism was refuted by contrastivists like Sanders (1976, 1981) and Fisiak (1981) for two reasons. Firstly, CA never claimed to use its theoretical results in the classroom. As Sanders puts it:

To use the results of CA (Contrastive Analysis)

'raw' in the classroom is rather like presenting a customer in a restaurant with the ingredients and a recipe, (Sanders, 1976)

Secondly, it is argued that even the results of applied contrastive studies should be carefully selected to suit the age, the educational and linguistic background of the learner.

However, CA remained on the defensive till the end of the seventies. And, as a consequence, its assumption that the scale of foreign language learning based on the analysis of language differences was seen as unreliable; and CA was reluctantly abandoned by even many of its followers.

5.3 Contrastive Analysis: Its Revival

During the past few years, there has been substantial and renewed interest in CA as a teaching approach that can be very efficient in sensitizing foreign language students to the linguistic differences between the native language and the foreign language, and this is in order to help them improve their foreign language performance, notably the writing performance.

This revival of confidence in CA is attributable to a variety of causes. James (1980), among others, challenged the validity of some of the criticism that has been levelled against CA. Some misunderstandings appear to have been dispelled, for example the false

assumption that native language interference was either the sole or at least the main cause of learning difficulty. The value and importance of contrastive studies, it is believed, lies in its ability to indicate potential areas of interference and errors, ie. not all errors are the result of native language interference. Psychological and pedagogical as well as other extralinguistic factors contribute to the making of errors.

For the past few years, CA has no longer been on the defensive. It is gradually but firmly regaining its stand in the field of foreign language teaching/learning. Sridhar (1981) confidently states that

Not only 'messages of hope' keep appearing from time to time (eg. Schachter, 1874; Wode, 1978), but even the proponents of alternate approaches (error analysis and Interlanguage) implicitly or explicitly incorporate contrastive analysis in their methodology (...). If anything, the controversy seems to have clarified the possibilities and limitations of contrastive analysis and its place, along with other components, in the task of accounting for the nature of the learner's performance, (Sridhar, 1981: 210).

Sridhar seems to imply that CA has come out of the crisis of the 1970's stronger and more confident of its proper and important role in

foreign language teaching/learning.

Fisiak (1981, and the articles therein) backed the principle of implementing the findings of CA in practical areas of foreign language learning. It was recognized that CA findings required classroom validation in some empirical manner; otherwise they would remain entirely conjectural.

Furthermore, the need for CA based on foreign language pedagogy came to be justified on the grounds that more efficient teaching methodology and materials could be devised. Most foreign language teachers and learners lack the ability of creating a foreign language environment similar to that in which a child acquires his native language. Added to this are numerous restrictions in the time available for foreign language learning, limitations of aims, difference in learners' motivations, unrealistic classroom situations and the fact that the foreign language is not the language of communication outside the classroom.

To be able to explain foreign language errors, the teacher or the learner is required to possess a special linguistic training which enables him/her to identify errors connected to mother tongue interference and to distinguish them from others peculiar to some other factors such as overgeneralization or inefficient classroom practice. Indeed in many parts of the world, even in developed countries where sophisticated teaching aids are available, not all foreign language teachers have the privilege of knowing linguistics to

be able to make their own explanations. A reference to the findings of CA is therefore a valid procedure.

It follows that if practical CA can assist in reducing the time and effort of learning or teaching a foreign language, it is then a sizeable contribution which warrants the implementation of practical CA investigations. This is possible through systematic descriptions, at the various levels of language, of the native and foreign languages. Such descriptions, it is believed, can offer when combined a comprehensive view of the workings of the respective linguistic systems.

What emerges from these arguments is the view that the field of CA is still theoretically justified (James, 1980) despite claims to belittle its significance and despite the fact that CA studies might have been narrow in scope and practical implications. Most claims of the opponents of CA centre round studies that are possibly misguided in language specifics or whose practical implications lack validation. Yet, the value of such claims is their indication to possible procedural flaws that have to be avoided if sound and reliable contrastive studies are to be produced.

Thus, CA had to undergo a significant development which aimed at widening its perspective beyond the sentence level. In fact, the majority of contrastive research have been conducted within the sentence boundaries, and consequently the entire discipline of CA has suffered some of the shortcomings attributed to sentence grammar.

Among such shortcomings is its inability to account for problems of inter-sentential relations exhibited by different languages, including cohesive device, paragraph organization, and textual development.

Then, a demand for the expansion of CA to include higher levels of language analysis was mandatory in order to reach a better understanding of language and a more efficient handling of the findings. As a consequence, new domains are now flourishing: Contrastive Rhetoric, pragmatics, discourse and text analysis (Hartmann, 1980). For the pragmatist (Riley, 1981), it is the language functions rather than linguistic structures (ie. discourse, not grammar, the communicative act in context, not the sentence in isolation) which are the focus of his investigation. In other words, for him, CA without a pragmalinguistic dimension is inadequate. This suggestion is, however, not a new one. Much earlier than that, Gleason (1968) suggested that CA at the discourse level rather than that of the word or sentence might be a better framework for investigating

what may well prove to be the most interesting of all contrastive problems, the differences in the way that organization is signalled to the hearer or reader, (Gleason, 1968: 58).

But Gleason's tenets were at the time not substantiated; and indeed till the last decade, very little has been done to provide the contrastive analyst with a suitable modal of investigation. Kaplan's (1966, 1967) studies in Contrastive Rhetoric (CR), on the other hand,

though criticized for their narrow scope, helped revitalize CA by widening its perspective beyond the sentence. His arguments and conclusions together with other subsequent studies, carried on the same level, are reviewed in the following section.

5.4 *Contrastive Rhetoric: a Further Dimension to CA*

In 1966, Kaplan added a further dimension to CA. His study encouraged the undertaking of CA at the discourse level, and CR was born as a new language discipline. He claims that the native language does not only determine the foreign language learner's pronunciation, grammar, and interpretation of meaning but also his/her conception of the foreign language text structure and its rhetorical interpretation. He concludes that EFL students write the way they do because of their earlier learning of a different language before they started English.

Kaplan's (1972) premise departs from the assumption that

the organization of a paragraph, written in any language by any individual who is not a native speaker of that language, will carry the dominant imprint of that individual's culturally-coded orientation to the phenomenological world in which he lives and which he is bound to interpret largely through the avenues available to him in his native language, (Kaplan, 1972: 1).

* Underlining of 'he' is in the original.

This view is somewhat a reiteration of the old Sapir-Whorf Hypothesis which stipulates that language predetermines for its speakers certain modes of observation and interpretation.

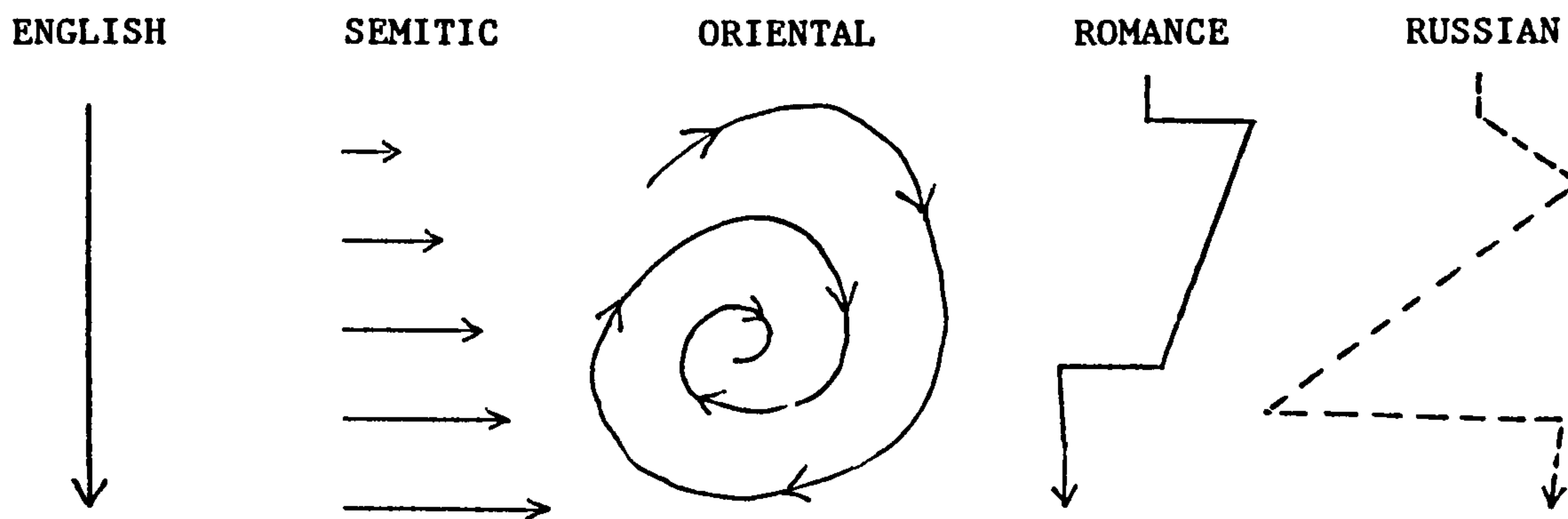
Starting from Kaplan's (1966) speculations on the general tendencies of argument structure in various languages, CR --where the focus is on contrasts in culturally-determined writing conventions-- has enjoyed most attention. Its basic assumptions, besides the one contained in the quotation above, can be summarized as follows:

- (a) The paragraph is the basic unit of analysis. It is an artificial unit of thought, used in writing, that lends itself to patterning quite readily.
- (b) The basis of rhetoric is logic (in the popular sense of the word), which evolves out of a culture, ie. it is not universal. Consequently, rhetoric is not universal, but varies from one culture to another. That is to say, although any concept can be expressed in any language, yet each language offers the user a ready-made interpretation of the world.

To test his assumptions, Kaplan (1966) undertook the task of studying a large number of English compositions written by ESL students who came from various linguistic background which he grouped as *Semitic, Oriental, Romance and Russian* (cf diagram below). What

Kaplan did next was compare those students' compositions with published English texts. He then concluded that each language group saw reality in a different way and presented their arguments in ways that were unique to their language families.

His focus of analysis was mainly the rhetorical patterning within paragraphs. Paragraph development, he argues, varies from one language to another. Thus, he noticed several modes of reasoning which he grouped into two major modes: (1) a linear mode, and (2) a non-linear mode. These are schematized in the diagram below (cf Kaplan, 1966: 15).



In the linear mode of reasoning, which is according to Kaplan's diagram exclusive to English, the rhetorical patterning of a paragraph begins with a topic sentence followed by a series of subdivisions of this topic sentence and supported by illustrations and exemplifications. The expected sequence of thought in English, argues Kaplan, is basically a Platonic-Aristotelian sequence acquired from

ancient Greek philosophers and shaped by Roman, Medieval-European and later Western thinkers.

On the other hand, in the non-linear mode of reasoning --that of Semitic, Oriental, Romance, and Russian languages-- the paragraph takes various shapes. It takes a spiral form in Oriental languages, turning round the topic rather than addressing it directly. In Romance languages, it is imperfectly parallelistic and hypotactic. As to Semitic languages, of which Arabic is one, "*paragraph development is based on a series of parallel constructions*" (Kaplan, 1966: 6). This point will be taken up later in the following section where major studies contrasting Arabic and English will be reviewed.

Though from the start speculative and ethnocentric --through its apparent claim that English rhetoric is the most direct, scientific and suited to the modern world-- the theory of CR was a step towards a higher level of CA: the paragraph and text. It triggered a great deal of contrastive analysis research on English versus other languages. For the purpose of this thesis, major research contrasting English and Arabic will be dealt with in the next section.

However, Kaplan's CR hypothesis was not without flaws. Most of the criticism that it has undergone was directed towards the type of data that had been used. This data is said to suffer from weaknesses that are projected upon the findings. Its major criticisms can be summarized as follows:

- (a) Most of the data used consists of compositions written by ESL students and compared with published English material. It follows, then, that such CA is not balanced, neither is it fair. Add to this the fact that, given the ESL students' educational level, the compositions may or may not exhibit the rhetorical organization that is peculiar to their respective native languages.
- (b) Kaplan's categorization of languages is neither linguistically nor statistically sound. Of the 129 participants speaking Semitic languages, only three speak Hebrew, the rest being Arabic speakers. Besides, Arabic and Hebrew are not the only Semitic languages. Therefore, Kaplan's hypothesis regarding Semitic languages is a mere unfounded overgeneralization. Furthermore, there is a feeling that any conclusions drawn from the data of this group, if applicable to Arabic at all, can by no means adequately apply to Hebrew; unless, of course, Kaplan had a pre-conception of paragraph organization in Hebrew, or that he drew his conclusions from sources other than the analysed data. Since the data is not representative of Hebrew, it remains to say that Kaplan's category of "Semitic" languages refers to Arabic alone. Likewise, his category of "Oriental" languages is erroneous (cf Hinds, 1983 for a further discussion of this point).
- (c) Kaplan's study is ethnocentric. Its view of languages other than English is patronizing. It perceives the pattern of

paragraph development in English --which it describes as linear-- as the parameter for evaluating other languages.

Nevertheless, Kaplan's work should not be demerited. As a contribution to CA, it stands among the earliest and most distinguished attempts, which has provided deeper insights into foreign language teaching/learning. Also, this theory has opened the way for some useful surveys within the field: for example, (a) contrastive pragmatics, involving the identification of cross-cultural differences in speech act realizations (Connor and Kaplan, eds. 1987; Purves, ed. 1988) and providing insights into how the native language influences target language communicative competence, (b) study of native language-induced pragmalinguistic failure which Thomas (1983, 1984) proposed and outlined a theoretical framework for, and whose main focus has been on polite formulae in various languages, and (c) discourse and text analysis (Hartmann, 1980).

5.5 Contrastive Studies Involving Arabic and English

Kaplan's controversial results concerning Arabic rhetorical patterns stimulated many contrastive studies involving Arabic and English (Johnstone, 1981, 1983a, 1983b, 1984, 1986, 1987a, 1987b; Williams, 1982, 1989; Al-Jubouri, 1987; Ostler, 1987; among others). As is the case in contrasting English with other languages, most of the above studies have focussed on the analysis of Arab students' English compositions (eg. Ostler, 1987), some others on Arabic and English journalistic style (eg. Williams, 1982, and Al-Jubouri, 1987),

and one on political speeches (Johnstone, 1981).

5.5.1 Kaplan's study of the Arabic Language

Kaplan's (1966) findings about rhetorical patterns in Arabic have been the starting point for related subsequent studies. His reasoning concerning Arabic is notoriously deductive (Al-Jubouri, 1987). Kaplan's arguments thereof are based on two major assumptions: (a) Arabic (notably expository Arabic) is generally parallelistic, and (b) parallelism is a culturally-acquired pattern since Arabic is deeply influenced by the Qur'an.

Then, Kaplan proceeds to the identification of parallelistic forms in his data. Any identified forms of parallelism he automatically refers to the influence of the mother tongue. He does not, however, try to explain non-parallelistic forms or the ones that are part of the English rhetorical organization. In the essay that followed, Kaplan (1967) seems to base the whole of CR hypothesis on Arabic alone. He states:

I have tried to demonstrate on the basis of the Arabic language and on the basis of my single example, that rhetoric, the method of organizing syntactic units into larger patterns, is as much a culturally coded phenomenon as the syntactic units themselves are, (Kaplan, 1967: 15).

In 1966, Kaplan drew all his conclusions about "Semitic" languages almost entirely on the basis of Arabic. In the above quotation, he concludes that the rhetorical patterns in various languages are culturally coded, again on the basis of the Arabic language. This is obviously a blatant overstatement which Kaplan (1988) makes for in a later article after having been heavily criticized. He admits that

In that study, I tried to represent, in crude graphic form, the notion that the rhetorical structure of languages differs. It is probably true that, in the first blush of discovery, I overstated both the difference and my case, (Kaplan, 1988: 9).

Kaplan's observations of "parallelism" in Arabic was challenged by Bar-Lev (1986). Instead, the latter claims that Arabic as well as certain other languages are characterized by "fluidity", which he defines as "flattening" in sentence connection. This "fluidity", he argues, is distinct from subordination (ie. hierarchical clause connection) and also from true parallelism which is, according to him, a characteristic of Chinese and Vietnamese discourse. Unlike parallelism which is, as is implied in Kaplan (1966), the absence of hierarchical organization, "*fluidity is an alternative means of text-cohesion*" (Bar-Lev, 1986: 237) represented by connectors of continuation such as "so" or "and".

Bar-Lev (1986) qualifies Kaplan's analysis of language rhetorical

patterns as being "loose" and in need of substantial revision as well as explicitness. His, on the other hand, is as loose and as needy of substantial revision and explicitness, since the data he used which consists of "retellings" of two text types (one narrative and the other expository) "*translated into various languages, recorded and played to native speakers, who then have to retell them*" (Ibid: 235) cannot be quite representative nor can they be reliable. This fluidity with which he characterizes the Arabic language rhetorical patterns is but the other face to the same coin (the first face being Kaplan's parallelism) or --to use Ferdinand de Saussure's terms-- "parallelism" and "fluidity" are two *signifiants* for the same *signifié*. In other words, what is understood by "fluidity" is that it is "parallelism" but only in a different language, Bar-Lev's language.

Almost all studies involving Arabic and English that came after Kaplan's (1966), especially those carried out by native speakers of English, did nothing but reiterate and then confirm his findings about Arabic and English rhetorical organization. Their efforts have focussed on explaining how and why Arabs and speakers of other languages cannot reason in the English "linear" and "hierarchical" fashion. They seem to believe that subordination --a characteristic feature of English alone-- is a sign of formal register, maturity, and perhaps implicitly a quota for intelligence.

5.5.2 Johnstone's study of the Arabic language

Johnstone (1981, 1983, and subsequent studies) used mainly

political speeches and writings to study Arabic rhetorical pattern and contrast it with that of English. She develops Kaplan's claims further, stating that Arabic utilizes "repetition" besides "parallelism" to push its argument forward. She basically focusses on argumentation in Arabic and English. Arabic argumentative texts, she claims, rely heavily on repetition, and all this is in order to persuade the reader or listener.

In English (or in the "West", a term which she often uses instead of "English"), on the other hand, "proof" and "logical" organization are the characteristics of argumentation. She states that

Arabic argumentation is structured by the notion that it is the presentation of an idea --the linguistic forms and the very words that are used to describe it-- that is persuasive, not the logical structure of proof which Westerners see behind the words, (Johnstone, 1983a: 55)

Johnstone distinguishes two types of argumentation whereby "truth" can be presented. The first, she calls "presentation" (characteristic of Arabic) which occurs when truth is already there, ie. established and available. In this case, the role of the arguer is to simply repeat the same thing times and again. The second, she calls "proof" (characteristic of the "west") which is needed when there is doubt about the truth. In this case, truth calls for establishing or proving.

Johnstone argues that the sort of argumentation by "presentation" is typical of *"hierarchical [autocratic] societies where truths are not matters for individual decision"* (Ibid: 55) and where there is no room for doubt about truth nor is there proof to support it. Whereas, *"in a democracy [democratic societies], there is room for doubt, and thus for proof"* (Ibid: 55).

It follows that argumentation in Arabic, as a language spoken by people constituting "hierarchical societies", is unfounded and lacks proof. She goes on saying that Arabic argumentation is the way it is because of syntactic and rhetorical constraints imposed on Arabic discourse. The syntactic constraint is imposed by the grammar of the Arabic language, while the rhetorical constraint by the Arabic culture. Perhaps, Johnstone is implying that for Arabic (and indeed any other "autocratic" language) to rise to the high linguistic standards of "Western democracies", it needs to renounce both its grammar and culture. Her mere use of the term "Western" instead of "English language" and her ad hoc division of the world into "autocracies" and "democracies" betrays an ignominious ethnocentrism.

Johnstone (1981, 1983a, 1987b) ascribes the high frequency of paratactic repetition and parallelism in Arabic discourse to two major factors. One is the oral culture in which the style of Arabic argumentative discourse is deeply rooted. The other is a rhetorical factor, related to the way "truth" is handled. The Arabic linguistic balance achieved through repetition and parallelism is at the heart of

the Arabic language discourse and rhetoric in such a way that it cannot dispose of. On the other hand, repetition in Arabic, argues Johnstone (1981), "*creates linguistic cohesion by evoking classes of items, it creates persuasive force by creating classes, and in doing each of these things it creates language*" (Johnstone, 1981: 198).

To Johnstone, Arabic repetition, in addition to its being a tool of persuasion, is considered the major "text-building strategy" yielding much cohesion to Arabic texts. It occurs, she maintains, on all levels: lexical, morphological, phonological, syntactic and semantic. Thus, it is a repetition of form (which she actually means by "parallelism") and content (which she means by "repetition" in the proper sense).

Johnstone's study provides some interesting insights into repetition and parallelism in Arabic. But it remains limited and clearly biased. Limited, because (a) it only deals with argumentative discourse and (b) it has not investigated Arabic cohesive devices other than repetition and parallelism. Biassed, because though it acknowledges some value for the Arabic discourse, it does clearly favour the researcher's own discourse --"Western" discourse, a perfect model for the Arabic speaker/writer to follow if he/she wants to avoid being "laughed" at (cf Johnstone's introduction, 1983a: 47).

5.5.3 Williams' studies of the Arabic language

Williams' (1982, 1989) studies on rhetorical organization in

Arabic and English, like Johnstone's among others, draw on Kapan's findings. His earliest study (1982) is "entirely based on a comparison of four texts, two English and two Arabic, taken respectively from the English newspaper 'The Times' and the Egyptian, Arabic newspaper 'Al-Ahram'" (Williams, 1982: 3). His main concern, as he expresses it, is the examination of textual development in Arabic.

He starts out with two major hypotheses which are eventually 'confirmed' by the results he reached. The first is that Arabic and English achieve textual development in different ways. To conveniently test this hypothesis, Williams uses systemics, a linguistic theory which sees language in a social context, and is developed by Halliday (1967, 1982). This theory considers language as a resource used for communication and not as a set of rules, ie. language is functional rather than formal. The second is that Arabic and English achieve textual cohesion in different ways. This hypothesis, he tested by using "Halliday's techniques for counting the number of ties and the types of cohesive items used to make the text a cohesive whole and to give it its distinctive texture" (Williams, 1982: 18).

Williams "[doubts] whether the Arabic sentence enjoys the same status as the English" (Ibid: 21) and finally decides to "stick [his] neck out and draw some conclusions" about English and Arabic:

1. *Written Arabic tends to repeat the theme in successive clauses more frequently than English*

does, even if it is possible to omit it.

2. In written Arabic the theme of a clause tends to have the same referent as the theme or rheme of the previous clause more frequently than in English.

3. Written Arabic tends to make explicit inter-clausal relationships that English leaves implicit.

4. Written Arabic tends to resist ellipsis.

(Ibid: 46)

However, before he stuck his neck out and drew the above conclusions, Williams "emphasized" that "[his] data represents too small a sample to be really reliable, and that the texts [he has] chosen may well be atypical" (Ibid: 46). In a later slightly modified version of the study under review, Williams (1983) admits that "All conclusions are, however, tentative and must be regarded as tendencies rather than as hard and fast rules" (Williams, 1983: 127).

The second study Williams (1989) has undertaken is basically similar to the first in hypotheses as well as in the method of testing them, except that it uses a somewhat different and larger amount of data, consisting of two sets, each of which consists of two corpuses.

The first two corpuses, which make the first set (A for English and B for Arabic), consist of ten paragraphs each *"randomly selected respectively from an Arabic and English anthology"* (Williams, 1989: 84). The second two corpuses, which make the second set (C for English and D for Arabic), also consist of ten passages each, which are often longer than one paragraph per passage. The Arabic corpus of the second set (D) is selected from M.A/Ph.D theses on history by authors who *"are all lecturers in the Azhar"* (Ibid: 87). While the English corpus (C) is chosen, *"mainly for reasons of convenience ... from the archives of the Department of History at the University of Leeds"* (Ibid: 87). Williams argues that, thus chosen, his Arabic and English samples are *"situationally"* comparable.

The two major hypotheses he sets out to test in this second study are basically the same hypotheses set out in the first, only worded differently and are divided into several sub-hypotheses (cf Williams, 1989: 4-10). The only novelty here is to prove the hypothesis that Arabic, unlike English, is essentially an oral language. However, this question of Arabic orality is apparently revealed to him by Johnstone (1981) who preceded him in this issue fairly long ago. His merit is that, in order to test whether *"Arabic is written to spoken"*, he sets to measure it against the existing theories of orality and literacy, notably those suggested in Ong (1982).

The main aim of Williams' second study, he says, is to show how cohesive patterns and textual development differ in English and Arabic. In doing so, he hopes to

add to the growing literature showing that Arabic is still very much an oral language, at least in comparison with English. That is to say, Arabic tends to be written as if to be spoken, whereas English is written as if to be read, (Williams, 1989: ii).

For the examination of cohesive patterns in Arabic and English, Williams (1982, 1989) opts for Halliday-and-Hasan's (1976) five categories of cohesion (Reference, Substitution, Ellipsis, Conjunction and Lexis). However, as he finds Halliday's (1967) notion of theme-rheme not quite adequate for a definition of the Arabic sentence, he adopts 'Functional Sentence Perspective' (cf Richards et al, 1985: 114-115, for a concise explanation of this linguistic theory of analysis) of the Prague School of Linguistics. That is because he notices that Arabic uses a word order different from that used by English.

His final conclusions can be summarized as follows:

- (a) Though substitution is a marginal phenomenon in both English and Arabic, the former uses it more than the latter which, also, tends to avoid ellipsis.
- (b) Arabic develops more modality cases in all text types and uses a higher proportion of pronouns than English.

- (c) Addresser and addressee are given a higher profile in Arabic than in English.
- (d) Arabic displays more lexical and structural repetitions than English, resulting in a great redundancy.
- (e) Arabic uses more multi-functional connectors than English.

In short, the findings, he claims, confirm the hypothesis that Arabic is much of an oral language, since they demonstrate that the features which Ong (1982) suggests as characteristic of an oral language are still present in today's Arabic to a degree not true of English.

Williams' study also smells of ethnocentrism, though perhaps it does not stink of it as does Johnstone's. His second study (1989) is less "anecdotal" and more "quantitative" than the first. It is more thorough than Johnstone's at least as far as research on cohesion in Arabic is concerned. Yet, neither researcher has investigated the effect of this cohesion (be it by repetition or other) on the processing and comprehension of texts. Also, Williams' taxonomy of Arabic cohesion is not complete and some of his results are but mere deductions built on previous research. Nevertheless, his study remains interesting and his findings provide some useful insights for the teaching of English to Arab students.

5.5.4 *Al-Jubouri's study of the Arabic language*

Al-Jubouri (1987) has based his research entirely on newspaper text corpora of Arabic and English. Aided by computer, his aim was to categorize and quantify connectives in English and Arabic.

He examines the use of various types of connectives available in his data and analyzes the ways connectivity takes place in both his Arabic and English texts. He then discusses their functions and calculates the frequency and recurrence of their use within sentences and paragraphs. What he notices is that Arabic uses more connectives than English, ie. connectivity in Arabic is explicit while in English it is rather implicit. The high frequency of Arabic connectives per sentence, he argues, confirms the significant role connectives play in relating Arabic text constituents.

His general conclusions about connectivity in Arabic and English can be summarized as follows:

- (a) Textual grouping varies across Arabic and English. The former tends to group text constituents into units of a larger size than the latter.
- (b) Textual sequencing in Arabic differs both in the manner of organization and in the extent of operationality, which is reflected in the difference of textual connectivity in both languages.

(c) The central roles played by connectives in text-building varies significantly in both languages. This, argues Al-Jubouri, is the most important difference of all.

Although Al-Jubouri's study has come to interesting results, most of the newspaper he has used for his Arabic data are Arabic newspapers published in Britain. This makes his data not quite representative of what Arabic journalistic discourse actually is for two reasons. The first is the foreign (British) environment where these Arabic newspapers are published might have some interference with their type of discourse. The second is that, since a high percentage of the news they often publish is taken (or copied --particularly international news in areas where they do not have correspondents) from Western sources, it follows that the way those pieces of news are structured might not be innocent of the influence of Western style journalism (especially the English style). Besides, journalistic discourse cannot be very reliable for the analysis of the true textual organization in any language, as this is very often dictated by paper lay-out rather than language requirements.

Nevertheless, Al-Jubouri has no doubt conducted a serious piece of research which makes a substantial contribution to the growing literature on contrastive studies involving Arabic and English, and which might prove of considerable value to EFL teaching to Arab students, notably the teaching of essay-writing.

5.5.5 Ostler's study of the Arabic language

Ostler's (1987) study is similar to that carried out over two decades ago by Kaplan (1966), except that hers is limited to just Arabic and English. From a data of 22 English expository essays written by Saudi Arabian students studying in America, which she compares with writings by English native speakers, Ostler sets out to explore the rhetorical structure in both corpuses.

Just like Kaplan's, the thesis of her study is that various cultures organize their ideas and develop them in different ways when producing expository writing. Such different ways of text production, she argues, do persist when speakers from these cultures learn to write in another language.

To show the distinctive differences in written form between the two cultures, the Arabic-language culture and the English-language culture, Ostler uses the T-Unit and the Discourse Bloc as quantitative measures. The T-Unit is a measure of sentence complexity defined as the shortest unit (the Terminable Unit, Minimal Terminable Unit, or T-Unit) which a sentence can be reduced to (Richards et al, 1985: 299-300). On the other hand, the Discourse Bloc is a measure of text complexity defined as "*an extended unit of discourse*" larger than the sentence (cf Ostler, 1987: 178, for a more detailed definition).

Through her study, Ostler seeks to answer, at least in part

The question of why, when Arabic-speaking students seem to have mastered most of the English grammatical forms and idioms, they still produce "foreign sounding" essays, and why is it that experienced ESL writing teachers can identify Arabic-speaking students' English essays as having been written by Arabic-speakers, even when these essays are free of grammatical errors, (Ostler, 1987: 169).

She accounts for the "foreignness" of the English essays written by Arabic speakers as a reflection of the rhetorical form employed in Classical Arabic. The "partial" answer to the question she raises in the introduction to her study comes immediately after a quick examination of one single essay written by a Saudi Arabian student. Then, she starts making general statements about Arabic. She concludes that *"In contrast to the evolution of English from an oral to a literate language, Classical Arabic is still closely tied to oral traditions"* (Ibid: 172). Although *"the Qu'ran is written"*, she maintains that its structure is "oral". *"Indeed"*, she stresses, *"the word qu'ran means reading or recitation"* (Ibid: 172).

According to Ostler, Classical Arabic, just like 18th-century English, concerns itself more with the beauty of form than with content. It seems to "strive" for balance and rhythmical coordination between text components. In short, Ostler strangely argues that

Not only is written Arabic bound philosophically to the Qu'ran, but the very structure of the language, the frequent and diverse use of parallel constructions, seem to be those of the Qu'ran, (Ibid: 173).

In addition to the structural influence of the Qur'an on modern written Arabic, Ostler claims that the "saj" (this is a wrong transliteration of the Arabic word *سجع* which should rather be transliterated more appropriately as "saj~"), a no longer fashionable Arabic oratorical style in its pure form, "has left ineffaceable marks on the habits of thought and on contemporary writing, even when the writer is not attempting to be oratorical", (Ibid: 175).

Thus, the conclusion she makes about contemporary written Arabic is that it is a mixture of Qur'anic structures and "saj~", and that it is the Qur'an and this "saj~" which have shaped the ideas of modern Arabic writers as to what a "preferred writing style" is. That is why, she finally explains, Arabic students' English compositions are shown (by the T-Unit and Discourse Bloc) to be quantitatively different from the writing of English native speakers.

Although Ostler's study contain some useful hints for EFL teaching, her conclusions about contemporary Arabic writing are mere deductions and are, in the most part, unfounded. For example, how can the style of modern Arabic writers be shaped by Qur'an when most of them, one would imagine, know little, if anything, of this text.

Unless it is memorized, the Qur'an can have no linguistic influence on the Arabic writer. Furthermore, it is unthinkable for a "modern" Arabic writer to borrow from a text (ie. the Qur'an) which he rejects both as a moral code and a linguistic miracle. To such a writer, the Qur'anic style is a complex, archaic and old-fashioned style which is not worth reading, let alone borrowing from. Add to this the modern education system in the Arab world which is considerably inspired by the West and which offers very limited exposure to the Qur'an as well as Classical Arabic.

It is true that the Qur'an continues to influence the life of many Arabs, but it is more of a moral influence than a linguistic one. Therefore, Ostler's conclusions about Arabic, especially her statement concerning the influence of the Qur'an on the writing style of Arabs, need to be reviewed and adequately backed.

In conclusion to this chapter, one would feel pleased, as an Arab EFL teacher, with the growing contrastive studies on Arabic and English which will hopefully offer valuable insights for EFL teaching. But at the same time, one would feel disappointed to find ethnocentrism a prevalent feature in a great deal of contrastive studies. It is hoped that subsequent studies will make for such a deficiency in approaching linguistic research.

CHAPTER SIX

DIFFERENCES AT THE MICRO LINGUISTIC LEVEL

6.0 Preliminaries

Perhaps a quick look into the nature of the Arabic and English languages might prove helpful before proceeding to the examination of their major differences.

6.1 Arabic

Arabic is a Semitic language which dates centuries back before the coming of Islam. Linguists describe it as a highly inflected language. That is, it changes the ending of a noun depending on its case, whether it is subject, direct or indirect object, and of a verb depending on its agent and tense. The only other said inflected language today, besides Arabic, is German. However, many languages of the past were inflected, such as Greek, Latin, and Sanskrit. Modern languages such as French, Italian, and Spanish have for the most part dropped their inflections. English, too, though being of the Germanic branch, lost its inflection, whereas German preserved it. Discussing the value of inflection in language, Al Faruqi (1986) argues that,

inflection is a sign of a more exacting,

precision-seeking tendency in the fastidious; its absence, a sign of a less exacting, pragmatic tendency, (Al Faruqi, 1986: 25).

One characteristic of Arabic, and indeed all Semitic languages, is triliterality. That is, the majority of its words consist of roots of three consonants each and of the derivatives from these roots. This is peculiar to all languages of the Semitic branch. No other language, or linguistic family has such a feature. The list of stems or root-words may vary from one Semitic language to another, because some roots were dropped from use and others were added in loan from other languages as life and history had made necessary. "However, the Semitic languages", as writes Al Faruqi (1986),

have managed to continue to have the majority of their root-words in common with one another. From these tri-consonantal roots, words are formed through a process called "conjugation" or "foliation", consisting of changing the vocalization of the three consonants according to rule, or of adding one or more consonants as prefix, suffix, or infix and changing its vocalization as well. This process of conjugation of consonantal roots is the heart and core of the language and mirror of consciousness of its speakers. It gives the language a formal structure: each conjugated form connotes a

modality of the meaning of the consonantal root, which is one and the same with all other roots. Were these modalities placed as headings on a horizontal dimension, and the consonantal roots on a vertical dimension, we would have a grid on which all the nouns and verbs, and therefore, almost the whole language can be spread out for inspection and clearer understanding. Only prepositions and pronouns escape conjugation, although Muslim philosophers have conjugated them (anniyyah, huwwiyyah, et cetera), (Al Faruqi, 1986: 23).

But we should note that not all the conjugational forms (Al Faruqi uses here the word "conjugation" to mean *إشتقاق* 'ishtiqaq, cf 7.4.3 below) of every root in Arabic, or indeed in any other Semitic language, are available and in use. Their availability and use are determined by the experience and needs of the speakers of this language: the Arabs.

However, as far as the extent of the conjugational form of every root is concerned, Arabic, claims Al Faruqi,

comes closest to filling the whole grid, which supports the claim that it is, in its classic form, the Ursemitisch or original tongue out of which the various Semitic languages have sprung

and from which they vary according to new ranges of experience, (Ibid: 23).

The claim that Arabic is the closest Semitic language to the supposed "Semitic Mother Language"²⁴ was endorsed by Arab and non-Arab researchers alike, such as Israel Wilvinson, Rebhi Kamal, Ibrahim Anis and others (Ya`quub, 1982). Anis (1965) supports this claim because Arabic

احتفظت بعناصر قديمة ترجع إلى السامية الام
أكثر مما احتفظت به الساميات الاخرى. ففيها
من الاصوات ما ليس في غيرها من اللغات
السامية، وفيها ظاهرة الاعراب ونظامه الكامل،
وفيه صيغ كثيرة لجموع التكسير، وغير ذلك
من ظواهر لغوية يؤكد لنا الدارسون أنها كانت
سائدة في السامية الاولى التي انحدرت منها
كل اللغات السامية المعروفة لنا الان.

[kept old elements, that go back to the Semitic Mother Language, more than did other Semitic languages. It has sounds that other Semitic languages do not have. It also has the phenomenon of desinential inflection with its complete system, and several forms for the broken plurals as well as other linguistic phenomena which researchers confirm that they were prevalent in

the First Semitic Language from which sprung all the Semitic languages that are known to us nowadays], (Anis, 1965: 33).

*. The translation is mine.

A few over-zealous Arabs, especially early Arabs, believed that Adam the Father of all Humanity spoke Arabic, and that Arabic would be the language of the dwellers of Paradise. Their strong love for their Arabic language made them see any grammatical mistake as a sin. That is maybe because the Prophet Muhammad is reported to have once commanded his companions to correct a man who had made a grammatical mistake. He said: "أرشدوا أخاكم فإنه قد ضل، رحم الله امرءاً أصلح من لسانه" "Guide your brother; he's gone astray. May God bless him who improves his tongue", (in Saamirraa'i, 1983: 10).

The 11th century philologist, ath-tha`aalibi, links Arabic with the Islamic faith. He makes the following statement about the Muslim's duty towards the "language of the Qur'an":

من أحب الله أحب رسوله المصطفى، صلى الله عليه وسلم، ومن أحب الرسول أحب العرب، ومن أحب العرب أحب اللغة العربية التي بها نزل أفضل الكتب على أفضل العرب والعجم، ومن أحب العربية عني بها.

[Whoever loves God loves His chosen Messenger, may

peace and prayer be upon him,²⁶ and whoever loves the Messenger loves the Arabs, and whoever loves the Arabs loves the Arabic language in which the best of Books has been revealed to the best of Arabs and non-Arabs, and whoever loves Arabic takes care of it...], (in Ya`quub, 1982: 37).

In fact, ath-tha`aalibi went on to claim that Arabic "is the best of languages", but what he actually meant by that was not quite clear. However, he was right in noting that Muslims in general believe in the excellence of Arabic, be they Arabs or non-Arabs, Muslim Arabs or Christian Arabs. Talking of the "great eloquence" of Arabic, Patai (1983) notes that

at least one quality of Arabic, the great eloquence with which it can endow those who become its true masters, has made its impression on Christians as well. A ninth-century Christian writer of Cordova felt it necessary to deplore the fact that Christian laymen were "intoxicated with Arab eloquence", (Patai, 1983: 44).

Eloquence has always been highly praised in the Arab world and eloquent people held in great esteem. It is related that Al-Hajjaaj Ibn Yusuf (an orator and an 8th-century ruler of Iraq known for toughness) spared the lives of three youths (caught because they did not respect a night curfew) only because he was fascinated by their

eloquence (cf the Arabic version of the story in the photocopy hereafter).

The high praise of Arabic by early medieval Muslim and Christian authors is echoed to this day in the opinion that the Arabs have of the value of their language.

Umar ibn al-khattab, the second Muslim Caliph, is reported to have said to the Muslims (*تعلموا العربية فإنها من دينكم*) "*Learn Arabic; it is part of your religion*". Also, al-khawarizmi's strong love for Arabic -- though he was a Muslim from Persia not an Arab-- made him say (*والله لان أهجى بالعربية أحب إليّ من أن أمدح بالفارسية*) "*By God! I'd rather be satirized in Arabic than be praised in Farsi*". Another well-known Muslim scholar, *ibn taymiyyah*, went in further than that in loving Arabic. He made it a religious obligation to learn Arabic by issuing the following (*فتوى*) fatwa, religious decree, during his lifetime:

إن اللغة العربية من الدين. ومعرفتها فرض واجب، فإن فهم الكتاب والسنة فرض، ولا يفهم إلا باللغة العربية، وما لا يتم الواجب إلا به فهو واجب.

[The Arabic language is part of religion. Knowing it is an essential obligation, since understanding the Book and the sunnah²⁵ is an obligation only achieved through the Arabic language. And

39. الحجاج والفتنة الثلاثة
 1 أمر الحجاج حاجب خريبه* أن يطوف بالليل، فمن رآه على الطريق في ساعة متأخرة قبض عليه. فطاف ليلة من الليالي، فوجد ثلاثة فتيان، فأحاط بهم وسألهم: من أنتم حتى خالقتم أمر الأمير، وخرجتم في مثل هذا الوقت؟
 2 فقال أحدهم: أنا ابن من دانت الرقاب له ما بين مخزومها وهاميسها تأتيه بالرغم وهي صاغرة* يأخذ من مالها ومن ذمها فأنسك عنه وقال: لئلا من أقرب الأمير.
 3 ثم قال للأخر: من أنت؟ فقال: إنا ابن الذي لا ينزل الدهر قدره. وإن نزلت يوماً فسوف تمود فيهم قيام حوله وقمود فأنسك عنه وقال: لئلا من أشرف العرب.
 4 ثم قال للثالث: ومن أنت؟ فقال: وقومها بالسيف حتى استقلت آباء الذي خاض الصفوف بزمه



5 فأحفظ بهم حتى أصبح الصباح، فرفع أمرهم إلى الأمير ابن قوالم. والثالث ابن حالك. فسجد الصباح من فصاحتهم وقال لجلسائهم: علوا أولادكم الأدب، فوالله لو لا فضلهم لموتوا أعتاقهم. ثم أنشد:

كني ابن من ينث وأكتيب أدبا
 إن الفتى من يقول: هانذا،
 ليس الفتى من يقول كان أبي
 من «مجانسي الأدب»

شرح الكلمات: - الحجاج بن يوسف: ولد (661-714 م) قائد وخطيب. - حاجب الخريب: من الشرطة. - دانت الرقاب: خفت. - صاغرة ذلة. - استقلت: اشتغلت. - كايا: كذا. - حلاله: حلاله. - قطع الركب: رحلة بها. - الكربة: الشدة في الحرب. - كيف عن حالهم علم أمرهم. - الصجاء الذي يبالغ بانسجراج الدم بواسطة الصجاء. قوله: بائع القول. - حالك: (دزاز)؛ وصفه: جياكة.
 1. أي فرابو أخذه: الصجاء. 2. كيف أنسب الأول: - كيف أنسب الثالث؟ - 4. كيف أنسب الثالث؟ - 5. مالتني أقتد الفتيان الثلاثة؛ - 5. إحتل لبقعة عنوانا غير
 6. مضى النص. - «مجانسي الأدب» في حديث العرب: كتاب مقتطفات من الأدب العربي القديم، جنته «لوس شجور» في ستة أجزاء، أودها بأربعة أجزاء أخرى، شرع وهادي.

ركباته، وفتنك رجلاه منهم. إذا التعل في يوم الكربة ذك فأنسك عنه وقال: لئلا من فؤسان العرب.

directly to the emotions and make its impact upon them. In this respect, Arabic can be compared only to music, (Patai, 1983: 48).

What fascinates Patai about Arabic, as he avows it himself, is its rhetorical appeal to the emotions. In fact, throughout the Arab as well as the Muslim world, most people hold, with relative uniformity, that Arabic is superior to other languages, because it is beautiful and has a strong appeal, especially for the recitation of classical poetry and for formal and semi-formal oratory. For non-Arab Muslims, it is thus revered simply because it is the 'holy' language of the Qur'an.

In short, Arabic, like any other language in the world, is a means of communication that satisfies the communicative needs of the people who speak it. It is the mother tongue of an Arab population approximating 200 million. Although there is a variety of Arabic dialects throughout the Arab world, these dialects are, however, inter-intelligible. Formal Arabic (*العربية الفصحى*), known as Written Arabic, Standard Arabic or Literary Arabic, is the *lingua franca*, as it were, of all Arabs. As a previous "international language of science and arts" (Bakalla, 1984: 9), Arabic has left its imprints on many languages of the world: Persian, Turkish, Urdu, Swahili, Spanish among others. Even English (today's international language) owes some of its vocabulary to Arabic, (cf Ba`albaki, 1981: 101-112 for an alphabetical list of English words originating from Arabic).

6.2 *English*

English belongs to the group of Germanic languages which descended from the Indo-European family. The striking lexical similarity between English and French is intriguing to those who are unaware of the history behind it. It is intriguing because French is of a direct Latin descent, while English is of a West Germanic descent through Old English and Anglo-Frisian. Though they come from the same family of languages, the Indo-European family, French and English are distant languages in many respects. Yet, this lexical similarity between French and today's English can be misleading. It strikes the French learner of English as it equally does with the English learner of French. Hence, "les faux amis" (false friends) are a troublesome learning area for either learner: an English student learning French or a French student learning English.

In Tunisia, students, who are already exposed to French for quite a few years when they first start learning English, find it 'lexically' easy to learn English. In fact, in the early years of English learning, they keep guessing the meaning of many English words aided by their knowledge of French. This is due to the fact that both languages do indeed share many words except that these words are pronounced differently according to the phonological system of rules pertinent to each language.

This lexical similarity between English and French is the result

of three centuries of French language domination in Norman England. The Norman Conquest of 1066 apparently influenced English considerably, at least at the lexical level. Barber (1972) asserts that there was "*strong French influence*" in England even before the Conquest; and he goes on talking about the influence of that Conquest. He says,

It is certainly true ... that the Conquest had a profound influence on the English language. For some centuries, English ceased to be the language of the governing classes, and no such thing as Standard Literary English existed; and when English did once again become the language of the whole country it had changed a good deal under the influence of the language of the conquerors, (Barber, 1972: 150).

The domination of French over English was enormous. It was the language of the court, the nobility, and the language of administration. Again, Barber posits that French

was the language of the upper classes and the court, and it remained so for a full two centuries. So anybody whose native tongue was English, and who wanted to get on in the world, would have to learn French, and many people did so, (Barber, Ibid: 151).

However, the French language domination was not absolute because it did not reach the poor English "low men" who were a majority. That what apparently spared English and brought it back to the English social scene again. Some British historians argue that English owes its survival to the English peasants (cf the literature on "The Peasant Revolt"). From among the chaos of dialects, *"without many common conventions in pronunciation or spelling, and with wide divergences in grammar and vocabulary"* (Ibid: 152), the East Midland dialect was adopted as the standard form of English. This dialect arose mainly because of its importance in English cultural, economic, and administrative life (Barber, 1972).

Then, Standard English started brushing itself graphically, phonologically, and grammatically, going through stages -- Early Middle English, Middle English, and Early Modern English -- until it reached its current status as a world language.

But one must note that the disappearance of French from England and the establishment of English once more as the standard form did not mean, however, that English was not entirely without a rival. Latin had a tremendous influence over English which is still felt, particularly in the scientific field. Bradley (1968) wrote that

*The Latin element in Modern English is so great
that there would be no difficulty in writing
hundreds of consecutive pages in which the*

proportion of words of native English and French etymology, excluding particles, pronouns, and auxiliary and substantive verbs, would not exceed five per cent of the whole, (Bradley, 1968: 63).

The "Modern English" Bradley is talking about was that of his time, that is, the late 19th and early 20th centuries. Discussing the era of the disappearance of French as the official language of England and the centuries following that, Barber (1972) points out that

Latin still had great prestige as the language of international learning Even the natural scientists, the proponents of the new philosophy, often wrote in Latin. The philosopher of the new science, Francis Bacon, wrote his "Advancement of Learning" (1665) in English, but the book that he intended as his major contribution to scientific method, the "Novum Organum" (1620), was in Latin. And the three greatest scientific works published by Englishmen between 1600 and 1700 were all in Latin -- Gilbert's book on magnetism (1600), Harvey's on the circulation of the blood (1628), and Newton's "Principia" (1689), which propounded the theory of gravitation and the laws of motion, (Barber, 1972: 188).

The Latin and French influence over English was, it seems, to its

advantage. It helped it improve and supplement its methods of derivation. Bradley (1968: 86) argues that *"Old English was considerably less rich than Modern English in methods of making new words by derivation"*. Perhaps Bradley felt that his statement needed some illustration to make it clear to readers more acquainted with linguistics. So, he went on explaining:

Everybody can see that the word "laughter" is derived from the word "laugh"; and yet we should never think of forming a new substantive by the same process from any other verb. One of F. R. Stockton's personages, indeed, speaks of a dog "bursting into barkter", but nobody would seriously propose to coin a new word of this kind. The ending "-ter" is no longer a living suffix, and, in fact, it has ceased to be such before Old English existed as a separate language. Many other suffixes which appear in Old English derivatives were, in like manner, never used in the formation of new words, (Bradley, Ibid: 87).

Thus, the English vocabulary has been enriched by a multitude of derivatives formed with new prefixes and suffixes besides those that already existed in Old English. The adoption of foreign formative machinery, explains Bradley (Ibid), was due to the fact that the native machinery of derivation was not found sufficient for the growing necessities of the English language. In 1582, St Paul's school

master, Richard Mulcaster, pessimistically observed that "*The English tongue is of small reach, stretching no further than this island of ours, nay not there over all*", (in Bradley, Ibid: 161).

However, seventeen years later, Samuel Daniel made a vision-like statement in his *Mosophilus* where he had foreseen the expansion of the English language to "strange shores" and among "unknowing nations":

*And who in time knowes whither we may vent The
treasure of our tongue, to what strange shores
This gaine of our best glorie shal be sent.
T'enrich unknowing Nations with our stores? What
worlds in th'yet unformed Occident May come
refin'd with th'accents that are ours?* (in Bailey
and Görlach, 1982)

Indeed, the English language did reach strange shores and unknowing as well as knowing nations. Today, it stretches around the world, with over 300 million native speakers and hundreds of millions who are using it as their second language.

6.3 Arabic versus English: preliminaries

Now that an overall idea about the historical background of the two languages is given, contrasting them at the first level, the micro linguistic level, will be the next step.

The contrast between Arabic and English is self-evident in the very manner of speech and writing. Arabic is written from right to left, while English, like most Indo-European languages, takes the opposite direction: from left to right. Also, in Arabic there are *"some seven post-velar sounds in addition to pharyngealization which is a distinctive feature"*, (Greis, 1967: 93), whereas in English, the emphasis is on the use of lips and the front part of the mouth.

By contrasting the two languages of which one, as is already discussed earlier in this chapter, is Semitic and the other West Germanic, the idea, however, is not to stress their differences nor similarities. Rather, the aim sought in this work is --and this is precisely where the problem of the Arab learner of English can be most effectively approached-- to identify and concentrate on the significant differences between the two languages that are most helpful in teaching English to Arab students. The differences are at the three major levels of language: phonology, morphology, and syntax. The contrastive procedure begins by the main phonological differences. But beforehand, it is worth noting that the approach to the differences is from the point of view of the Arab learner of English, not the other way round.

6.4 Differences of phonology

This level of language will be dealt with briefly, focussing just on the main sources of trouble, because, though it is essential for

effective foreign language learning, it is not the main concern of this section²⁷. It is essential not only for the improvement of the student's foreign language speaking and listening skills but also for the avoidance of misunderstanding caused by mispronunciation. Take for example this utterance very often repeated by an Arab preacher during Muslim Friday sermons: *"/breilʃ/ is essential for every Muslim"*. Of course, in view of the context, the attendants who are used to his sermons understand what he actually means: "praying" not "braying".

Substituting the phoneme /p/ for /b/ is common among Arab learners of English due to its absence from the Arabic sound system. While the Arab student is, however, able to distinguish (p) from (b) graphically, he often find it difficult to produce the sound /p/ in continuous discourse. When proper names, town names, anagrams, etc. with this phoneme /p/ are translated into Arabic, they are graphically represented in the same way as the phoneme /b/. This is exemplified by the following title of an article in an Arabic newspaper (AS-SHARQ AL-AWSAT, 17/06/89, p. 11 --cf a photocopy of the article below) and the way the anagram BP (British Petroleum) is represented in Arabic.

Another sound problem of the same category that Arab learners of English do not seem to cope with is the /v/. Also due to its absence from the Arabic sound system, they frequently substitute it for /f/²⁸.

In this respect, it should be mentioned that it is a plausible objective of English language teaching to help the learner achieve a

مغزى بيعها قطاع الفحم

شركة «بي.بي» البريطانية تركز النشاط على عمليات النفط

لندن - «الشرق الأوسط» من
سامي السيد:

توقع محللو شؤون الاسهم في لندن ان تأتي صفقة بيع شركات الفحم التابعة لشركة «بي.بي» (بريتش بتروليوم) بما يتراوح بين ٢٠٠ و ٤٠٠ مليون جنيه استرليني. وأوضح المحللون ان بيع شركات الفحم يتسق تماما مع الهدف المعلن من جانب «بي.بي» وهو التركيز في استثماراتها على نشاطات النفط والغاز التي تشكل بؤرة عملها.

وقال احد المحللين ان من الصعب تقدير قيمة شركات الفحم لاسيما وانها تحولت الى الربحية في عهد قريب فقط. وربما تطمع «بي.بي» في الحصول على ٤٥٠ مليون جنيه استرليني.

ومن شأن اتمام هذه الصفقة ان تؤثر ايجابيا على «بي.بي» بخفض حجم مديونتها البالغة حاليا نسبة ٤٩ في المائة من رأس المال المساهم العادي يوم ٢١ مارس (آذار).

لكن الاعم من ذلك ان القرار يأتي منسجما مع استراتيجية ادارة الشركة وليس الدافع وراءه هو تخفيض الديون. رغم كون ذلك احد الآثار الجانبية لعملية البيع، كما يشير في هذا الصدد احد المحللين.

ويرى المحللون ان من الصعب كذلك تقدير ما تستدينه شركة البترول البريطانية، وذلك بالنظر الى ما وقع من احداث، مثل اعادة شراء جانب من حصة الاسهم الكويتية بمبلغ ٢,٤٢

مليار استرليني من مكسب الاستثمار الكويتي، اضافة الى بيع شركة «بي.بي» فرع التعدين التابع لها في وقت سابق الى شركة «آر.جي.ز»، لكن هناك بين المحللين من يرى تقديريا ان صفقة بيع شركات الفحم التابعة لـ «بي.بي» من شأنها ان تخفض حجم الاستدانة للشركة بما يتراوح بين ٢٠٢ في المائة.

وكان السير بيتر والتر رئيس مجلس ادارة «بي.بي» قد ابلغ اجتماع الجمعية العمومية السنوي للشركة هذا العام قوله ان «بي.بي» قد انتقلت الى استراتيجية التركيز على نشاطات الهيدروكربونات الممتدة لبؤرة عملها، وهي لذلك تباع حصصها في منشآت لا يبدو انها تؤيد اساق النمو والربحية الطويلة الاجل.

ويرى المحللون ان هناك من هذا
اخرى قد تباعها «بي.بي» في اطار هذا التوجه منها قطاع التقنية اضافة الى مبنى مقرها في لندن.

وكان قطاع الفحم التابع لـ «بي.بي» قد حقق ارباحا مقدارها ٢٠ مليون جنيه استرليني في العام المنتهي يوم ٢١ ديسمبر (كانون الاول)، ويتطلع المحللون الى ما يتراوح بين ٤٠ و ٤٥ مليون جنيه استرليني

ارباحا للعام الجاري. وكانت الايرادات قد بلغت ٥٢٩ مليون استرليني عام ١٩٨٨، ولديها نحو ١,٩ مليار طن من احتياطات الفحم القابلة للاستخراج.

fair mastery of individual English sounds as well as liaison between these sounds, stress placement, rhythm, and intonation. For all these factors contribute enormously not only to the proper transmission of a spoken message but also to its proper reception²⁹ .

The Arab learner of English finds troublesome not only some vowel and consonant phonemes but even more troublesome the English stress pattern and intonation. The Arab learner tends to project into English such features as pharyngealization and gemination.

Although English often makes orthographic doubling of consonants, such as *attend* and *connect*, they are pronounced as a single consonant sound, that is, /ə'tend/ and /kə'nekt/. Consonant doubling or gemination is, however, a feature of Arabic pronunciation. What is meant by gemination, here, is the double phonetic stress put on the same consonant, e.g. (رَدَّدَ) *raddada* (*repeat*). The Arab learner, for this reason, projects gemination into English, and thus he tends to double the pronunciation of the English words containing double consonants, especially when occurring in written English. Such double consonants are interpreted as phonemic length which is, of course, not the case. Consequently, "attend" is pronounced /ə'ttend/ and "connect" /kə'nnekt/.

The inconsistency in the pronunciation of some English vowels and consonants complicates things even further for him/her. Take, for example, the pronunciation of the vowel (i) and the consonant (s) in the following words:

a. the vowel (i)

hint : the (i) is pronounced /i/ (short vowel sound)

pint : the (i) is pronounced /ai/ (diphthong)

dirt : the (i) is pronounced /ɜ:/ (long vowel sound)

fire : the (i) is pronounced /aiə/ (triphthong)

heredity: the (i) is pronounced /ə/ (short vowel sound)

machine : the (i) is pronounced /i:/ (long vowel sound)

b. the consonant (s)

sing : the (s) is pronounced /s/ (voiceless alveolar fricative)

eyes : the (s) is pronounced /z/ (voiced alveolar fricative)

pleasure: the (s) is pronounced /ʒ/ (voiced alveo-palatal fricative)

tension : the (s) is pronounced /ʃ/ (voiceless alveo-palatal
fricative)

We notice that the vowel (i) has six different sounds, and the consonant (s) four different sounds. This inconsistency is likewise with the rest of the English vowels as well as with almost all the consonants. This proved to be very annoying to EFL Arab learners, particularly at the early learning stages.

English short vowels in initial position also need some consideration. Arab learners of English tend to pronounce them with a (**همزة**) *hamzah*, a voiceless glottal stop, which is a consonant

sound in Arabic. That is, because no vowel in Arabic ever occurs in initial position. For this reason, an Arab learner would read this English sentence "'Asmaa's 'eyes 'are 'angelic", thus distorting the natural stress pattern and producing a discrete rhythm. This is the result of the unobtrusive transition from one sound to another.

While spelling in Arabic is generally regular because Arabic is for the most part phonetically represented, the English spelling is seemingly very irregular, which makes things worse for the Arab learner when English sounds are represented graphically before him/her. Here are a few examples: the (f) in "leaf", the (ff) in "different", the (gh) in "enough", and the (ph) in "phonology" are all represented by the same sound symbol /f/ despite their graphic difference.

With few exceptions, each English sound has at least more than one graphic representation, just like each vowel and almost each consonant has at least two different sounds. This is indeed very confusing for the Arab learner in whose Standard language every consonant has only one sound, and every sound is represented by one graphic, apart from the fact that a few graphics can change shape depending on their place in the word, whether initial, middle, or final. However, either the added dots or their overall shapes keep them distinguishable. Look at the shapes of the following Arabic consonants in their three different positions in the word:

INITIAL

MIDDLE

FINAL

(i)	ت /t/ eg. تمر tamr	ت eg. يتلو yatluu	ت /ة (when disconnected from the rest of the word letters) eg. توت tuut حياة Hayaat
			ة /ت (when connected to the rest of the word letters) eg. قفة quffah بيت bayt
(ii)	ق /q/ eg. قول qawl	ق eg. يقول yaquul	ق /ق eg. سوق suuq سلق salq
(iii)	ل /l/ eg. ليس laysa	ل eg. ليلة laylah	ل /ل eg. ليل layl فول fuul

Note that their unique shapes keep them distinguishable in their various positions, and the added dots make them easily distinguishable from each other. Observe the following Arabic consonants in initial position:

(i)	/n/	ن
(ii)	/b/	ب
(iii)	/t/	ت
(iv)	/j/	ي
(v)	/θ/	ث

Their shapes are obviously the same but the dots added to them make the difference. However, this consistency in Standard Arabic is breached in some Arabic dialects. Consider the consonants (ج), (ق), and (ك)³⁰ and the sounds they represent in the following Arabic dialects:

1. Sudanese Dialect: the (ق) /q/ is produced in three different sounds: /q/, /g/, and /gh/.

eg. (قرية) *qaryah*, village, is pronounced
(غرية) *gharyah*.

2. Gulf Dialects: the (ق) /q/ is produced in four different sounds: /q/, /g/, /gh/ anywhere in the word except in initial position, and /ʒ/ in initial position and basically when it is followed by the vowel (i), eg. (قدر) *qidr*, cooking pot or kettle, is pronounced (جدر) *jidr*.

the (ج) /ʒ/ is produced as /ʒ/ and more frequently /j/, eg. (رجال) *rajjaal*, man,

is pronounced (رِيَال) *rayyaal*.

3. Iraqi Dialect: the (ك) /k/ is produced as /k/ and /tʃ/ when it is not in initial position and is followed by the vowel (i), eg. (يَحْكِي) *yaHki*, he talks, is pronounced (يَحْتَشِي) *yiHtshi*.

Also, in some Arab dialects, a few sounds have more than one graphic representation. Take, for example, the /z/ and the /t/ sounds in the Egyptian as well as in the Syrian urban Dialects. The first sound is represented by three different graphics: (ز), (ذ), and (ظ) respectively, and the second sound by two: (ت) and (ث). Likewise, the sound /k/ in the Palestinian Dialects of Tuul Karam and Al-khaliil is represented by both the graphics (ق) and (ك).

However, this inconsistency in the Arabic dialects does not help the Arab learner of English overcome the inconsistency of the English spelling. On the contrary, it may be a source of interference as far as speaking is concerned. Notice, for instance, that the Egyptian and Syrian learners of English project the above phonological inconsistency in their respective dialects into English and consequently pronounce both the [ð] and [z] as /z/.

Consonant clusters constitute another difficulty for Arab learners. They differ greatly in Arabic and English. While Arabic does not permit clusters of more than two consonants (eg. [طبل] *Tabl*, drum), English has as many as four-element consonant clusters. In

connected speech, the sequence of consonants may be even longer; one word may end with a consonant cluster and the next may begin with another. As a result, we can have longer sequences like the one in /eklz-stri:t/ "Eccles Street". In this case, we have a cluster of six consecutive consonants.

This situation causes problems to the Arab learner of English who, very often, when coming across a cluster of more than two consonants, tends to follow the Arabic patterns of speech and inserts the vowel (i) between the first and the last two consonants to break the cluster so as to be able to pronounce it. In this way,

street	/stri:t/	becomes	/sitri:t/
sprout	/spraut/	becomes	/sipraut/
midst	/midst/	becomes	/midist/
Eccles Street	/'eklz stri:t/	becomes	/'ekkilz sitri:t/

However, the pronunciation of clusters, particularly those in initial position, does not constitute a serious problem to North African Arab learners of English mainly because they are used to such clusters in their respective dialects. For they start words with (تسكين) *taskiin*, vowellessness. So, instead of saying (حليب) *Haliib*, milk, as their Eastern Arab brothers do, they rather say (حليب) *Hliib*.

The English language teacher as well as the English syllabus designer are, therefore, expected to be aware of such problems which

may hinder the transmission and reception of foreign language messages; since language, any language, is after all a string of sounds before being a string of written symbols. Eventually, it is necessary for them to have enough contrastive knowledge of the Arabic and English sound systems in order to be able to predict problems before they occur, and hence design a way to avoid or, at least, minimize them.

6.5 Differences of morphology

The fact that Arabic and English are not cognate languages presents additional difficulty in teaching English to monolingual Arab learners³¹. Both languages have different ways of word formation. While Arabic relies solely on (**الاشتقاق**) *al-'ishtiqaq*, English uses basically derivation (lexical and inflectional) and compounding. But derivation remains, however, the major process of word formation in English.

6.5.1 Derivation in English

Derivation is the formation of words by the addition of affixes (bound morphemes) to bases or roots (free morphemes), such as "be", "make", "bad", etc. The affixes added to generate new words are of three kinds:

(a) Prefix: This is an affix added to the beginning of a word, eg.

un- which usually changes the meaning of a word to its opposite: *kind--unkind*.

(b) Suffix: This is an affix added to the end of a word, eg. *-ness* which usually changes an adjective into a noun: *kind--kindness*.

(c) Infix : This is an affix added within a word, very often involving omission or change of one or more of its middle letters, eg. *mouse--mice* (singular--plural).

There are, as is already mentioned, two types of derivation:

1. Lexical derivation: it is a morphological process by which the addition of affixes to words changes their parts of speech, eg. noun--adjective (*beauty--beautiful*).
2. Inflectional derivation: it is a morphological process by which the addition of affixes to words changes the form of that same word, eg. singular--plural (*book--books*). It is worth noting that inflectional affixes are usually suffixes and sometimes infixes, or infixes and suffixes occurring at the same time, as in irregular plurals (eg. *man--men*) or in the past and past participle tenses of irregular verbs (eg. *swim--swam--swum; break--broke--broken*).

One quite obvious cause of mistakes made at this level by Arab learners of English is that, in English, the combination of affixes

and roots to change a verb into a noun or a noun into an adjective etc. is very often arbitrary. Unlike Arabic, such combination is not governed by clear and definite rules to guide the Arab learner, who is used to very many rules in learning the Standard variety of his/her mother tongue.

6.5.2 *Compounding in English*

Compounding is another word formation process by which two or more words are compounded to form a new word, called a compound. A compound can be written as one unit, eg. *football*, or hyphenated, eg. *mother-in-law*, or as separate words, eg. *evening school*.

Compounds constitute a sizable part of English vocabulary; and this process is quite productive in the sense that new compounds are being introduced continuously. They can virtually be any part of speech: a noun, eg. *blackboard*; an adjective, eg. *trustworthy*; a verb, eg. *undergo*; an adverb, *wholeheartedly*; a pronoun, eg. *whoever*; a conjunction, eg. *whereas*; a preposition, eg. *on behalf of*; a numeral, eg. *thirty-six*.

However, for the Arab learner, as Kharma and Hajjaj explain (1989b),

The most disturbing fact about English compounds is their irregularity and the high complexity of their methods of composition, and of the syntactic and semantic relations that hold between the

elements composing each word. So much so that it is impossible to cover the whole field or any part of it here with any measure of comprehensiveness, (Kharma and Hajjaj, 1989: 48).

The last sentence of this quotation seems to make an exaggerated statement about the complexity of English compound words. However, no English language teacher would deny that they can be quite tricky for the Arab learner, in view of the fact that compounds as such are almost inexistent in Arabic.

6.5.3 *al-'ishtiqaq in Arabic*

al-'ishtiqaq, the Arabic language system of word formation, plays a much more pervasive role in Arabic than does derivation in English. Ya`quub (1982) holds *al-'ishtiqaq* to be "*the most important characteristic of the Arabic language*". He writes that,

إن الاشتقاق من أهم خصائص العربية، وربما كان
أهمها، لذلك قلما نجد كتابا يدرس اللغة العربية
إلا ويفرده بالبحث

al-'ishtiqaq is indeed one of the most important characteristics of the Arabic language, and may be the most important of all. For we hardly come across a book on the Arabic language than we find a separate chapter about it

(Ya`quub, 1982: footnote no. 1, p. 186).

al-'ishtiqaq is related to **تصريف** *taSriif* (inflection) and to a degree based on it, though somewhat more restricted in nature. It basically means derivation of words from a trilateral root word. All the derived words should share the overall meaning of the root word as well as the three consonants that constitute it, occurring in their respective root order, eg. **كتب** *k-t-b* **كاتب** *kaatibun* (writer, secretary). The second word, the derived word, **الكلمة المشتقة**, contains the three root consonants (k-t-b) and shares with the root word its overall meaning: writing.

There are four types of *'ishtiqaq* in Arabic:

- (1) *al-'ishtiqaqu-l-'aSghar* **الاشتقاق الاصغر** (minor derivation).
- (2) *al-'ishtiqaqu-l-'akbar* **الاشتقاق الاكبر** (major derivation).
- (3) *al-'ibdaalu-l-lughawii* **الابدال اللغوي** (consonantal substitution).
- (4) *an-naHt* **النحت** (coining).

The first one is the major type. It has, in fact, been the only type of *'ishtiqaq*, or rather *'ishtiqaq* itself, until the second half of the four century of Hijra when Ibn Jinni, an well-known Arab grammarian, , added the second type to it. The third type was added in

the tenth century of Hijra by a grammarian from Baghdad called *al-Haatimi*, and the fourth by *abdallah 'amiin*, a contemporary Egyptian grammarian, (Ya`quub, 1982).

For the sake of clarity, all the four types are to be dealt with in sequence, but the major focus is to be placed on the first as being the essence of *'ishtiqaq* in Arabic.

6.5.3.1 *al-'ishtiqaq-1-'aSghar (Minor Derivation)*

Since its definition has already been given, the elaboration here will be on the example provided, the trilateral root (k-t-b)³² so that the reader can get a clearer idea about the extent of the Arabic trilateral derivation system. It is worth noting that most of the roots in Arabic are trilateral, but there are others, much fewer in number, which consist of four (quadrilateral *رباعي*), five (quintilateral *خماسي*), or more consonants. For the sake of convenience, we may consider those simple trilateral roots as verb stems³³ from which other words are derived. Thus, from the stem /kataba/ the following derivatives can be formed:

(i) a verbal noun, *مصدر*, *maSdar*: *كتابة*, *kitaabah* (writing).

(ii) a concrete noun, *إسم العين*, *'ismu-1-`ayn*: *كتاب*, *ki-taab* (book, letter).

- (iii) a diminutive noun, **إِسْمُ تَصْغِيرٍ** , 'ismu-t-taṣghīr:
كُتَيْبٍ , kutayyib (booklet).
- (iv) a place noun, **إِسْمُ مَكَانٍ** , 'ism makaan: **مَكْتَبٍ** ,
 maktab (office, school, agency); **مَكْتَبَةٌ** , maktabah
 (library, bookshop); **كُتَّابٍ** , kuttaab (Qur'anic school).
- (v) an active participle/noun, **إِسْمُ فَاعِلٍ** , 'ism faa`il:
كَاتِبٍ kaatib (writer, secretary, writing).
- (vi) a passive participle/noun, **إِسْمُ مَفْعُولٍ** , 'ism maf`uul:
مَكْتُوبٍ maktuub (letter, written).

Also, several other forms of verbs can be derived from the same trilateral verb. These are called **مَزِيدَاتُ الْفِعْلِ** maziidaatu-l-fi`l (the derivative stems of the verb):

- (i) **كَاتَبَ** , kaataba, correspond with (transitive verb).
- (ii) **تَكَاتَبَ** , takaataba, exchange correspondence with (intransitive verb).
- (iii) **كَتَبَ** , kattaba, make (so) write (sth).
- (iv) **اِنْكَبَ** , 'inkataba, become written.
- (v) **اِكْتَبَ** , 'iktataba, enroll, register, enter one's name.
- (vi) **اِسْتَكْتَبَ** , 'istaktaba, dictate.

It is noted that each of these verbs slightly changes or adds an extra shade of meaning to the basic meaning. From other trilateral verbs, more or other derivatives can be formed, where the basic meaning sometimes changes considerably. If, for example, the trilateral verb **سلم** *salima* (escape a danger; be safe) is chosen, the following derivative verbs can be obtained, carrying various meanings:

- (i) **سلم** *sallama*, say **السلام عليكم** *as-salaamu*
 `alaykum (peace be with you)³⁴ = greet, salute.
- (ii) **تسلم** *tasallama* = receive, take.
- (iii) **أسلم** *'aslama* = become a Muslim; surrender, give oneself up.
- (iv) **استسلم** *'istaslama* = surrender, give oneself up; become a Muslim.
- (v) **سالم** *saalama* = treat with peace (transitive verb).
- (vi) **تسالم** *tasaalama* = make peace with (intransitive verb).

Some of the above verbs have meanings altogether different from the basic meaning of their trilateral-root verb.

6.5.3.2 *al-'ishtiqaqu-l-'akbar (Major Derivation)*

This second type of Arabic derivation was added towards the end of the fourth century of Hijra by Ibn Jinni. It is a process by which the three consonants of a trilateral root are permuted in all possible combinations to create new words. Again, if we take the same example

used earlier (k-t-b), the following meaningful combinations can be obtained:

- (i) كبت *kabata* = suppress, frustrate, put down.
- (ii) بتك *bataka* = cut off (sth).
- (iii) بكت *bakata* = beat (with a sword or a stick); defeat
(with arguments); censure, blame (s.o.).

Ibn Jinni claims that though these derived trilateral roots have apparently different meanings, they share a single "supra" meaning that unites them together. This is certainly an interesting idea, but it did not find a great deal of favour with subsequent morphologists.

6.5.3.3 *al-'ibdaalu-l-lughawi (Consonantal Substitution)*

This process of derivation consists of substituting one consonant for another provided they are phonologically related or are produced through close articulation. The following are some examples:

- (i) طنّ *Tanna* and دنّ *danna*. Both verbs mean the same thing (buzz, hum); and though they begin with different consonants, they have the same word pattern and the same number of consonants. Besides, as far as articulation is concerned, the two initial consonants of both words (ط and د) are very close.
- (ii) نعاق *na`aqa* and نهاق *nahaqa*. These words convey

different meanings. The first denotes the cry of a raven (caw), while the second a cry of a donkey (bray). However, both words share a supra meaning: animal cry. Also, they share the same word pattern; and although their middle consonants are different, they are phonologically closely related.

Note that these words keep the same number of consonants as well as the same consonant order. They only differ in one consonant, which should be in the same position in both words (ie. initial, middle, or final). In the first example, both consonants are in initial position; in the second, they occupy the middle one.

6.5.3.4 *an-naHt (Coining)*

This fourth and final process of 'ishtiqaag consists of coining out of two or more words a new word which denotes the same meaning of the original words. This type of 'ishtiqaag is, to some extent, similar to the system of acronyms in English. Here are some examples:

- (i) **بِاسْمِ** *basmaLa*, to utter the invocation **بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ** *bismi-l-laahi-r-raHmaani-r-raHiim* (In the Name of God the Compassionate the Merciful). This verb is coined out of those four words; and it is coined in accordance with the Arabic verb patterns (**أَوْزَان** 'awzaan), which is actually a major condition for such coinage be possible and, eventually, accepted.

- (ii) **حمدل** *Hamdala*, to pronounce the formula
الحمد لله *al-Hamdu li-laah* (Praise be to God).
- (iii) **عم** *`amma*, an interrogative particle made out of a
 preposition **عن** *`an* and an interrogative particle **ما**
maa. Example: **عم تبحث؟** *`amma tabHath?* (What are you
 looking for?).

In short, the main process of word formation in Arabic remains the first type of *'ishtiqaq* which is, in actual fact, *'ishtiqaq* itself.

6.5.4 *Inflection in Arabic*

Inflection (**تصريف** *taSriif* or **صرف** *Sarf* in Arabic), which is related to *'ishtiqaq*, is a grammatical concept around which revolves the core of Arabic morphology. In this respect, Arabic, unlike English and indeed any other Indo-European language except German, is highly inflected. Besides its utilization of word order and function words, as is the case in English, Arabic shows most syntactical relationships through this process of *taSriif*: addition of inflectional affixes and often change in vowel affixes. Owens (1988) explains that,

Tasrif is based on the root srf which has a basic idea of changing direction, averting and of flowing freely. From this root are derived a

number words of import in grammatical studies, all having the idea of "flowing freely, being able to change from one form to another". For instance, if a noun is munsarif it can be inflected in all three case forms, whereas if ghayr (not) munsarif it has only two case forms and lacks the indefinite -n. If a root has the property of tasrif it is derivationally unrestricted, occurring in many different forms. If it lacks this property it is restricted to a small number of forms, or to one form, (Owens, 1988: 98-99).

With the exception of a few words which are mainly particles, all other words are inflected: nouns, pronouns, almost all verbs, adjectives, and many adverbs. Nouns which are of three types, singular, dual, and plural are inflected in all three case forms: number, gender, and case. Each of these three noun types has one form for masculine and one for feminine. This also applies to most pronouns. Adjectives follow nouns and agree with them in all three cases. Some adverbs also agree with their nouns in number and gender. As to the present and past tenses of the verb, they have fourteen different forms each, and are inflected for person, number, and gender (Kharma and Hajjaj, 1989).

The Arabic verb changes from one tense to another according to particular patterns. Such changes result in a change for person, number, and gender. The imperative, which has one single form in

English, has six forms in Arabic, inflecting for number and gender. In contrast with English, then, Arabic is inflectionally sophisticated. The means of inflection include all types^{of} affixes: prefixes, infixes, and suffixes. Sometimes the three types of affixes combine to produce a particular inflectional change; and sometimes inflection consists of just the addition or change of one short vowel, lengthening a short vowel, or shortening a long one.

Many of the Arabic patterns of inflection are regular, such as the present and past tense paradigms of *الافعال السالمة* *al-'af'aalu-s-saalimah* (sound verbs), the *الثنى* *al-nuthanna*, dual, the *جمع الذكر السالم* *jan'u -l-nudhakkari-s-saalin*, sound masculine plural, and the *جمع المؤنث السالم* *jan'u-l-nu'annathi-s-saalin*, sound feminine plural. On the other hand, other paradigms, such as *الافعال المعتلة* *al-'af'aalu-l-nu'talla*, defective verbs, and *جمع التكسير* *jan'u-t-taksiir*, broken plural are irregular and can be very troublesome as they follow several different patterns.

6.5.5 Compounding in Arabic

Compounding or *تركيب* *tarkiib*⁸⁴ is perhaps the least important, and indeed, generative aspect of Arabic morphology. Unlike its counterpart in English, Arabic *تركيب* *tarkiib* plays a minor role in word formation. Within the Arabic compounding system, the construct state, or the *'iDaafah* structure, is "the main compound-generating syntactic pattern", (Brockelmann in Emery, 1988b: 33-34).

The *'iDaafah* is essentially a structure where two nouns or nominals are associated in a head-modifier relation. (Arab grammarians distinguish two main kinds of *'iDaafah*; but it is beyond the scope of this thesis to discuss them here. For a detailed discussion, the reader is referred to Hassan (1976, iii: 1-70) and Wright (1986, ii: 198-234). In such a head-modifier relation, the first word --the determined word-- is called by Arab grammarians *الْمُضَافُ* *al-muDaaf*; the other --the determining word-- is *الْمُضَافُ إِلَيْهِ* *al-muDaafu 'ilayh*, eg. *عبدالمجيد* *'abdu Imajiid* (Slave or Servant of the Glorious³⁵ = the Glorious' Servant).

The noun *عبد* is the head, and *المجيد* is the modifier. The process that relates these two nouns together is what Arab grammarians had termed *الإضافة* *al-'iDaafah* and what Western Arabists called 'construct state'. Through such a relation, the two words constitute a compound which is used among Arabs as well as Muslims as a male proper name.

Other male names are made of a similar type of compounds with the second element being always the word *الدين* *ad-diin*, religion, while the first is variable, eg.: *عز الدين* *'izzu-d-diin*, Glory of Religion (Cf note no. 35). Although this chiefly a possessive relationship (the genitive) between the *muDaaf* (head) and the *muDaaf 'ilayh* (modifier), other types of relation are discernible. The *'iDaafah* may be used partitively. Beeston (1970) mentions the partitive relation of the *'iDaafah* (which he terms 'the annexion structure') and notes its considerable scope for indicating semantic relations between two nouns. He argues that

need for the 'arabicization' of foreign scientific and technological terms. Such terms are very often rendered into Arabic in more than one word. In this case, when the *مركب وصفي murakkab waSfii*, attributive compound (which is the preferred one) is not possible, the only alternative is the *مركب إضافي murakkab 'iDaafii*, the *'iDaafah* (or construct) compound, eg. *محرك ديزل muHarrik diizil* for *diesel engine*. The second word (*ديزل*) is a loanword which cannot accept *«يا» النسبة "yaa'u"-n-nisbah* (the "yaa" --suffix-- of attribution); ie. we cannot say *محرك ديزلي muHarrik diizilii*.

However, when both compounds are possible, Arabic opts for the attributive compound, eg. *طائرة مروحية/عمودية Taa'iratun mirwaHiyyah/'amuudiyyah* for *helicopter* is preferred to *طائرة هليكبتر Taa'iratu hilikubtir*, although the latter is also possible.

Compounds in Arabic can be nouns (Cf examples above) or adjectives, eg, *صاروخ طويل المدى Saaruuxun Tawiilu Imadaa*, 'long-range missile', *شركة متعددة الجنسيات sharikatun muta'addidatu ljinsiyyaat*, 'multi-national company'. Emery (1988b) argues that the scope of such compounds is wider in Arabic than in English because the *'iDaafah* structure is "apparently a highly productive structure in MSA [Modern Standard Arabic]", (Ibid: 39).

In addition to the construct and attributive compounds, three other minor types are worth mentioning here albeit briefly:

- a) The **مركب مزجي** *murakkab mazjii* (fusional compound): it is a compound where the syntactic relationship between its two elements is unknown, simply because such a compound is of a foreign origin. Arab morphologists called it 'fusional' because its two constituent words are fused together into one word. A classical well-known example is **سيويه** *siibawayhi* (a male name of a Persian origin), **بعلبك** *ba'labak* (name of a town in Lebanon). Because it is unfamiliar to Arabic, such a compound does not undergo any inflection. It remains **مبنى** *mabnii* or **غير منصرف** *ghayr munSarif* or **ممنوع من الصرف** *mamnuu' mina-S-Sarf* (uninflectable).
- b) The **مركب إسنادي** *murakkab 'isnaadii* (predicative compound): it is a compound where the syntactic relationship between its two elements is one of **إسناد** *'isnaad* (predication), eg. **تأبط شراً** *ta'abbTa sharran* (he carried mischief under his arm, which is the nickname of a celebrated Arab poet and warrior). Wright (1986) notes a comparison between the structure of such a nickname and that of the nickname of the Earl of Douglas: *Archibald Bell-the-cat*. 'Richard Lion-heart' can also be included in this comparison.
- c) The **مركب عددي** *murakkab 'adadii* (numeral compound): it is a compound that can be made by any of the numerals 11 to 19 which Arab morphologists called **أعداد مركبة** *'a'daadun murakkabah* (compound numerals) because though they are made up of two words, they syntactically behave as a single word, eg. **سبعة عشر** *sab'ata 'ashar* (seventeen) where the second word **عشر** *'ashar* ("ten" or the equivalent of the English suffix "-teen") always comes in second position.

This is a brief account about compounding in Arabic which is by no means intended to be exhaustive, as it is beyond the scope of this thesis to dwell upon the Arabic syntax; but the aim is only to clarify certain points of the language which can be of some help to the teacher of the EFL Arab learners, and pinpoint the major areas of interference so that they can be tackled appropriately in the classroom as well as in preparing teaching materials or designing syllabi.

From what has been discussed, compounding does not constitute a significant area of interference for EFL Arab learners. This is perhaps due to the dissimilar nature of compound words in both languages. Yet, Arab learners of English tend to reverse the order of the constituent elements of a two-word compound. Students would say, "*Prices went high sky**" instead of "*sky-high*", or "*I bought a whitesnow shirt**" instead of "*snowwhite*". Such an error, it is noted, can persist even at an advanced stage of EFL learning however trivial it may seem. It is not so much the result of interference from Arabic as it is that of overgeneralisation of the regular Adj+noun order in English. Should it be the result of interference, the Arab learner would have thought of the Arabic construct compound *بياض الثلج* *bayaaDu-th-thalj* (The whiteness of snow) or *علو السماء* *'uluwwu-s-samaa'* (the height of the sky).

In brief, although errors of this kind are believed to be due more to the complex nature of the English compounding system than to interference from Arabic, a knowledge of both systems is deemed necessary for the teacher as well as the learner to be able to control and eventually reduce errors in this language area.

6.5.6 Difficulties in Learning Vocabulary

As a result to such morphological differences between Arabic and English, learning English vocabulary presents some difficulty to the Arab learner. According to Kharma and Hajjaj (1989), the source of the mistakes committed in this area is the "arbitrary" English morphological system rather than the Arabic one. They argue that,

It does not seem reasonable to suggest that the Arabic derivational system would have any considerable effect, in terms of either help or interference, on the Arab student learning English. It seems more sensible to think of the English system itself as the source of any mistakes committed in this area. We have no concrete evidence, but we believe that the types of mistakes made by Arab students are similar to those made by other students whose mother tongue is neither of Latin nor of Germanic origin, (Kharma and Hajjaj, 1989: 37).

One quite obvious cause of morphological errors is that the combination of affixes and roots in English to change the word functions (ie. a verb into a noun, a noun into an adjective, etc.) is often arbitrary, *maintain* (verb)/ *maintenance* (noun); *entertain* (verb)/ *entertainment* (noun). As a consequence, the Arab student, in the absence of definite rules or even generalisations, has no alternative but to learn each derivative separately, as he/she comes

across it. Another source of difficulty is that the same affix can be used to create more than one part of speech.

Implied in the discussion above is that teaching English vocabulary to Arab learners needs careful planning and more effort on the part of the teacher. Also, teaching vocabulary does not stop at learning word formation and the meaning of a word. It should go beyond this, to the teaching of the Arab learner how to use a word correctly in an appropriate context, while communicating orally or in writing.

As to the area of inflection, the Arab learner, who is used to much inflection (mostly regular) in his/her language, remains somewhat confused during his/her early years of English language learning; confused at this English language which seems to have very little grammar. Judging from practical experience in the classroom, the difficulty that faces the Arab learner in learning English --at the micro level-- is basically lexical. English, being of "very little grammar", does not bother the Arab learner that much at the grammatical level. On the contrary, the genderless and caseless noun and adjective paradigms as well as the regular verb conjugation in English strike him/her at first glance as being relatively 'simple'.

For example, he/she fast learns to handle the basic "s" suffix for forming plural in English; and he/she is rarely seriously troubled by the so-called "irregular plurals" which he/she picks up fairly quickly (eg. *child/children; foot/feet; mouse/mice*) because he/she is used to such "irregularities" in Arabic, where the plural is generally formed through an inflectional change within the singular word rather than through an added "s" suffix, eg.:

- (i) طفل *Tifl* (child)/ أطفال *'aTfaal* (children).
(ii) أسد *'asad* (lion)/ أسود *'usuud* or أسد *'usd*
(lions).
(iii) بنت *bint* (girl)/ بنات *banaat* (girls).

However, because plural formation in Arabic is rather inflectional than suffixal, the Arab learner, even at university level, often tends to forget about the plural morpheme "s" when both speaking or writing. Sometimes, however, he/she gets confused and adds it where he/she should not, eg. *peoples* (when it means persons in general). Perhaps, this is also due to the Arab learner's misleading first impression about English as being a language of very little grammar and few inflectional affixes; and consequently, they often make a mess of the use of affixes, particularly the plural and tense affixes through overgeneralisation in opposite ways, ie. they often regularize what is irregular or irregularize what is regular.

Because compounding in Arabic is mostly achieved through إضافة *'iDaafah*, it does not interfere with the English compounding system but rather with the English possessive case. For instance, the Arab learner, particularly in his/her early stage of English learning, may say or write *the book's boy* instead of *the boy's book*, because in this case in Arabic, the word *book* comes first: كتاب الولد *kitaabu-l-walad* (the book of the boy). Whereas this case can have two structures in English: (a) *the boy's book* or (b) *the book of the boy*, it has only one in Arabic: *the book of the boy*.

6.6 Differences of Syntax

Understanding the lexical system of a foreign language is only a grounding to learning it. Mastering it, however, requires a thorough understanding of its interlexical relationship. Talking about English language learning, Greis (1967) argues that,

The true measure of mastering English, or indeed any foreign language, is not the number of lexical items learnt but the ability to identify habitually the relationship of these lexical items to each other, (Greis, 1967: 86).

This relationship of lexical items to each other creates sentences. Sentence building varies from one language to another, and often considerably, as is the case of Arabic and English. Arabic exhibits a more flexible way in combining words into sentences than English does. In other words, Arabic has more sentence patterns than English. If we take the following three constituent elements of a sentence: verb-subject-object and reshuffle them in every possible order, the Arabic sentence remains, in almost all cases, grammatical. While in English, only one or two are possible. Consider the combinations of the following words (Amel-ate-an apple) in both Arabic and English. Unusual combinations in Arabic are followed by genuine examples as a backing:

ARABIC

1. S-V-O

أمال أكلت تفاحة

ENGLISH

S-V-O

Amel ate an apple

This relationship of lexical items to each other creates sentences. Sentence building varies from one language to another, and often considerably, as is the case of Arabic and English. Arabic exhibits a more flexible way in combining words into sentences than English does. In other words, Arabic has more sentence patterns than English. The basic sentence pattern S-V-O (Subject-Verb-Object) can be reshuffled in every possible order in Arabic and is still grammatical. While in English, only one or two are possible. Observe the combination of the following words (Amel-ate-an apple) in order to make sentences in both languages:

ARABIC	ENGLISH
1. S-V-O	S-V-O
أمال أكلت تفاحة 'aamaalu 'akalat tuffaHatan	Amel ate an apple
2. S-O-V	*S-O-V
أمال تفاحة أكلت 'aamaalu tuffaaHatan 'akalat	*Amel an apple ate
3. V-S-O	*V-S-O
أكلت أمال تفاحة 'akalat 'aamaalu tuffaaHatan	*Ate Amel an apple
4. V-O-S	*V-O-S
أكلت تفاحة أمال	*Ate an apple Amel

'aamaalu 'akalat tuffaHatan

2. S-O-V* (ungrammatical)

أمال تفاحة أكلت

S-O-V* (ungrammatical)

Amel an apple ate

'aamaalu tuffaHatan 'akalat

3. V-S-O

أكلت أمال تفاحة

V-S-O* (ungrammatical)

Ate Amel an apple

'akalat 'aamaalu tuffaHatan

4. V-O-S

أكلت تفاحة أمال

V-O-S* (ungrammatical)

Ate an apple Amel

'akalat tuffaHatan 'aamaalu

(Note: This combination is possible. However, when proceeding the subject, the object should be definite according to the principles governing VOS that are found out by Agius (1981) who also concludes that "VOS is binding when the subject is an indefinite noun", (Ibid: 53)).

5. O-V-S

تفاحة أكلت أمال

O-V-S* (ungrammatical)

An apple ate Amel

tuffaHatan 'akalat 'aamaalu

eg إياه يكبّرون (quoted in Cantarino, 1975, ii: 514)

'iyyaahu yukabbiruun

(Him they glorify)

6. O-S-V

O-S-V*³⁶ (ungramm.)

تفاحة أمال أكلت

An apple Amel ate

tuffaahatar 'aamaalu 'akalat

eg إِيَّاكَ نَعْبُدُ (Qur'an, I: 5)

'iyyaaka na'budu

(Thee we worship)

(Note: This combination is rhetorical. It is not only rare but apparently restricted to the Qur'an and Classical Arabic).

While in English there is practically only one grammatical possibility out of six of the sentence pattern S-V-O, there are five out of six possibilities in Arabic, the most common of which are (1), (3), and, to a lesser degree, (4). These patterns are taken up further in 6.6.4, the section dealing with word order. Patterns (4) and (5) where the object precedes the subject occur either to place special emphasis on the object (Cantarino, 1975, ii: 514) or as answers to specific questions about "what" Amel ate or "the type of fruit" that she ate. As to pattern (6), the object, which should be a pronoun, can precede the subject for emphasis as well as for stylistic purposes.

The third sentence pattern, the VSO³⁷, is said to be the basic word order in Arabic. Cantarino (1974, i: 41 and 1975, ii: 510) considers it a "normal" word order. Recent quantitative studies (Cf Agius, 1991) showed that the percentage of VSO in Arabic is significantly higher than that of SVO. Perhaps what explains more that VSO is the "normal" pattern in Arabic is that a few Arab learners, during the early stages of EFL learning, tend to produce English

'aamaalu 'akalat tuffaHatan

2. S-O-V* (ungrammatical)

أمال تفاحة أكلت

'aamaalu tuffaaHatan 'akalat

S-O-V* (ungrammatical)

Amel an apple ate

3. V-S-O

أكلت أمال تفاحة

'akalat 'aamaalu tuffaaHatan

V-S-O* (ungrammatical)

Ate Amel an apple

4. V-O-S

أكلت تفاحة أمال

'akalat tuffaaHatan 'aamaalu

V-O-S* (ungrammatical)

Ate an apple Amel

(Note: This combination is possible. However, when proceeding the subject, the object should be definite according to the principles governing VOS that are found out by Agius (1981) who also concludes that "VOS is binding when the subject is an indefinite noun", (Ibid: 53)).

5. O-V-S

تفاحة أكلت أمال

tuffaHatan 'akalat 'aamaalu

O-V-S* (ungrammatical)

An apple ate Amel

eg إياه يكبرون (quoted in Cantarino, 1975, ii: 514)

'iyyaahu yukabbiruun

(Him they glorify)

sentences that begin with verbs. In other words, the VSO order comes more natural to them, as they are not yet quite familiar with the new language sentence pattern. However, such interference error does not normally persist once the Arab learner has internalized the sentence pattern difference between Arabic and English.

Nevertheless, the most common errors that an Arab learner often makes and which are, one way or the other, related to the micro level, ie. to the sentence, are capitalisation, punctuation, definiteness/indefiniteness, word order, and the use of verbs. It is worth noting that while the ultimate objective of English language learning should be the training of learners to write at a higher level than the sentence, it is in the nature of things that the mastery of sentence writing should precede the ultimate goal, ie. the paragraph, composition or essay writing.

6.6.1 *Capitalisation and Punctuation*

A persistent problem with Arab learners of English is the omission of most capitalisation when writing. This is, no doubt, an interference from Arabic which has no capitalisation at all. This is due to the lack of punctuation in Arabic, or perhaps to the very nature of Arabic characters; ie. they do not allow such a thing.

In fact, Classical Arabic (eg. the Qur'an) never used punctuation. Today, modern written Arabic included it in its system; yet, only very few punctuation marks are used. They are mostly the full stop (.), the comma (,), and the question and the exclamation marks (? !). That is why, when writing in English, Arab learners, even at university

undergraduate level, tend to leave out capitals and punctuation marks, particularly the internal ones, such as the comma. As a result, their sentences come out unduly joined together. Punctuation becomes more important once the learner steps beyond the sentence to a larger piece of writing. For this reason, punctuation will be discussed further in the following chapter which deals with text organisation in both English and Arabic.

6.6.2 *Definiteness/Indefiniteness in Arabic and English*

The use of definiteness and indefiniteness in English varies from that of their equivalent in Arabic *المعرفة* *al-ma'rifah* (definiteness) and *النكرة* *an-nakirah* (indefiniteness). Definiteness in English is represented by "the", called *definite article*; while indefiniteness is indicated by either "a/an", called *indefinite articles*", or by *no article at all*. In Arabic, on the other hand, *المعرفة* is marked by (*ال*) /*al/* (*the*)⁹⁷, and *النكرة* by *no article*, ie. by the absence of (*ال*) --*al'iDaafah* being a separate case altogether (cf pp. 184 and 194).

Thus, Arabic has only two alternatives while English has three, one for definiteness and two for indefiniteness. Arab learners of English commit a considerable number of mistakes here, particularly in the use of the indefinite articles "a/an" or the "no article". Because indefiniteness in Arabic is indicated by the absence of (*ال*), it is quite common among them to leave out these indefinite articles, ie. they tend to opt, as is the case in Arabic, for the "no article".

Following a study carried out on the use of English definite and indefinite articles by Arab university students in Kuwait, Kharna (1981) concludes that,

It has been proven without any doubt at all that the use of English definite/indefinite articles is a serious source of difficulty to Arabic-speaking students, (Kharna, 1981: 341).

He claims that after 12 years of English language learning, the last 3-4 of which were spent in intensive study of English literature, the Arab students in his university "score only as high as 71.2% on a test which does not in fact incorporate some of the most difficult uses of those articles" (op cit). He has also proven by the same study as have other studies (Scott and Tucker, 1974; Willcott, 1978; and Khanji, 1981) that one of the main sources of difficulty in handling these articles is interference from Arabic.

According to the results reached by Labidi (1988) after the examination of a few English essays written by both Preliminary-year and M.Sc Arab students at Salford University, The Arab learners's handling of English articles is characterised by inconsistency and confusion: they often insert articles where they should not or do not where they should. Part of the confusion in using English articles comes from the main difference between the two systems: the English system is tripartite while the Arabic one is binary. Consequently, Arab learners tend to equate "a/an" and "no article" with the Arabic "no article": النكرة , eg.

- (i) He is * teacher هو أستاذ
- (ii) The dog is * faithful animal الكلب حيوان وفى

What can be noted in the above examples is the absence of the definite article (ال) from the nouns أستاذ (teacher) and حيوان (animal) in the Arabic equivalent sentences.

Arabic often uses the definite article where English does not. For example, abstract nouns in Arabic take the (ال) while those in English do not except in special cases, eg.

الموت نهاية حتمية لكل البشر *al-mawtu nihaayatun Hatmiyyatun li-kul
-li-l-bashar.*

which can be translated literally into English as follows: "*The death is an inevitable end to all mankind". In English, however, such a sentence would not start with the definite article "the" because the word "death" is an abstract noun which is always indefinite except where talk is about a particular death, eg. *"The death of the late president of Pakistan was caused by a plane crash"*.

For North-African Arab learners of English, this problem is worse as it is caused by double interference, one from Arabic, their mother tongue, and the other from French, their second language. At this level, their earlier exposure to French is a disadvantage. That is because in this respect Arabic and French are quite similar. In fact, the French system of definiteness/indefiniteness is even more complicated since all its articles inflect for number and gender³⁸.

For example, if we render the following Arabic sentence into French, we will notice that the definite article should be kept for the French sentence to be correct:

Arabic: الديمقراطية شعار أجوف في عالمنا العربي
ad-diimuqraaTiyyatu shi'aarun 'ajwafun fii 'aalamina-l-'arabiy.

French: La démocratie est un slogan vide dans notre monde arabe.

However, if rendered into English, the definite article should be dropped. Otherwise the sentence would be ungrammatical:

English: Democracy is a hollow slogan in our Arab world.

In some cases, the use of the definite article "the" can be similar in both Arabic and English. Consider the following example:

Arabic: أنا شاهدت الشريط *'anaa shaahadtu-sh-shariit.*

English: I have watched the film.

In both sentences, the object "the film" is a particular film. Therefore, it should be definite. However, in a large number of cases, the two articles, the English "the" and the Arabic "al", may indicate different meanings, eg.

Arabic: ذهبت أمال إلى المدرسة *dhahabat 'aanaalu 'ila-l-nadrasah.*

English literal translation: Amel went to the school.

The English sentence is correct but it does not convey the meaning of the Arabic sentence. Here it means a particular school, not the one to which Amel goes frequently for her own studies, which the Arabic sentence indicates. To make it suit the Arabic meaning, the definite article "the" must be dropped. But if the English sentence which conveys the same meaning of the Arabic one is rendered back literally into Arabic, it would give a meaning different from that conveyed by the English sentence, and therefore different from that of the first Arabic sentence:

English: Amel went to school.

Arabic literal translation:

أمال ذهبت إلى المدرسة

'aamaalu dhahabat 'ilaa madrasah.

Here, the Arabic sentence means that the school to which Amel went was not definite. It was some school that she went to, not for studies but most probably for a visit. Its equivalent in English would be:
Amel went to a school.

Another problem is caused by countable versus uncountable nouns. In this respect, the only acceptable form in Arabic, whether the noun is singular or plural used generically or in general sense, is the definite article (ال) /al/. As a consequence, Arab learners would produce sentences such as:

- (i) *The gold is a precious metal.
(ii) *The elephants are killed for ivory.
(iii) I have just had *the dinner.

Whereas in English the definite article "the" can be used to modify two nouns joined by "and" when they are seen as one unit, in Arabic (**ال**) should be attached to both nouns. For this reason, Arab learners tend to repeat the article before the second noun, eg.

The boys and *the girls are playing outside.

The Arabic construction **إضافة** *'iDaafah*, is another way of indicating definiteness. It is the **مضاف إليه** *muDaaf 'ilayh* (possessor) which takes both the genitive case and the definiteness and is said to add this definiteness to the **مضاف** *muDaaf* (possessive noun) which never takes the (**ال**). But since the second noun in the English equivalent construction with "---of---" does take the article "the", the following errors are often made:

The Gulf war was * result of the Western need for Arab oil.

To conclude, definiteness/indefiniteness remain for the Arab learners of English a troublesome difficulty which needs more attention both in the classroom and in the English language syllabus.

6.6.3 Sentence-building Difficulties

Arabic recognizes two types of sentences: **إسمية** *'isniyyah* (nominal) and **فعلية** *fi'liyyah* (verbal). For Arab

grammarians, a nominal sentence is that which begins with a noun; and a verbal sentence is that which begins with a verb. The verb in Arabic can be done without. It is not always a necessary constituent of the Arabic sentence, which is not the case in English where the absence of it means there is no sentence.

Arabic nominal sentences subdivide into two subtypes: verbless sentences (or equational sentences) and sentences with verbs. Nominal sentences are sometimes verbless when they are in the present tense or are said to be timeless. If the examples below are translated literally into English, we get the following:

- a) أسماء في الروضة *'asmaa' u fi-r-rawDah*
(Asmaa * in the nursery)
- b) زوجتي أستاذة *zawjatii 'ustaadḥah*
(My wife * a teacher)
- c) كتابك عندي *kitaabuka 'indi*
(Your book * with me)

It is noticed that there are no copulas in the Arabic sentences. Each of them is made of a مبتدأ *mubtada'* (subject) and a خبر *khavar* (predicate). Nevertheless, their copulas exist in their deep structures; and though they are said to be timeless, their time is determined by their contexts or by the adverbs of time they sometimes contain. In English, however, it is mainly the verb which indicates time.

interference no doubt comes from the Arabic verbal sentence which starts with a verb, (cf Kharma and Hajjaj, 1989b: 89-90 for samples of such errors at both the early and university levels). Besides the fact that English sentences never begin with a verb -- except when they are questions or commands -- Arab learners do not realize that word order is the major determinant of word relationship within the English sentence. This is because word order plays almost no part in word relationship in Arabic.

An even more persistent^{ent} error which is common among Arab learners is the repetition of the subject as a pronoun. The verb in the Arabic nominal sentence is a verbal sentence by itself, since it must always have a pronominal subject affixed to it. This pronominal subject is suffixed to the verb when the latter is in the perfect tense, and prefixed and/or suffixed to it when it is in the imperfect tense, eg.

ARABIC EXAMPLES

ENGLISH LITERAL TRANSLATION

- 1) أسماء تلعب *'asmaa'u tal'abu* Asmaa *she is playing.

This is a nominal sentence. If we omit the subject (أسماء), the remaining word (تلعب) is by itself a verbless sentence.

- 1a) تلعب *tal'abu* She is playing.

Here, the pronominal subject is a prefix because the verb

As a result, Arab learners of English, in their early stage of learning, do produce verbless sentences in English. Such an error, though common, does not however persist in the later stages of learning.

Arab learners do often insert verbs when translating or producing sentences of this sort. However, they seem to get confused as to what to insert: the copula "BE" or the auxiliary verb "HAVE", (for actual examples, cf Labidi, 1988: 56).

Generally, such confusion soon disappears once the distinction between the two verbs is clarified. But it seems to persist in certain cases with Arab learners who had an earlier French exposure. Until the intermediate stage and even later, Tunisian students would say: "*She *has seven (years)*" instead of "*She is seven (years old)*". That is because French in such a case, unlike English, employs the auxiliary "avoir" (have).

Such an error can also be the result of interference from Arabic. One of the ways of telling age in Arabic is the following:

لها من العمر سبع سنوات *lahaa mina-l-'umuri sab'u sanawaat*

which can be rendered literally as this: "*She *has of age seven years*". Here, the ل *la* attached to ه *haa* indicates "possession" (which is expressed by "have" in English) not "state" (which is expressed by "be" in English).

Another common error among Arab learners of English particularly in the early stages is to begin English sentences with verbs. This

is in the imperfect tense

(المضارع *al-nuDaari'*).

The prefix ت *ta* of the trilateral root ل-ع-ب /l-'-b/ is a pronominal subject indicating two possible pronouns: either third person singular feminine (هي *hiya*) or second person singular masculine (أنت *'anta*). You are playing.

2) أسماء خرجت *'asmaa'u* *Asmaa went out *she.*
Kharajat.

2a) خرجت *kharajat.* **Went out she.*

Here the pronominal subject is a suffix because the verb is in the perfect tense (الماضي *al-naadi*). The suffix ت (vowelless /t/) of the trilateral root /kh-r-j/ is a pronominal subject indicating two possible pronouns: either third person singular feminine (هي *hiya*) or the

Arabic plural for non-humans

(غير العاقل)

ghayru-l-'aaqil, ie. animals

or objects) which is also

represented by the pronoun

(هي *hiya*)³⁸ .

*Went out they

3) الاطفال يلعبون في الحديقة

al-'Tfaalu yal'abuuna fi-l-

Hadiiqah.

The children are playing

*they in the garden.

If the subject of this nominal

sentence (الاطفال) is

omitted, we are left with a

verbal sentence.

3a) يلعبون في الحديقة

yal'abuuna fi-l-Hadiiqah.

* Are playing (or play)

they in the garden.

Here, the pronominal subject

is represented by two affixes:

the prefix ي *ya* which

indicates third person and the

suffix ون *uun* which

indicates masculine plural.

Therefore, the pronoun implied

here is the third person

masculine plural.

However, in some cases, although the implied pronoun in Arabic nominal sentences is suffixed to the verb, Arab learners tend to produce it after the subject noun and before the verb not after it. The reason is that when teaching إعراب 'i'raab (grammatical analysis of words and sentences), the Arabic language teachers would tell their students, when analysing a verbal sentence without an explicit subject, that the subject is "an implied (or hidden) pronoun assumed to be such and such", eg. يلعبون *yal'abuun* would be analysed in Arabic as follows:

فعل مضارع مرفوع لفاعل غائب وهو ضمير مستتر تقديره (هم)

[It is a verb in the imperfect tense and in the nominative case, belonging to an absent subject which is an implied pronoun assumed to be "they"].

Thus, errors such as the following are often committed by Arab learners of English:

- (i) The man *he was running very fast.
- (ii) Passengers who had nothing to declare they were allowed to go through a special door.

Errors of this sort do persist even at university undergraduate level. However, they are common more in speech than in writing, (cf Labidi, 1988: 57, for actual examples).

Another problematic area for Arab learners of English is that of relative clauses. Using relative pronouns is indeed one of the most troublesome difficulties they encounter when building sentences in

English. The similarities between the use of the English relative and that of its Arabic equivalent, *إسم الموصول* 'ismu-l-mawSuul, often confuse the learner and tend to make him/her lose sight of some of the major differences between them (Bulos, 1960). Making a brief account of relativization in Arabic may be necessary here before proceeding with the discussion of this problem area facing EFL Arab learners. However, the account will be restricted only to the sources of interference within this area.

The *موصول* *mawSuul* in Arabic is of two types: *إسمي* 'ismiyyun (nominal) and *حرفي* *Harfiyyun* (prepositional). It serves the purpose of this section to just stick to the first type since it is the one assumed to be the source of interference for Arab learners of English. For an overall account of relativization in Arabic, the reader is referred to Makram [Arabic reference] 1987: 111-117 and Wright 1986, i: 270-274; ii: 317-324, or Hassan [Arabic reference] 1967, i: 306-380 for a much more detailed account.

Arab grammarians subdivided the *الموصول الاسمي* into two subtypes: (1) *مختص* *mukhtaSS* or *خاص* *khaaSS* (specific), ie. there is a specific relative pronoun for every personal pronoun according to its gender (be it masculine or feminine) or number (be it singular, dual or plural) and (2) *عام* 'aam or *مشترك* *mushtarak* (common), ie. shared by all personal pronouns (Cf Hassan, 1967, i: 308).

The 'specific' relative pronouns are the following:

الذي *al-ladhii* (masculine singular / animate or inanimate / the

same in all three cases).

English equivalent: who(m), which, that.

التي *al-latii* (feminine singular / animate or inanimate / the same in all three cases)⁸⁸ .

English equivalent: who(m), which, that.

الذان *al-ladhaani* (masculine dual / animate or inanimate / nominative).

English equivalent: who, which, that.

الذين *al-ladhayni* (masculine dual / animate or inanimate / accusative and genitive).

English equivalent: whom, which, that.

اللتان *al-lataani* (feminine dual / animate or inanimate / nominative).

English equivalent: who, which, that.

اللتين *al-latayni* (feminine dual / animate or inanimate / accusative or genitive).

English equivalent: whom, which, that.

الذين *al-ladhiina* (masculine plural / animate only / the same in all three cases).

English equivalent: who(m), which, that.

الى *al-'ulaa* or *الاء* *al-'ulaa'i* (masculine-feminine plural / animate only / the same in all three cases).

English equivalent: who(m), which, that.

اللات/اللاتي *al-laati/ al-laatii* or *اللاء/اللائي* *al-laa'i/al-laa'ii* (feminine plural / animate or inanimate / the same in all three cases).

English equivalent: who(m), which, that.

The 'common' relative pronouns are only two. They are (a) **من** *man*, used for the animate and **ما** *maa*, used for the inanimate, eg.:

(a) أحبّ من يرفع راية الحقّ

'uHibbu man yarfa`u raayata lHaqq.

I like him (the one) who raises the banner of truth.

(b) إنّها قرأت كلّ ما كتبه شكسبير

'innahaa qara`at kulla maa katabahu shiksbiir.

She read all that was written by Shakespear.

The syntactical function of the Arabic relative pronoun in the sentence corresponds to that of the English relative pronoun, the relative adverb and the interrogative pronoun. The Arabic relative pronoun agrees with its antecedent (ie. the noun to which it is joined) in gender (masculine and feminine), in number (singular, dual, and plural), and in case (nominative, accusative, and genitive). Consider the following Arabic examples and their English literal translations:

1. هذا هو الكتاب الذي حدثك عنه

haadha huwa lkitaabu-l-ladhii Haddathtuka `anh.

(This is the book which I spoke to you about, or, This is the book about which I spoke to you).

2. ها أنت في لندن التي طالما حلمت بزيارتها

haa `anta fii landan al-latii Taalanaa Halumta bi-ziyaaratiha.

(Here you are in london which you often dreamed of visiting).

3. إن الحكام الذين يقمعون شعوبهم لن يسودوا طويلا
*'inna lHukkaama-l-ladhiina yaqma`uuna shu`uubahum lan yasuuduu
 Tawiilan.*
 (The rulers who oppress their peoples will not stay long in power).
4. هذا هو الفلم الذي شاهدناه منذ شهر
haadhaa huwa lfilmu-l-ladhi shaahadnaahu mundhu shahr.
 (This is the film which we saw a month ago).
5. إن عدد الطالبات اللاتي يدرسن بالجامعات التونسية يقارب عدد الطلاب
*'inna `adada-T-Taalibaati-l-laatii yadrusna bi-ljaami`aati-t-
 tuunisiyyati yuqaaribu `adada-T-Tullaab.*
 (The number of the female students who are studying in Tunisian universities is closer to that of the male students).
6. لندن وباريس هما المدينتان اللتان تجذبان أكبر عدد من السياح العرب
*landan wa baariis humaa lmadiinataani-l-lataani tajdhibaani `akbara
 `adadin mina-s-suyyaaHi l`arab.*
 (London and Paris are the two towns which attract the biggest number of Arab tourists).
7. خير الاصدقاء من هو عون في الشدائد
khayru l`aSdiqaa`i man huwa `awnun fi-sh-shadaa`id.
 (The best of friends is him (the one) who offers help in times of hardship).

Note that the relative clause in Arabic usually contains a pronoun called العائد *al-`aa`id* (or الرابطة *ar-raabiT*; cf

Hassan, 1967, i: 338-340) that falls back on the *الموصول* *al-mawSuul* and agrees with it in gender and number. It is either contained in the verb of the relative clause (examples 3, 5, and 6 above), expressed by a separate pronoun (example 7 "huwa"), or lastly, it appears as a suffix in the genitive or accusative (examples 1, 2, and 4). Thus, when building English sentences with relative clauses, Arab learners tend to insert a pronominal subject or object in the relative clause, depending on the case of the latter. They would produce sentences such as the following:

- (i) I met the lecturer who *he visited us yesterday.
- (ii) This is the film which I saw *it last month.

This error can be interpreted by the fact that although a comparison of the structural descriptions of the relative clause in English and Arabic shows that they are identical at the deep structure level, they have, however, different surface structures. While in both languages the identical noun, i.e. the noun of the embedded sentence, is pronominalized, the pronominal replacement in English is joined to the linking element *wh*, producing *which*, *who*, *whom* (which may be replaced by *that* or deleted if it is realized as the object of the embedded sentence); whereas in Arabic, this pronominalised form is suffixed to the verb of the embedded sentence, (Kharma, 1987). It is this suffixation (see egs. 1, 2, and 3 above) which is the most frequent source of error for Arabic-speaking learners of English.

Worthy of mention is also the fact that in Arabic it is the relative pronoun (not the whole relative clause) which modifies the antecedent. This means that it agrees with it in case, number, and

gender. In English, however, the case of the relative pronoun depends on its syntactical function in the relative clause itself. Thus, when the Arabic antecedent is, say, in the accusative case, its respective relative pronoun should also be in the accusative case and agrees with it in number and gender. As a consequence, the Arab student would often confuse "who" with "whom" and sometimes even with "whose" -- which has no Arabic equivalent. In instances with "whose", Arabic employs the same relative pronouns used in the nominative or accusative cases, depending of course on the cases of their antecedents. Thus, a sentence like "*The pilot whose plane crashed escaped death*" is usually produced by an Arab student as follows: *The pilot *who his plane crashed escaped death*. This is due to the influence of the Arabic sentence which would be:

إنّ الطيار الذي تحطمت طائرته نجى من الموت

'inna-T-Tayyara-l-ladhii taHaTTamat Taa'iratuhu najaa mina-l-mawt.

(Lit.: *The pilot who it crashed his plane escaped from death).

Another cause for such and other errors might be that inflection for "case" and other categories in English is very limited. For this reason, foreign learners of English who come from communities with highly inflected languages, like Arabic (though its spoken forms are much less inflected), tend to overlook the few inflections that have survived in present-day English. This is a phenomenon quite obvious in the English of Arab students, be it spoken or written. Yorkey (1977), Willcott (1978), Tadros (1979), Kharna (1981, 1987), Kharna and Hajjaj (1989a, 1989b), and others, including the present researcher, seem to

agree that Arabic is a major source of interference for Arab learners of English, particularly in the early stages of learning.

In short, sentence building in English remains a problem area for EFL Arab learners even at an advanced level. The source of the problem is, to a great extent, interference. It is suggested in this thesis that if such interference errors in sentence building persist, the best way to control them is through a juxtaposition of the sentence building systems in both languages, ie. the mother tongue and the foreign language.

6.6.4 *Word Order*

Besides the error of verb-subject for subject-verb mentioned above (6.6.3), Arab learners of English make other word order errors. While in English the relationship between words in a sentence, particularly that between the performer and the performed upon, is signalled mainly by word order and sometimes by function words (eg. "by" and "to"), in Arabic this relationship is almost wholly signalled by inflection. Word order plays a secondary role here. In Arabic, it is mainly used for stylistic purposes as is the case with rhetorical speeches and poetry, for instance. Consider the following examples:

ARABIC: (1a) سيبويه ألف الكتاب

siibawayhi 'allafa lkitaab

Sibawayh (nom.) wrote (3ms) Al-Kitaab (accus.)

S V O

= Sibawayh wrote "Al-kitaab".

(1b) ألف سيبويه الكتاب

'allafa siibawayhi lkitaab

wrote (3ms) Sibawayh (nom.) Al-kitaab (accus.)

V S O

= Sibawayh wrote "Al-kitaab".

(1c) ألف الكتاب سيبويه

'allafa lkitaaba siibawayhi

wrote (3ms) Al-kitaab (accus.) Sibawayh (nom.).

V O S

= Sibawayh wrote "Al-kitaab".

English: (2) John bought a car.

The above Arabic sentence allows three different types of word order (S-V-O, V-S-O, and V-O-S) without undergoing any change in its overall meaning (Cf S-V-O patterns in 6.6 above). This syntactical mobility, as Agius (1991: 52) puts it, is "one of the characteristics of fusha" which allows "as many ways of ordering as the units of the sentences can permit". Cantarino (1975, ii: 511), in his turn, argues that this "greater freedom" is allowed more in "modern Arabic than it was previously". This mobility is, however, not haphazard. The word often changes its position in the sentence depending on the specific importance or emphasis given to it. For more discussion of

faa'il mu'akhhhar (subject placed behind) and an object positioned before its subject as *مفعول به مقدم* *naf'uulun bihi muqaddam* (object placed in front).

The English sentence, on the other hand, does not allow any other word order except by means of a passive transformation: "A car was bought by John". However, such transformation (which is also possible in Arabic but not used frequently) involves the insertion of new words, and its use in English is warranted only by emphasis or the anonymity of the subject. While English allows one possible translation for the three Arabic sentences (*Sibawayh wrote "Al-kitaab"*), Arabic allows three possible translations for the English sentence (*John bought a car*):

- 2a *يحيى اشترى سيارة*
- 2b *اشترى يحيى سيارة*
- 2c *اشترى سيارة يحيى*

Consequently, Arab learners often make errors of this sort in English sentence building, drawing on the flexible word order mechanism in Arabic while taking little notice of its impermissibility in English. Teachers often come across errors such as these:

- (i) "He took from her her bag" instead of "He took her bag from her".
- (ii) "They have in London a flat" instead of "They have a flat in London".

(iii) "By his car I saw him standing" instead of "I saw him standing by his car".

(iv) "We can learn from the West many things" instead of "We can learn many things from the West", which is more appropriate in English.

These word order errors are errors of positioning phrasal adverbs. They are very common and do persist even at university undergraduate level. Arabic tolerates such positioning, but English does not.

Another big error of word order, which disappears fairly quickly however as the Arab learner's English language training continues, is the placement of the head noun at the beginning of the phrase. This is the way Arabic does it but it is the opposite case in English. Instead of saying "bread basket", for example, the Arab learner would rather say "*basket bread" (cf 6.5.5 above) because in Arabic we say *sallatu khubz* سلة خبز. The head noun سلة (basket) comes first, while in English it comes second.

Similar problems arise in the use of adjectives in certain sentences. Practical teaching of the present researcher proves that this is undoubtedly the result of interference from Arabic where the adjective always follows the head noun (*an-na`at yatba`u-l-man`uut* النعت يتبع النعوت). Whereas in English, it generally precedes it, eg.

ARABIC: مشهد رائع *Mashhadun raa`i`* = مشهد (noun) + رائع (adjective).

ENGLISH: (a) wonderful scene = adjective + noun.

Although these are minor errors since Arab learners soon overcome them, the previously-mentioned ones are quite persistent and can be troublesome. The role of the teacher as well as the syllabus designer is, none the less, significant in dealing with such problematic areas of English language teaching.

6.6.5 *Tense*³⁵

Arab grammarians speak of two basic verbal aspects in Arabic, the الماضي *al-maaDii* (perfect) and the المضارع *al-muDaari'* (imperfect). Kharma (1983) makes a rough equation between الماضي *al-maaDi* and the English *-ed form* (simple past) and المضارع *al-muDaari'* and the English *-s form* (simple present). The perfect is said to refer to actions deemed complete, while the imperfect refers to actions not completed, or still enduring for a given time, (Cantarino, 1974).

These two verbal aspects are not, of course, the only ones employed in Arabic to express temporal forms. They are only the basic (or simple) forms to which affixes and/or helping verbs (such as كان *kaana* which is a rough equivalent of "be") are added to express more complex temporal forms, eg. أسماء تلعب في الحديقة *'asmaa'u tal'abu fi lHadiiqah* is a sentence in the مضارع and expresses continuity in the present. It can be translated into English as follows: "Asmaa is playing in the garden". The مضارع aspect of this verb تلعب can be changed into *future* by the addition of the future prefix سـ *sa--*, or into *past continuous* by the insertion of كان *kaana*. Consequently, we can have the following two sentences:

- (i) أسماء ستلعب في الحديقة
 'asmaa'u sa-tal'abu fi-l-Hadiiqah (future).
 (Asmaa will play in the garden)
- (ii) أسماء كانت تلعب في الحديقة
 'asmaa'u kaanat tal'abu fi-l-Hadiiqah (past continuous)
 (Asmaa was playing in the garden)

Similar time changes can occur with the same sentence if it is in the الماضي *al-maaDi* form, eg.

- (i) أسماء لعبت في الحديقة
 'asmaa'u la'ibat fi-l-Hadiiqah (perfect).
 (Asmaa played in the garden)
- (ii) أسماء كانت لعبت في الحديقة
 'asmaa'u kaanat la'ibat fi-l-Hadiiqah (past perfect)
 (Asmaa had played in the garden)

It should be noted that كان *kaana* must agree, just like other ordinary verbs, with the subject for case, number, and gender; and it can be placed before or after the subject with no change in the overall meaning of the sentence.

English can be considered similar to Arabic in as far as both have only two tenses proper. For English, these are the simple present (= مضارع) and the simple past (= ماضى). Also, both languages are, to a certain extent, similar in the way they indicate future. While

Arabic uses the prefix سـ *sa--* and the particle سوف *sawfa* to indicate future (the latter being employed especially for the far future), English uses the help of the auxiliaries *shall/will*. However, as far as this is concerned, similarity ends here. When it comes to the extended tense forms, English has a system which is neater and more clear-cut than that of Arabic. Though the continuous and perfect forms can be expressed alright in Arabic, they are not as definite and clear as they are in English.

Perhaps the most common error that Arab learners of English often make is the use of the simple past when the present perfect should be employed. For Kharma and Hajjaj (1989b: 159), "*this is definitely the most difficult form for Arabic-speaking students*". Because there is no definite counterpart for it in Arabic, Arab learners would make errors such as:

a. I *went to the cinema today.

In fact, for both the present perfect and the past simple in English, Arabic employs the ماضي *naadi*. This is the reason why Arab learners often confuse both English tenses when speaking as well as writing in English. Consider the translation of the following two English sentences into Arabic:

1. I have been to London twice this week.

2. I went to London last week.

1a. ذهبت إلى لندن مرتين هذا الاسبوع
dhahabtu 'ilaa landan marratayni haadha-l-'usbuu'.

2a. ذهبت إلى لندن الأسبوع الماضي

dhahabtu 'ilaa landan al-'usbuu'a-l-naaDi.

While English distinguishes between the past actions in both sentences and thus employs the appropriate tense for each, Arabic does not make this distinction and employs the same aspect for both: the ماضى (past simple). For Arabic, maybe, since this distinction is specified by the time words "twice this week" and "last week", it judged it unnecessary to respecify it again in the verb.

Also, Arab learners seem to find it difficult, sometimes, to make the distinction between the present simple and the present continuous. Both tenses, and actually the continuous tenses in general with their present and past forms, confuse even the Arab learners who have already been exposed to French. That is because French, like Arabic, has no continuous tenses in the absolute grammatical sense. However, it has its own ways of expressing them. (French tense is not going to be discussed here as it is beyond the scope of this study). Consider the following English sentences and their equivalent Arabic translations:

1. I am writing a Ph.D. thesis.

2. I phone my wife every fortnight.

1a. (أنا) أكتب أطروحة دكتوراه

('anaa) *'aktubu 'uTruuHata duktuuraah.*

2a. (أنا) أهتم إلى زوجتي كل أسبوعين

(*'anaa*) *'ahtifu* *'ilaa zawjatii kulla 'usbuu`ayn.*

Again, Arabic employs one aspect for both sentences: the مضارع (present simple). Arabic does not have a clear counterpart for the English present continuous because continuity in the present is understood only from the context of the sentence. It has a way, however, of expressing continuity if the latter requires some stress. For example, if continuity in eg. (a1) needs to be stressed, the Arabic sentence could be worded as follows:

1aa. أنا بمجد كتابة أطروحة دكتوراه

'anaa bi-Sadadi kitaabati 'uTruuHata duktuuraah.

What is peculiar about this sentence is that it is verbless. This continuity is expressed here by the time word (بمجد)⁴⁰ which means "to be currently busy with something" or "to be busy doing something" at the time of making the utterance.

Therefore, interference errors of the tense type can be reduced if the English language teacher, when teaching tense, focusses on "aspect" rather than on "tense" proper, (cf Labidi, 1988). It is the aspect of the action rather than its tense which the Arab student in particular, and any student in general, needs to internalize. In other words, the English language teacher should make his students aware of the distinction between "aspect" and "tense".

Richards et al (1985) define 'tense' as "the relationship between the form of the verb and the time of the action or state it

describes" (p.280) and 'aspect' as "a grammatical category which deals with how the event described by a verb is viewed, such as whether it is in progress, habitual, repeated, momentary; etc." (p.18).

Consequently, one can state the difference between them as difference between "situation-internal time (aspect) and situation-external time (tense)" (Comrie, quoted in El-Hassan, 1987: 133). In other words, a verb in the past tense does not necessarily mean that its action is in the past; and likewise for a verb in the present form. Consider the following English sentence:

1. If I finished my thesis next month, I would go to France to see my brother.

Though it is in the past tense form (ie. in a situation-external time), the verb "finished" in the above example indicates future time (ie. a situation-internal time). If translated into Arabic, the verb of the if-clause will be in the past, just like its English equivalent:

- 1a. إن أنا أتممت أطروحتي في الشهر القادم فسوف أذهب إلى فرنسا لزيارة أخي هناك
 'in 'anaa 'atmantu 'uTruuHatii fi-sh-shahri-l-qaadimi fa-sawfa
 'adhabu 'ilaa faransaa li-ziyaarati 'akhii hunaak.

The Arabic verb أتممت which is in the ماضي (past), expresses a future action, in the same as its English equivalent "finished" does.

Similarly, in both Arabic and English, the present tense can indicate future time, and the so-called historic present is used to refer to past actions, actions that have to do with history. Therefore, in the present author's view, tense should be approached more "internally" than "externally" if Arabic interference is to be reduced, and if the English tense is to be thoroughly grasped by the Arab learner.

To give a brief summary, the problems dealt with in this chapter have to do with the micro level of language, mainly with the sentence. They are problems related to the differences in morphology between Arabic and English --notably derivation, compounding and inflection-- as well as differences of syntax, notably capitalisation, definiteness/indefiniteness, word order, and tense.

These sentential and intrasentential problems can be overcome if the English language teacher is (made) aware of their causes and if the syllabus designer takes them into consideration when designing the English language syllabus. However, the most serious problems of all are those which have to do with the macro level of language, the intersentential or discourse level. This will be the concern of the next chapter.

CHAPTER SEVEN

DIFFERENCES AT THE MACRO LINGUISTIC LEVEL

7.0 *Preliminaries*

This chapter deals with the problems Arab learners face in mastering English at the intersentential level: the text level. As their English training goes on, Arab learners do get over most of the intrasentential problems and eventually manage to construct grammatical sentences. But once they step beyond the sentence, their task gets more difficult.

Among the causes of such a problem is that English language teaching has limited itself almost totally --at least before the university level-- to the level of the sentence, ie. to the level of grammar, vocabulary, and sentence structure. Written composition as a proper subject is taught only at university level. However, in the last few years in Tunisia, it started to be only "touched" upon during the baccalaureate year (the fourth year of English language learning and final --7th-- year of secondary school).

Consequently, the students' written compositions started to improve. Yet, the results, though encouraging, are not as satisfactory

as they should be. That is because English language teachers concentrate on one side of the problem (that pertaining to the English language itself or to the learner) and seem to overlook --or altogether neglect-- the other side (interference from the mother tongue).

When teaching composition in a foreign language, the foreign language teacher should remember that the foreign language learner has already at least one composing system at his disposal (that of his/her mother tongue) and that it will interfere with the new system. This chapter attempts to investigate the major areas of such interference by contrasting some features of the composing systems of both English and Arabic, and illustrating --where possible-- with real examples of composition exams written by 1st and 2nd year Tunisian English language undergraduate students at the FACULTE DES LETTRES OF MANNOUBA, UNIVERSITE DES LETTRES, ARTS ET SCIENCES HUMAINES, TUNIS I, TUNISIA.

7.1 Rhetorical Difference in Languages

Rhetoric varies throughout languages which means that the way each language approaches text varies as a result. Kaplan (1987) writes that,

There are ... important differences between languages in the way in which discourse topic is identified in a text and in the way in which

discourse topic is developed in terms of exemplification, definition, and so on, (Kaplan, 1987: 10).

If rhetoric varies from one language to another, then the conventions of writing (or the writing system) vary accordingly. If we take those of Arabic and English, the difference is even greater in view of the fact that both languages come from different language families (Cf. 7.1 and 7.2 above). They approach text development differently and employ different devices that contribute to textual well-formedness, particularly the relationship that must obtain among text components so that a text functions as a meaningful unit. Consequently, textual organisation differs across the two languages.

It has been recognized for some time now, after research has been conducted by teachers of English as a foreign language such as Kaplan (1966, 1967, 1977, 1987), Yorkey (1977), Tadros (1979), Thompson-Panos and Thomas-Ruzic (1980, 1983), Johnstone (1981, 1983a, 1983b, 1984, 1987a, 1987b), Williams (1982, 1983, 1984a, 1984b, 1989), Al-Jubouri (1984, 1987), Ostler (1987), Labidi (1988), and others, that the differences between Arabic and English rhetoric affect Arab learners' writing of English. More comprehensive and thorough contrastive studies of the two kinds of rhetoric, both theoretically and practically, is yet needed.

Before going into the rhetorical differences between Arabic and English, one important point needs to be discussed here, namely the

link between rhetoric and culture. Any language in all its forms is the product of the culture of the community that speaks it. It both shapes and is shaped by the experiences of that community. The rhetorical patterns of a language are unique phenomena coded by the culture of that language, (Kaplan, 1969). There are, as Wierzbicka (1986) attempts to demonstrate, direct links between language and other aspects of that language culture. She admits, at the same time, that such links, though "*intuitively obvious*", are "*notoriously hard to prove*". She says that,

The existence of such links —intuitively obvious and yet notoriously hard to prove— is often rejected in the name of scientific rigor ("if they can't be proved it is better either to assume that they don't exist or at least not to talk about them"), (Wierzbicka, 1986: 349).

Nonetheless, the link is there and Wierzbicka managed to demonstrate some aspects of it through evidence from Australian English.

Contrastive rhetoric research, particularly the earlier one, though it emerged from the assumption that languages employ different rhetorical features, was ethnocentric in its approach. For that reason, it came under heavy criticism. Contrastive Rhetoric reflects such ethnocentrism in a number of aspects:

- (a) It holds a patronizing view of languages other than English. It sees and judges other languages through the English language, which in contradiction with the assumption that languages are rhetorically different. While the English language reasons in a "straight, linear fashion", other languages reason in a way somewhat "crooked": *parallel* (Semitic languages), *spiral* (Oriental languages), *quasi-linear* (Romance languages), and *imperfectly parallel* (Russian languages), (Kaplan, 1966).
- (b) It assumes that the speakers of a language are "at its mercy", ie. they are unable to conform to the rhetorical norms of a foreign language. This is a fatalistic view which assumes that one is either blessed with birth within the right language or cursed with birth within a language of the crooked ones, the languages of a lesser rationale and logic.
- (c) Although comparative and contrastive studies presume an academic, objective analysis of languages, most of them have so far concentrated on how other languages hinder their native speakers and interfere with their efforts to learn English rhetorical structure. Very little research, if any, has examined how English interferes --positively or negatively-- with its native speakers' writing performance in a foreign language. For various reasons, it is usually the compositions of the learners of English as a foreign/second language which are examined. Thus, the data used by Contrastive Rhetoric is mostly "immature" texts of non-native English learners, which they contrast with published English

material or some ideal text in the researcher's mind. No research has been carried out to examine and compare the composing problems of the learners of English as a foreign/second language with those of the native English speakers (of equivalent schooling experience) when writing in a foreign/second language, such as French or Arabic, for instance⁴¹ .

It was such flawed, unfair and ethnocentric approach adopted by Contrastive Rhetoric which was at the centre of the heaviest criticism. Consider the following quotations from papers and research works by well-known contrastivists:

(1) Williams (1982), commenting on "a word-for-word translation of an article from an Arabic newspaper and side-by-side with it a paraphrase of the same article as might be treated by an English newspaper", says that,

The Arabic version begins with two topic sentences but thereafter it makes its points very largely by a series of loosely connected anecdotal facts, many of which reiterate earlier points, an approach which obviously demands a large amount of lexical repetition and lends itself to the use of parallelism (...). The English approach is much more linear with a progression Situation Evidence Exemplification. To the English ear, the Arabic

version will sound ill-organized, illogical and even incoherent, (Williams, 1982: 9).

* The bold/underlining is not in the original.

For the Arabic text to be "organized, logical, and coherent", Williams implies that it should follow the English "linear" text fashion. He goes on to conclude, after the "analysis" of two English newspaper articles from the Times and two Arabic ones from Al-Ahraam newspaper, that his findings may

go a long way to explain why Arabic-speaking students have difficulty grasping inter-sentential relationships in English and why they encounter considerable difficulty writing English with what an Englishman might be pleased to describe as a mature style, (Ibid: 47).

* The bold/underlining is not in the original.

How can the analysis of just two Arabic newspaper articles from just one single newspaper (and probably just one single journalist) "go a long way to explain" the Arab learners' English composing problems? Do all Arabs, be they journalists, writers, novelists, or students write in the same way? Do not they have their own idiosyncrasies in "doing things" with language? Williams might have the answer.

(2) Thompson-Panós and Thomas-Ruzic (1983) concluded, apparently much from the findings of other researchers (eg. Kaplan, 1966 and Yorkey, 1977) than from their own, that

While paragraph development in Arabic and other Semitic languages can be seen as a series of parallel constructions, with parts of sentences connected by coordinating conjunctions, maturity of style in English is measured by the degree of subordination rather than coordination (Kaplan 1966), (Thompson-Panós and Thomas- Ruzic, 1983: 620).

* The bold/underlining is not in the original.

While the present study supports this statement to a some extent, the use of the word "maturity" is seen to be ethnocentric, to say the least. What is implied in the article is: for the Arabic style to reach maturity, it needs to follow the English pattern. But if linguists conceded that rhetoric is not universal, ie. each language has its own rhetorical forms, how can we judge the suitability of the rhetoric of a particular language on the basis of that of another? If subordination suits English alright, it does not necessarily mean that it should suit Arabic or any other language.

(3) Johnstone (1983), talking about argumentation, distinguishes two

types: one "democratic" and backed by "proof" (her's and the West's) and the other "autocratic" and laid by "presentation" (that of Nazi Germany, the People's Republic of China, and the Arabs). What is even more "ethnocentrically" strange is her grouping of all the above societies under one single banner, that of "*hierarchical societies, where truths are not matters for individual decision*" (Johnstone, 1983: 55).

In her effort to explain how Arabic argumentation is "inferior" to that of the West, she states that

Arabic argumentation is structured by the notion that it is the presentation of an idea --the linguistic forms and the very words that are used to describe it-- that is persuasive, not the logical structure of proof which Westerners see behind the words, (Ibid: 55).

* *The bold/underlining is not in the original.*

Implied in Johnstone's statement are the following points:

- (a) *Arabic argumentative claims, unlike those of Western languages, remain unsubstantiated by proof. Substantiation is rather made for by repetition of the same claim times and again.*
- (b) *The persuasive power of the Arabs lays in language rather than*

in claims, ie. in the form rather than in the content.

(c) *The Arab differs from the Westerner in the way he/she argues.*

While the former contents oneself with words, ie. the surface representation of the argument, the latter --more logical-- seeks the hidden meanings, ie. what is behind the words.

In fact, earlier to her statement quoted above, Johnstone seems to assert conclusively that,

In contrast to Western modes of argument, which are based on a syllogistic model of proof and made linguistically cohesive via subordination and hypotaxis, Arabic argumentation is essentially paratactic, abductive and analogical, (Ibid: 47)

* The bold/underlining is not in the original.

If this statement is translated into a comparative table of Arabic and "Western" argumentation, the following implications will be reached:

ARABIC ARGUMENTATION	"WESTERN" ⁴² ARGUMENTATION
* based on mere presentation of unsubstantiated claims.	* based on syllogistic model of proof.

* made linguistically loose via
coordination and parataxis.

* abductive and analogical.

* made linguistically cohesive
via subordination⁴³ and
hypotaxis

* convincing and logical.

In short, what is implied in all Johnstone's articles as well as those of the other contrastivists mentioned above is that Arabic is "inferior" while English (Johnstone includes all Western languages) is "superior".

One cannot help revolt at such biased and subjective statements which are reminiscent of bygone Orientalism when a fervent Orientalist like Cromer (1980) would make resentful statements such as the following:

Sir Alfred Lyall once said to me: "accuracy is abhorrent to the Oriental mind. Every Anglo-Indian should always remember that maxim". Want of accuracy, which easily degenerates into untruthfulness, is in fact the main characteristic of the Oriental mind.

The European is a close reasoner; his statements of fact are devoid of any ambiguity; he

is a natural logician, albeit he may not have studied logic; he is by nature sceptical and requires proof before he can accept the truth of any proposition; his trained intelligence works like a piece of mechanism. The mind of the Oriental, on the other hand, like his picturesque streets, is eminently wanting in symmetry. His reasoning is of the most slipshod description. Although the ancient Arabs acquired in a somewhat higher degree the science of dialectics, their descendants are singularly deficient in the logical faculty. They are often incapable of drawing the most obvious conclusions from any simple premises of which they may admit the truth. Endeavor to elicit a plain statement of facts from any ordinary Egyptian. His explanations will generally be lengthy and wanting in lucidity. He will probably contradict himself half-a-dozen times before he has finished his story. He will often break down under the mildest process of cross examination, (quoted in Said, 1980: 38-39).

* The bold/underlining is not in the original.

This statement's self-evident bias and prejudice, to say the least, is beyond any comment. But one would presume that chauvinistic contrastive linguists may have drawn their conclusions about Arabic

rhetorical patterns from chauvinistic and gratuitous statements like this one quoted above. Since their "ancestors" treat them as "close reasoners" and "natural logicians" whose "trained intelligence works like a piece of mechanism", they are taking it upon themselves as their mission to "straighten" the Arabic language and put things right for the Arab whose "mind is eminently wanting in symmetry" and who is "singularly deficient in the logical faculty". It is a patronizing attitude towards the "other" languages as well as the "other" peoples. It is, as Kachru (1976) aptly puts it, the "White Man's Linguistic Burden" to teach the world how to use their own languages properly as it had been his "burden" before to "civilize" them.

As Smith (1983) rightly argues, there should be "no room for linguistic chauvinism". Information and argument are structured differently in different cultures and languages. Ways of speaking and patterns of discourse are different within the same language and culture, let alone across various languages and cultures. Therefore, for a contrastive research to be academic and objective, it should investigate language differences as well as similarities away from chauvinism and ethnocentrism.

Under heavy criticism of his original study of contrastive rhetoric which appeared in 1966, Kaplan (1987) had to "revisit" his "Cultural Thought Patterns" and defend his stand against the critics who accused him of implying that the English rhetorical pattern is superior to those of other languages. In defense of his argument, he says that,

my suggestion that there is a direct and uninterrupted flow of information in English has been taken as also implying that directness and specificity are highly valued, and, as a consequence, each researcher studying a language other than English has described that language as direct and uninterrupted in its flow of information, (Kaplan, 1987: 10).

What Kaplan seems to emphasize here is that he does not mean that the English rhetorical "linearity" is valued or superior. But subsequent researchers understood it that way. He then concedes, and eventually says that,

I understand that to a certain extent my observations were constrained by virtue of the fact that my focus was on the English language, while my conclusions implicated other languages, (Ibid: 10).

It seems then that linguists, in general, and researchers in the field of language, in particular, misinterpreted the conclusions in Kaplan's "doodles article", as it has come to be called; this article whose "*wide dissemination has caused it to come home to haunt [him]*", (op cit). Then, Kaplan admits that, perhaps, it is his focus on the English language, while making his rhetorical observations,

which is at the origin of this misinterpretation. He also admits that he seems to have "made the case too strong". In the end, he apologetically declares,

Let me say, then, that I admit having made the case too strong. I regret having done so, though I in no way regret having made the case, (op cit).

After having "revisited" his original article of 1966 about the rhetorical patterns of various languages, Kaplan makes a more valid conclusion. He now concedes that,

In fact, it is now my opinion that all the various rhetorical modes identified in the "doodles article" are possible in any language --ie., in any language which has written text. The issue is that each language has certain clear preferences, so that while all forms are possible, all forms do not occur with equal frequency or in parallel distribution, (op cit).

Kaplan's "revisited" contention is that paragraph development in any written language can be linear, quasi-linear, parallel, imperfectly parallel, and spiral. It does not necessarily follow one particular pattern. Therefore, in his opinion now, linearity is no longer a characteristic unique to English, nor is parallelism a main feature of Arabic, as he claimed in his original article. But both or

any other of his suggested forms can exist in either language and, indeed, in any written language. However, each language, he argues, has its own preferences, ie. it may opt for one specific pattern more than the others.

Consequently, he now seems to have dismissed his old belief (1966) that logic and rhetoric are not universal, ie. each culture has its own logic and, as a matter of fact, its own rhetoric. He used to believe that,

Logic (in the popular rather than in the logician's sense), which is the basis of rhetoric, is evolved out of a culture; it is not universal. Rhetoric, then, is not universal either, but varies from culture to culture and even from time to time within a given culture at a given time, (Kaplan, 1966: 2).

These ideas are based on the assumptions of the dated Sapir-Whorf hypothesis which stipulates that:

- a. Language is arbitrary.
- b. Language shapes our view of the world.
- c. Each language is unique, ie. each language provides a unique view of world.

This hypothesis is said to be the first to have recognized the

existence of a correlation between culture and language. On this subject, Sapir (1966) made the following frequently-quoted statement:

[Language] powerfully conditions all our thinking about social problems and processes. Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the "real world" is to a large extent unconsciously built up on the language habits of the group. No two languages are ever sufficiently similar to be considered as representing the same social reality. The world in which different societies live are distinct worlds, not merely the same world with different labels attached, (Sapir, 1966 [1929]: 68-69)⁴⁴

This statement was later reiterated, refined, and developed by Whorf (1956)⁴⁵, a student of Sapir's, into the well-known Sapir-Whorf hypothesis. In such hypothesis language was seen as

functioning, not simply as a device for reporting experience, but also, and more significantly, as a way of defining experience for its speakers. As Whorf himself put it,

users of markedly different grammars are pointed by their grammars toward different types of observations and different evaluations of externally similar acts of observation, and hence are not equivalent as observers but must arrive at somewhat different views of the world, (Whorf, 1956 [December 1940]: 221).

Thus, he came to find that,

The background linguistic system (in other words the grammar) of each language is not merely a reproducing instrument of voicing ideas but rather is itself the shaper of ideas, the program and guide for the individual's mental activity, for his analysis of impressions, for his synthesis of his mental stock in trade. ... We dissect nature along lines laid down by our native languages, (Whorf, 1956 [April 1940]: 212-213).

It is on the basis of the theoretical framework of this hypothesis and on the analysis of written compositions of ESL students that Kaplan (1966) drew his earlier contentions on Contrastive Rhetoric.

Languages are indeed shaped by the respective cultures of the communities that use them; and they are consequently different, but not to the extent that different speech communities constitute distinct worlds, as is claimed first by Sapir and Whorf and later by Kaplan and those researchers who unsystematically followed his track. To Whorf himself, on whose ideas Kaplan seems to have drawn much for the formulation of his contentions about contrastive rhetoric, this difference between languages is necessary for the world to reach a balanced view of reality. Expressing his opposition to a world speaking one language, he says,

... I believe that those who envision a future world speaking only one tongue, whether English, German, Russian, or any other, hold a misguided ideal and would do the evolution of the human mind the greatest disservice. Western culture has made, through language, a provisional analysis of reality and, without correctives, holds absolutely to that analysis as final. The only correctives lie in all those other tongues which by aeons of independent evolution have arrived at different, but equally logical, provisional analyses, (Whorf, 1956 [April 1941]: 244).

The next section deals with the major differences of rhetorical organization in Arabic and English that have a bearing on the Arab

learners' English compositions.

7.2 *Rhetorical organization in Arabic and English*

One distinctive feature of the Arabic text is that it groups segments of larger sizes than English. Paragraphs in the Arabic text are usually fewer and larger than those in the English one (Al-Jubouri, 1987). In some Arabic texts, especially the old ones, a paragraph may run on for a few pages. This is perhaps due to the original absence of punctuation from Arabic (Cf the Qur'anic text, for example)⁴⁶.

However, it can be assumed that paragraphs, as being delimitations of sub-topics within a text, do exist in traditional Arabic writing, but as 'structural' paragraphs (not 'punctuational' ones). That is, Arabic paragraphs are delimited structurally by means of connectives, especially the "wa". Consider the following traditional Arabic text, photocopied from the well-known *مقدمة ابن خلدون* *muqaddimatu-bni khaldun*, and chosen at random: (pp. 35-41).

As can be noticed, the first line of the text is indented. There are also a few periods within the text, which is most probably the work of the editor. However, it is evident that the text, which runs on for almost seven full pages, constitutes one single whole, with no paragraphs and no punctuation (excepting those few periods which must be edited in to the original, perhaps to help disambiguate some

لُغَةِ الْقَوْمِ فَأَعْلَمَ ذَلِكَ وَاللَّهُ الْمَوْفِقُ لِلصَّوَابِ بِمَنِّهِ وَفَضْلِهِ

الكتاب الاول

في طبيعة العمران في الخليفة وما يعرض فيها من البدو والحضر والتغلب والكسب

والمعاش والصنائع والعلوم ونحوها وما لذلك من العلل والاسباب

اعلم انه لما كانت حقيفة التاريخ انه خبر عن الاجتماع الانساني الذي هو
عمران العالم وما يعرض لطبيعة ذلك العمران من الأحوال مثل التوحش والتأني
والمصيبات واصناف التغلبات للبشر بعضهم على بعض وما ينشأ عن ذلك من الملك
والقول ومراتبها وما يتحمله البشر باعمالهم ومساعيمهم من الكسب والمعاش والعلوم
والصنائع وسائر ما يحدث من ذلك العمران بطبيعته من الأحوال ولما كان الكذب
مُتَطَرِّقًا لِلخَبَرِ بِطَبِيعَتِهِ وَلَهُ اسبابٌ مُقتضية . فمنها التسمعات للآراء والمناهب فان
النفس اذا كانت على حال الاعتدال في قبول الخبر اعطته حقه من التخصيص والنظر
حتى تبين صدقه من كذبه واذا خامرها تشيع رأي او نخلة قبلت ما يوافقها من
الاخبار لأول وهلة وكان ذلك الميل والتشيع غطاء على عين بصيرتها عن الانتقاد
والتخصيص فتقع في قبول الكذب وتقبله ومن الاسباب المقتضية للكذب في الاخبار
ايضا الثقة بالناقلين وتخصيص ذلك يرجع الى التعديل والتجريب . ومنها الذهول عن
المقاصد فكثير من الناقلين لا يعرف القصد بما عاين او سمع وينقل الخبر على ما في
ظنه ويخمينه فيقع في الكذب . ومنها تورم الصدق وهو كثير وانما يجيء في الأكثر
من جهة الثقة بالناقلين ومنها الجهل بتطبيق الأحوال على الوقائع لأجل ما بداخلها من
الغيب والتضع فينقلها الخبر كما رآها وهي بالتضع على غير الحق في نفسه . ومنها
تقرب الناس في الأكثر لأصحاب التجارة والمراتب بالثناء والمدح وتخصيص الأحوال
واشاعة الذكر بذلك فتستفيض الاخبار بها على غير حقيفة فالنفس مولعة بحب
الثناء والناس متطلعون الى الدنيا واسبابها من جاء أو ثروة وليسوا في الأكثر براغبين
في الفضائل ولا متفاسين في أهلها ومن الاسباب المقتضية له ايضا وهي سابقة على
جميع ما تقدم الجهل بطبائع الأحوال في العمران فان كل حادث من الحوادث

كَانَ أَوْفِعًا لَا بُدَّ لَهُ مِنْ طَبِيعَةٍ تَخْصُهُ فِي ذَاتِهِ وَفِيهَا يَعْرِضُ لَهُ مِنْ أَحْوَالِهِ فَإِذَا
 انَّ السَّمْعُ عَارِفًا بِطَبَائِعِ الْحَوَادِثِ وَالْأَحْوَالِ فِي الْوُجُودِ وَمُقْتَضِبَاتِهَا أَعَانَهُ ذَلِكَ فِي
 تَخْيِصِ الْخَبَرِ عَلَى تَمْيِيزِ الصِّدْقِ مِنَ الكَذِبِ وَهَذَا أَيْبَلُ فِي التَّخْيِصِ مِنْ كُلِّ وَجْهِ
 يَعْرِضُ وَكَثِيرًا مَا يَعْرِضُ لِلسَّامِعِينَ قَبُولُ الْأَخْبَارِ الْمُسْتَحِيلَةِ وَبِنَقْلِهَا وَتَوَثُّرُ عَنْهُمْ كَمَا
 نَقَلَهُ الْمَسْعُودِيُّ عَنِ الْأِسْكَدَرِيِّ لَمَّا صَدَّنَهُ دَوَابُّ الْبَحْرِ عَنْ بِنَاءِ الْأِسْكَدَرِيَّةِ وَكَيْفَ
 اخْتَدَّ صُنْدُوقَ الرُّجَاجِ وَغَاصَ فِيهِ إِلَى قَعْرِ الْبَحْرِ حَتَّى صَوَّرَ تِلْكَ الدَّوَابَّ الشَّيْطَانِيَّةَ الَّتِي
 رَأَاهَا وَعَمِلَ تَمَائِيلًا مِنْ أَجْسَادِ مَعْدِنِيَّةٍ وَنَعَسَهَا حِذَاءَ الْبِنْيَانِ فَفَرَّتْ تِلْكَ الدَّوَابُّ حِينَ
 خَرَجَتْ وَعَابَتْهَا وَتَمَّ بِنَاؤُهَا فِي حِكَايَةِ طَوِيلَةٍ مِنْ أَحَادِيثِ خُرَافَةِ مُسْتَحِيلَةٍ مِنْ قِبَلِ
 اخْتِزَادِ النَّابِوتِ الرُّجَاجِيِّ وَمُصَادَمَةِ الْبَحْرِ وَأَمْوَاجِهِ بِجُرْمِهِ وَمِنْ قِبَلِ أَنَّ الْمُلُوكَ لَا تَحْمِلُ
 أَثْمَهَا عَلَى مِثْلِ هَذَا الْفُرُورِ وَمَنْ اعْتَمَدَهُ مِنْهُمْ فَقَدْ عَرَضَ نَفْسَهُ لِلْهَلَاكَةِ وَأَنْتَقَاضِ
 الْقُدْرَةِ وَاجْتِمَاعِ النَّاسِ إِلَى غَيْرِهِ وَفِي ذَلِكَ إِتْلَافُهُ وَلَا يَنْتَظِرُونَ بِهِ رُجُوعَهُ مِنْ غُرُورِهِ
 ذَلِكَ طَرَفَةٌ عَيْنٌ وَمِنْ قِبَلِ أَنَّ الْجِنَّ لَا يُعْرِفُ لَهَا صُورًا وَلَا تَمَائِيلٌ تَخْتَصُّ بِهَا إِنَّمَا هِيَ
 قَادِرَةٌ عَلَى التَّشْكِيلِ وَمَا يُذَكِّرُ مِنْ كَثَرَةِ الرُّؤُوسِ لَهَا فَإِنَّمَا الْمُرَادُ بِهِ الْبَشَاعَةُ
 وَالتَّهْوِيلُ لِأَنَّهُ حَقِيقَةٌ . وَهَذِهِ كُلُّهَا قَادِحَةٌ فِي تِلْكَ الْحِكَايَةِ وَالْقَادِحُ الْحُجْلُ لَمَّا مِنْ
 طَرِيقِ الْوُجُودِ أُبَيِّنُ مِنْ هَذَا كُلِّهِ وَهُوَ أَنَّ الْمُنْتَمِسَ فِي الْمَاءِ وَلَوْ كَانَ فِي الصُّنْدُوقِ
 يَضِيقُ عَلَيْهِ الْمَوَاءُ لِلتَّنَفُّسِ الطَّبِيعِيِّ وَتَخْفُضُ رُوحَهُ بِسُرْعَةٍ لِقَلْبِهِ فَيَفْقَدُ صَاحِبُهُ الْمَوَاءَ
 الْبَارِدَ الْمَعْدِلَ لِمِزَاجِ الرِّقَّةِ وَالرُّوحِ الْقَلْبِيِّ وَيَهْلِكُ مَكَانَهُ وَهَذَا هُوَ السَّبَبُ فِي هَلَاكِ
 أَهْلِ الْحَمَامَاتِ إِذَا أُطْبِقَتْ عَلَيْهِمْ عَنِ الْمَوَاءِ الْبَارِدِ وَالْمُنْدَلِينَ فِي الْآبَارِ وَالْمَطَامِيرِ
 الْعَمِيقَةِ الْمَهْوِي إِذَا سَخَنَ هَوَاؤُهَا بِالْمَعْوَنَةِ وَلَمْ تُدَاخِلْهَا الرِّيحُ فَتُخْلِجُهَا فَإِنَّ الْمُنْدَلِي
 فِيهَا يَهْلِكُ لِحَيْثِهِ وَبِهَذَا السَّبَبِ يَكُونُ مَوْتُ الْحَمِيمِ إِذَا فَارَقَ الْبَحْرَ فَإِنَّ الْمَوَاءَ لَا يَكْفِيهِ
 فِي تَعْدِيلِ رَيْتِهِ إِذْ هُوَ حَارٌّ بِإِفْرَاطٍ وَالْمَاءُ الَّذِي يُعَدِّلُهُ بَارِدٌ وَالْمَوَاءُ الَّذِي خَرَجَ إِلَيْهِ
 حَارٌّ فَيَسْتَوِي الْحَارُّ عَلَى رُوحِهِ الْحَيَوَانِيِّ وَيَهْلِكُ دَفْعَةً وَمِنْهُ هَلَاكُ الْمَصْرُوفِينَ وَأَمْثَالُ
 ذَلِكَ وَمِنْ الْأَخْبَارِ الْمُسْتَحِيلَةِ مَا نَقَلَهُ الْمَسْعُودِيُّ أَيْضًا فِي نِمَشَالِ الرِّزْزُورِ الَّذِي بِرُومَةِ
 مَجْتَمِعِ إِلَيْهِ الرِّزَازِيرُ فِي يَوْمٍ مَعْلُومٍ مِنَ السَّنَةِ حَامِلَةً لِلزَّبْتُونِ وَمِنْهُ يُعْذُونَ زَبْتَهُمْ
 وَانظُرْ مَا أَبَدَ ذَلِكَ عَنِ الْعَجْرِيِّ الطَّبِيعِيِّ فِي اخْتِزَادِ الزَّبْتِ وَمِنْهَا مَا نَقَلَهُ الْبَسْكَوِيُّ

فِي بِنَاءِ الْمَدِينَةِ الْمَسْمُومَةِ ذَاتِ الْأَبْوَابِ تَحِيطُ بِأَكْثَرِ مِنْ ثَلَاثِينَ مَرَّحَلَةً وَتَشْتَمِلُ عَلَى
 عَشْرَةِ آلَافِ بَابٍ وَالْمَدِينُ إِنَّمَا أُتُخِذَتْ لِلتَّحْمَنِ وَالْإِعْتِصَامِ كَمَا بَأَنِي وَهَذِهِ خَرَجَتْ
 عَنْ أَنْ يُحَاطَ بِهَا فَلَا يَكُونُ فِيهَا حُصْنٌ وَلَا مُنْعَمٌ وَكَأَنَّ قَلْعَةَ الْمَسْعُودِيِّ أَيْضًا فِي حَدِيثِ
 مَدِينَةِ النَّحَاسِ وَأَنَّهَا مَدِينَةٌ كُلُّ بِنَائِهَا نَحَاسٌ بِصَحْرَاءِ مَجْلَمَاسَةَ ظَفَرِهَا مُوسَى بْنُ نُصَيْرٍ
 فِي غَزْوَتِهِ إِلَى الْمَغْرِبِ وَأَنَّهَا مَغْلَقَةُ الْأَبْوَابِ وَأَنَّ الصَّاعِدِ إِلَيْهَا مِنْ أَسْوَارِهَا إِذَا أُشْرَفَ
 عَلَى الْحَائِطِ صَنَقَ وَرَمَى بِنَفْسِهِ فَلَا يَرْجِعُ آخِرَ الدَّهْرِ فِي حَدِيثِ مُسْتَعِيلٍ عَادَةً مِنْ
 خُرَافَاتِ الْقُصَاصِ وَصَحْرَاءِ مَجْلَمَاسَةَ قَدْ تَقَفَّهَا الرُّكَّابُ وَالْأَدِلَالَةُ وَلَمْ يَقِفُوا لِهَذِهِ الْمَدِينَةِ
 عَلَى خَيْرٍ ثُمَّ إِنَّ هَذِهِ الْأَحْوَالَ الَّتِي ذَكَرُوا عَنْهَا كُلَّهَا مُسْتَعِيلٌ عَادَةً مِنْ أَمْرِ الْأُمُورِ
 الطَّبِيعِيَّةِ فِي بِنَاءِ الْمَدِينِ وَاخْتِطَاطِهَا وَأَنَّ الْمَعَادِنَ غَايَةَ الْمَوْجُودِ مِنْهَا أَنْ يُصْرَفَ فِي
 الْآيَةِ وَالْحَرْثِيَّ " وَأَمَّا تَشْيِيدُ مَدِينَةٍ مِنْهَا فَكَمَا تَرَاهُ مِنَ الْإِسْتِحَالَةِ وَالْبَعْدِ وَأَمْثَالِ
 ذَلِكَ كَثِيرَةٌ وَتَخْيِصُهُ إِنَّمَا هُوَ بِمَعْرِفَةِ طَبَائِعِ الْعُمَرَانِ وَهُوَ أَحْسَنُ الرَّجُوعِ وَأَوْثَقُهَا
 فِي تَخْيِصِ الْأَخْبَارِ وَتَمْيِيزِ صِدْقِهَا مِنْ كَذِبِهَا وَهُوَ سَابِقٌ عَلَى التَّخْيِصِ بِتَعْدِيلِ الرَّوَاةِ
 وَلَا يَرْجِعُ إِلَى تَعْدِيلِ الرَّوَاةِ حَتَّى يُعْلَمَ أَنَّ ذَلِكَ الْخَبَرَ فِي نَفْسِهِ مُمَكِّنٌ أَوْ مُمْتَنِعٌ وَأَمَّا
 إِذَا كَانَ مُسْتَعِيلًا فَلَا فَائِدَةَ لِلنَّظَرِ فِي التَّعْدِيلِ وَالتَّجْرِيعِ وَلَقَدْ عَدَّ أَهْلُ النَّظَرِ مِنَ
 الْمَطَاعِينَ فِي الْخَبَرِ اسْتِحَالَةَ مَدْلُولِ اللَّفْظِ وَتَأْوِيلَهُ بِمَا لَا يَقْبَلُهُ الْقَلْبُ وَإِنَّمَا
 كَانَ التَّعْدِيلُ وَالتَّجْرِيعُ هُوَ الْمُعْتَبَرُ فِي صِحَّةِ الْأَخْبَارِ الشَّرْعِيَّةِ لِأَنَّ مُعْظَمَهَا تَسْكَالِيفُ
 إِنشَائِيَّةٌ أَوْجَبَ الشَّرِيعُ الْعَمَلَ بِهَا حَتَّى حَصَلَ الظَّنُّ بِصِدْقِهَا وَسَبِيلُ صِحَّةِ الظَّنِّ الثِّقَةُ
 بِالرَّوَاةِ بِالْعَدَالَةِ وَالضَّبْطِ . وَأَمَّا الْأَخْبَارُ عَنِ الْوَأَقِعَاتِ فَلَا بُدَّ فِي صِدْقِهَا وَصِحَّتِهَا مِنْ
 أَعْتِبَارِ الْمُطَابَقَةِ فَلِذَلِكَ وَجَبَ أَنْ يُنظَرَ فِي إِمْكَانِ وَقُوعِهِ وَصَارَ فِيهَا ذَلِكَ أَمْرٌ مِنْ
 التَّعْدِيلِ وَمُقَدَّمًا عَلَيْهِ إِذَا فَائِدَةُ الْإِنشَاءِ مُقْتَبَسَةٌ مِنْهُ فَقَطْ وَفَائِدَةُ الْخَبَرِ مِنْهُ وَمِنْ الْخَارِجِ
 بِالْمُطَابَقَةِ وَإِذَا كَانَ ذَلِكَ فَالْقَانُونُ فِي تَمْيِيزِ الْحَقِّ مِنَ الْبَاطِلِ فِي الْأَخْبَارِ بِالْإِمْكَانِ
 وَالْإِسْتِحَالَةِ أَنْ تُنظَرَ فِي الْإِجْتِمَاعِ الْبَشَرِيِّ الَّذِي هُوَ الْعُمَرَانُ وَتَمْيِيزَ مَا يَلْقَاهُ مِنَ
 الْأَحْوَالِ لِتَأْتِيهِ وَبِمُقْتَضَى طَبْعِهِ وَمَا يَكُونُ عَارِضًا لَا يُعْتَدُّ بِهِ وَمَا لَا يُمَكِّنُ أَنْ يُعْرَضَ
 لَهُ وَإِذَا فَعَلْنَا ذَلِكَ كَانَ ذَلِكَ لَنَا قَانُونًا فِي تَمْيِيزِ الْحَقِّ مِنَ الْبَاطِلِ فِي الْأَخْبَارِ وَالصِّدْقِ

مِنَ الْكُذِبِ بِوَجْهِ بُرْهَانِي لَا مَدْخَلَ لِلشَّكِّ فِيهِ وَحِينَئِذٍ فَإِذَا سَمِعْنَا عَنْ شَيْءٍ مِنْ
 الْأَحْوَالِ الرَّاقِعَةِ فِي الْعُمَرَانِ عَلِمْنَا مَا نَحْكُمُ بِقَبُولِهِ مِمَّا نَحْكُمُ بِتَزْيِينِهِ وَكَانَ ذَلِكَ
 لَنَا مِثَارًا مِثَارًا يَجْرِي بِهِ الْمُؤَرِّخُونَ طَرِيقَ الصَّدَقِ وَالصَّوَابِ فِيمَا يَنْقُلُونَهُ وَهَذَا هُوَ
 غَرَضُ هَذَا الْكِتَابِ الْأَوَّلِ مِنْ تَأْلِفِنَا وَكَانَ هَذَا عِلْمٌ مُسْتَقِيلٌ بِنَفْسِهِ فَإِنَّهُ ذُو مَوْضُوعٍ
 وَهُوَ الْعُمَرَانُ الْبَشَرِيُّ وَالْإِجْتِمَاعُ الْإِنْسَانِيُّ وَذُو مَسَائِلٍ وَهِيَ بَيَانُ مَا يَلْحَقُهُ مِنَ الْعَوَارِضِ
 وَالْأَحْوَالِ لِذَاتِهِ وَاحِدَةً بَعْدَ أُخْرَى وَهَذَا شَأْنٌ كُلُّ عِلْمٍ مِنَ الْعُلُومِ وَضَعِيًّا كَانَ أَوْ
 عَقْلِيًّا. وَأَعْلَمُ أَنَّ الْكَلَامَ فِي هَذَا الْغَرَضِ مُسْتَعِدُّ الصَّنْعَةِ غَرِيبُ النَّزْعَةِ عَزِيزُ الْقَائِدَةِ
 اعْتَدَ عَلَيْهِ الْجَبْتُ وَأَدَّى إِلَيْهِ الْغَوْصُ وَوَلَسَ مِنْ عِلْمِ الْخَطَابَةِ إِنَّمَا هُوَ الْأَمْوَالُ الْمُقْنَعَةُ
 النَّافِعَةُ فِي اسْتِئْثَالِ الْجُمْهُورِ إِلَى رَأْيِ أَوْ صَدْمِ عَنَّةٍ وَلَا هُوَ أَيْضًا مِنْ عِلْمِ السِّيَاسَةِ
 الْمَدِينَةِ إِذِ السِّيَاسَةُ الْمَدِينَةُ هِيَ تَدْبِيرُ الْمَنْزِلِ أَوْ الْمَدِينَةِ بِمَا يَجِبُ بِمُقْتَضَى الْأَخْلَاقِ
 وَالْحِكْمَةِ لِجَمَلِ الْجُمْهُورِ عَلَى مِثَاجٍ يَكُونُ فِيهِ حِفْظُ النَّوْعِ وَبِقَاوَةِ فَقَدْ خَالَفَتْ
 مَوْضُوعُهُ مَوْضُوعَ هَذَيْنِ الْفَنَيْنِ الَّذِينَ رُبَّمَا يُشْبِهَانِهِ وَكَانَهُ عِلْمٌ مُسْتَنْبَطُ النَّشْأَةِ وَتَجْرِي
 لَمْ أَقِفْ عَلَى الْكَلَامِ فِي مِثَاجٍ لِأَحَدٍ مِنَ الْخَلِيقَةِ مَا أَدْرِي الْعَقْلِيَّةِمُ عَنْ ذَلِكَ وَوَلَسَ
 الظَّنُّ بِهِمْ أَوْ لَعَلَّهُمْ كَتَبُوا فِي هَذَا الْغَرَضِ وَأَسْتَوْفَوْهُ وَلَمْ يَصِلْ إِلَيْنَا فَالْعُلُومُ كَثِيرَةٌ
 وَالْحِكْمَاءُ فِي أُمَّةِ النَّوْعِ الْإِنْسَانِيِّ مُتَعَدِّدُونَ وَمَا لَمْ يَصِلْ إِلَيْنَا مِنَ الْعُلُومِ أَكْثَرُ
 مِمَّا وَصَلَ فَأَيْنَ عُلُومِ الْفَرَسِ الَّتِي أَمَرَ عُمَرُ رَضِيَ اللَّهُ عَنْهُ بِحَمُومِهَا عِنْدَ الْقَنْعِ وَأَيْنَ عُلُومِ
 الْكِلْدَانِيِّينَ وَالسَّرْيَانِيِّينَ وَأَهْلِ بَابِلَ وَمَا ظَهَرَ عَلَيْهِمْ مِنْ آثَارِهَا وَتَنَائِجِهَا وَأَيْنَ عُلُومِ
 الْقُبَطِ وَمَنْ قَبْلَهُمْ وَإِنَّمَا وَصَلَ إِلَيْنَا عُلُومُ أُمَّةٍ وَاحِدَةٍ وَمِنْ يُونَانَ خَاصَّةً لِكُلِّبِ الْمَأْمُونِ
 بِإِخْرَاجِهَا مِنْ لُغْتِهِمْ وَأَقْنِدَارِهِ عَلَى ذَلِكَ بِكَثْرَةِ الْمُتَرْجِمِينَ وَبِذَلِكَ الْأَمْوَالِ فِيهَا وَلَمْ
 نَعِفْ عَلَى شَيْءٍ مِنْ عُلُومِ غَيْرِهِمْ وَإِذَا كَانَتْ كُلُّ حَقِيقَةٍ مُتَعَلِّقَةً طَبِيعِيَّةً بِصَلْحٍ أَنْ يُعْتَبَرَ
 هَمَّا يَعْزُضُ لَهَا مِنَ الْعَوَارِضِ لِذَاتِهَا وَجَبَّ أَنْ يَكُونَ بِاعْتِبَارِ كُلِّ مَفْهُومٍ وَحَقِيقَةٍ عِلْمٌ
 مِنَ الْعُلُومِ بِمُخَصَّصَةٍ لَكِنَّ الْحِكْمَاءَ لَعَلَّهُمْ إِنَّمَا لَاحَظُوا فِي ذَلِكَ الْعِنَابَةَ بِالْعُمَرَانِ وَهَذَا
 إِنَّمَا تَمَرُّهُ فِي الْأَخْبَارِ فَقَطْ كَمَا رَأَيْتَ وَإِنْ كَانَتْ مَسَائِلُهُ فِي ذَاتِهَا وَفِي اخْتِصَامِهَا
 شَرِيفَةً لَكِنَّ تَمَرُّهُ تَصْبِيحُ الْأَخْبَارِ وَهِيَ ضَعِيفَةٌ فَلِهَذَا هَجَرُوهُ وَأَفْهَمُ مَا أُوْنِيْتُمْ
 مِنَ الْعِلْمِ إِلَّا قَلِيلًا. وَهَذَا الْفَنُّ الَّذِي لَاحَ لَنَا النَّظَرُ فِيهِ نَجِدُ مِنْهُ مَسَائِلَ تَجْرِي بِالْغَرَضِ

لِأَهْلِ الْعُلُومِ فِي بَرَاهِينِ عُلُومِهِمْ وَهِيَ مِنْ جِنْسِ مَسَائِلِهِ بِالْمَوْضُوعِ وَالطَّلَبِ مِثْلَ مَا
 يَذْكُرُهُ الْحُكْمَاءُ وَالْعُلَمَاءُ فِي إِثْبَاتِ النُّبُوَّةِ مِنْ أَنَّ الْبَشَرَ مُتَعَاوِنُونَ فِي وُجُودِهِمْ
 فَيَسْتَأْجِرُونَ فِيهِ إِلَى الْحَاكِمِ وَالْوَازِعِ وَمِثْلَ مَا يَذْكُرُ فِي أُصُولِ الْفِقْهِ فِي بَابِ إِثْبَاتِ
 اللُّغَاتِ أَنَّ النَّاسَ مُسْتَأْجِرُونَ إِلَى الْعِبَارَةِ عَنِ الْمَقَاصِدِ بِطَبِيعَةِ التَّعَاوُنِ وَالِاجْتِمَاعِ وَنَبِيَانِ
 الْعِبَارَاتِ أَخْتِ وَمِثْلَ مَا يَذْكُرُهُ الْفُقَهَاءُ فِي تَعْلِيلِ الْأَحْكَامِ الشَّرْعِيَّةِ بِالْمَقَاصِدِ
 فِي أَنَّ الزَّنَا مُخْلَطٌ لِلْأَنْسَابِ مُنْهَدٌ لِلنُّوعِ وَأَنَّ الْقَتْلَ أَيْضًا مُنْهَدٌ لِلنُّوعِ وَأَنَّ الظُّلْمَ
 مُؤَذِنٌ بِمِغْرَابِ الْعُمُرَانِ الْمُنْضِي إِمْسَادَ النَّوعِ وَغَيْرَ ذَلِكَ مِنْ سَائِرِ الْمَقَاصِدِ الشَّرْعِيَّةِ
 فِي الْأَحْكَامِ فَإِنَّهَا كُلُّهَا مَبْنِيَّةٌ عَلَى الْحِفَاظَةِ عَلَى الْعُمُرَانِ فَكَمَا لَهَا النَّظَرُ فِيمَا يَغْرَضُ
 لَهُ وَهُوَ ظَاهِرٌ مِنْ كَلَامِنَا هَذَا فِي هَذِهِ الْمَسَائِلِ الْمُمَثَّلَةِ وَكَذَلِكَ أَيْضًا يَقَعُ الْبِنَاءُ الْقَلِيلُ
 مِنْ مَسَائِلِهِ فِي كَلِمَاتٍ مُتَفَرِّقَةٍ لِلْحُكْمَاءِ الْخَلِيقَةِ لِكَيْلَهُمْ لَمْ يَسْتَوْفُوهُ فَمِنْ كَلَامِ
 الْمَوْبِدَّانِ بَهْرَامِ بْنِ بَهْرَامٍ فِي حِكَايَةِ الْيَوْمِ الَّتِي تَقَلَّبَ الْمَسْعُودِيُّ . أَيُّهَا الْمَلِكُ إِنَّ
 الْمَلِكَ لَا يَتِمُّ عِزُّهُ إِلَّا بِالشَّرِيعَةِ وَالْقِيَامِ لِيهِ بِطَاعَتِهِ وَالتَّصَرُّفِ تَحْتَ أَمْرِهِ وَتَنْهِيهِ وَلَا
 قِيَامَ لِشَّرِيعَةٍ إِلَّا بِالْمَلِكِ وَلَا عِزَّ لِلْمَلِكِ إِلَّا بِالرِّجَالِ وَلَا قِيَامَ لِلرِّجَالِ إِلَّا بِالْمَالِ
 وَلَا سَبِيلَ لِلْمَالِ إِلَّا بِالْعِمَارَةِ وَلَا سَبِيلَ لِلْعِمَارَةِ إِلَّا بِالْعَدْلِ وَالْعَدْلُ الْمِيزَانُ
 الْمَنْصُوبُ بَيْنَ الْخَلِيقَةِ نَسَبَهُ الرَّبُّ وَجَعَلَ لَهُ قِيَمًا وَهُوَ الْمَلِكُ . وَمِنْ كَلَامِ أَنْوِشِروَانَ
 فِي هَذَا الْمَعْنَى بَعَيْنِهِ الْمَلِكُ بِالْجُنْدِ وَالْجُنْدُ بِالْمَالِ وَالْمَالُ بِالْخُرَاجِ وَالْخُرَاجُ بِالْعِمَارَةِ
 وَالْعِمَارَةُ بِالْعَدْلِ وَالْعَدْلُ بِإِصْلَاحِ الْعَمَالِ وَإِصْلَاحُ الْعَمَالِ بِاسْتِقَامَةِ الْوُزَرَاءِ
 وَرَأْسُ الْكُلِّ بِإِفْتِقَادِ الْمَلِكِ حَالِ رِعْيَتِهِ بِنَفْسِهِ وَاقْتِدَارِهِ عَلَى تَأْدِيبِهَا حَتَّى يَمْلِكَهَا
 وَلَا يَمْلِكُهَا . وَفِي الْكِتَابِ الْمَنْسُوبِ لِأَرِسْطُو فِي السِّيَاسَةِ الْمُنْتَدَوِلِ بَيْنَ النَّاسِ جُزْءُ
 صَالِحٌ مِنْهُ إِلَّا أَنَّهُ غَيْرُ مُسْتَوْفٍ وَلَا مَعْنَى حَقَّةٌ مِنَ الْبَرَاهِينِ وَمُخْتَلِطٌ بِغَيْرِهِ وَقَدْ أَشَارَ
 فِي ذَلِكَ الْكِتَابِ إِلَى هَذِهِ الْكَلِمَاتِ الَّتِي تَقَلَّبْنَا عَنْ الْمَوْبِدَّانِ وَأَنْوِشِروَانَ وَجَعَلْنَا
 فِي الدَّائِرَةِ الْقَرِيبَةِ الَّتِي أَعْظَمُ الْقَوْلِ فِيهَا هُوَ قَوْلُهُ . الْعَالَمُ بُسْتَانٌ سِيَاحَةُ الدَّوْلَةِ الدَّوْلَةُ
 سُلْطَانٌ تَحِيًّا بِهِ السَّنَةُ السَّنَةُ سِيَاسَةٌ يَسُوقُهَا الْمَلِكُ الْمَلِكُ نِظَامٌ يَعْضُدُهُ الْجُنْدُ
 الْجُنْدُ أَعْوَانٌ يَكْتَلِمُ الْمَالُ الْمَالُ رِزْقٌ يَجْمَعُهُ الرَّعِيَّةُ الرَّعِيَّةُ عَيْدٌ يَكْتَلِمُهُمُ الْعَدْلُ
 الْعَدْلُ مَأْلُوفٌ وَبِهِ قِيَامُ الْعَالَمِ الْعَالَمُ بُسْتَانٌ ثُمَّ تَرْجِعُ إِلَى أَوَّلِ الْكَلَامِ . فَهِيَ ثَمَانُ

كَلِمَاتٍ حِكْمِيَّةٍ سِيَاسِيَّةٍ أَرْتَبَطَ بَعْضُهَا بِبَعْضٍ وَأَرْتَدَّتْ أَعْجَازُهَا إِلَى صُدُورِهَا وَاتَّصَلَتْ
 فِي دَائِرَةٍ لَا يَتَمَيَّنُ حَارِفُهَا غَيْرَ بِمُثُورِهِ عَلَيْهَا وَعَظْمٍ مِنْ قَوَائِدِهَا . وَأَنْتَ إِذَا تَأَمَّلْتَ
 كَلَامَنَا فِي فَصْلِ الدُّوَلِ وَالْمَلِكِ وَأَعْيَانِهِ حَقَّهُ مِنَ التَّمَتُّعِ وَالْقَهْمِ عَزَّتْ فِي أَثْنَائِهِ
 عَلَى تَفْسِيرِ هَذِهِ الْكَلِمَاتِ وَتَفْصِيلِ إِجْمَالِهَا مُسْتَوْفَى بَيْنًا بِأَوْعَبِ بَيَانٍ وَأَوْضَحِ دَلِيلٍ
 وَبُرْهَانٍ أَطْلَعْنَا اللَّهُ عَلَيْهِ مِنْ غَيْرِ تَعْلِيمٍ أَرِضَاوُ وَلَا إِفَادَةٍ وَوَبْدَانٍ وَكَذَلِكَ تَجِدُ فِي
 كَلَامِ ابْنِ الْمُقَفَّعِ وَابْنِ سِنْدْبَادٍ فِي رِسَالَتِهِ مِنْ ذِكْرِ السِّيَاسَاتِ الْكَثِيرَةِ مِنْ مَسَائِلِ
 كِتَابِنَا هَذَا غَيْرَ بَرَهْنَةٍ كَمَا بَرَهْنَاهُ إِنَّمَا يُجْلِيهَا فِي الذِّكْرِ عَلَى مَعْنَى الْجَوَابَةِ فِي أَصْنَافِ
 التَّرْسُلِ وَبَلَاغَةِ الْكَلَامِ وَكَذَلِكَ حَوَمَ الْقَاضِي أَبُو بَكْرٍ الطَّرْطُوشِيُّ فِي كِتَابِ
 بَرَاهِينِ الْمُلُوكِ وَبَوَّهَ عَلَى أَبْوَابِ تَقَرُّبٍ مِنْ أَبْوَابِ كِتَابِنَا هَذَا وَمَسَائِلِهِ لِسُكْنِهِ لَمْ
 يُصَادَفْ فِيهِ الرَّمِيَّةُ وَلَا أَصَابَ الشَّاكِلَةَ وَلَا اسْتَوْفَى الْمَسَائِلَ وَلَا أَوْضَحَ الْأَدِلَّةَ إِنَّمَا
 يُؤَيِّدُ الْبَابَ الْمَسْئَلَةَ ثُمَّ يَسْتَكْرِئُ مِنَ الْأَحَادِيثِ وَالْآثَارِ وَيَنْقُلُ كَلِمَاتٍ مُتَفَرِّقَةً
 لِحُكْمَاءِ أَهْلِ عِرَاقٍ مِثْلَ بَرَزْجَهَرِ وَالْمَوْبِدَّانِ وَحُكْمَاءِ الْهَنْدِ وَالْمَكَاثِيرِ عَنْ دَائِلِ
 وَهَرَمِمْ وَغَيْرِهِمْ مِنْ أَكْبَرِ الْخَلِيقَةِ وَلَا يَكْشِفُ عَنِ التَّحْقِيقِ فَنَاءً وَلَا يَرْفَعُ الْبُرَاهِينَ
 الطَّبِيعِيَّةَ حِجَابًا إِنَّهُ هُوَ نَقْلٌ وَتَرْكِيبٌ شَيْبُهُ بِالْمَوَاعِظِ وَكَأَنَّهُ حَوَمَ عَلَى الْعَرَضِ وَلَمْ
 يَصَادِفْهُ وَلَا تَحَقَّقْ قَصْدَهُ وَلَا اسْتَوْفَى مَسَائِلَهُ وَتَمَحَّنُ الْمُنَا اللَّهُ إِلَى ذَلِكَ الْمَاءِ وَأَعْتَرْنَا
 عَلَى عِلْمٍ جَمَاعًا بَيْنَ نُسْكَرَةٍ وَجُهْدَةٍ خَبْرَهُ فَإِنْ كُنْتُ قَدْ اسْتَوْفَيْتُ مَسَائِلَهُ وَمَيَّزْتُ مِنْ
 سَائِرِ الصَّنَائِعِ أَنْظَارَهُ وَأَنْصَاهُ فَيَتَوَقَّفُ مِنَ اللَّهِ وَهِدَايَةَ وَإِنْ فَاتَنِي فِيهِ فِي إِحْصَائِهِ
 وَاشْتَبَهَتْ بِغَيْرِهِ فَلِلنَّاطِرِ التَّحْقِيقِ إِصْلَاحُهُ وَلِي الْعَفْلُ لِأَنِّي نَهَجْتُ لَهُ السَّبِيلَ وَأَوْضَحْتُ
 لَهُ الطَّرِيقَ وَاللَّهُ يَهْدِي بِنُورِهِ مَنْ يَشَاءُ . وَتَمَحَّنُ الْآنَ بَيْنَ فِي هَذَا الْكِتَابِ مَا يَبْرُزُ
 لِلبَشَرِ فِي أَحْيَانِهِمْ مِنْ أَحْوَالِ الْعُمَرَانِ فِي الْمَلِكِ وَالْكَسْبِ وَالْعُلُومِ وَالصَّنَائِعِ وَجُودِ
 بَرَهَانِيَّةٍ يَتَضَعُ بِهَا التَّحْقِيقُ فِي مَعَارِفِ الْخَاصَّةِ وَالْعَامَّةِ وَتَنْدَفِعُ بِهَا الْأَوْهَامُ وَتُرْفَعُ
 الْكُفُوكُ . وَتَقُولُ لَمَّا كَانَ الْإِنْسَانُ مُتَمَيِّزًا عَنْ سَائِرِ الْحَيَوَانَاتِ بِمَخَوِّصٍ أَخْصَنَ بِهَا
 فَنَهَا الْعُلُومَ وَالصَّنَائِعَ الَّتِي هِيَ نَتِيجَةُ الْفِكْرِ الَّذِي تَمَيَّزَ بِهِ عَنِ الْحَيَوَانَاتِ وَشَرَفَ بِوَصْفِهِ عَلَى
 الْخَلْقِ وَمِنْهَا الْحَاجَةُ إِلَى الْحُكْمِ الْوَازِعِ وَالسُّلْطَانِ الْقَاهِرِ إِذْ لَا يُسْكِنُ وَجُودَهُ
 دُونَ ذَلِكَ مِنْ بَيْنِ الْحَيَوَانَاتِ كُلِّهَا إِلَّا مَا يُقَالُ عَنِ النَّحْلِ وَالْجُرَادِ وَهَذِهِ وَإِنْ كَانَ لَمَّا

مِثْلُ ذَلِكَ فَيَطْرُقُ الْهَلْمِيَّ لَا يَفْصِرُ وَرَوِيَّةٌ وَمِنْهَا السَّعْيُ فِي الْمَعَاشِ وَالْإِعْتِمَالُ فِي تَحْصِيلِهِ مِنْ وَجْهِهِ وَأَكْتِسَابُ أَسْبَابِهِ لِمَا جَعَلَ اللَّهُ فِيهِ مِنَ الْإِفْتِقَارِ إِلَى الْغِذَاءِ فِي حَيَاتِهِ وَبَقَائِهِ وَهَدَاهُ إِلَى التَّيَاسِيهِ وَطَلَبِهِ قَالَ تَعَالَى أَعْطَى كُلَّ شَيْءٍ خَلْقَهُ ثُمَّ هَدَى وَمِنْهَا الْعُمْرَانُ وَهُوَ التَّسَاكُنُ وَالتَّنَازُلُ فِي مِصْرٍ أَوْ حِلَّةٍ لِلْأَنْسِ بِالْعَشِيرِ وَاقْتِضَاءُ الْحَاجَاتِ لِمَا فِي طَبَاعِهِمْ مِنَ التَّعَاوُنِ عَلَى الْمَعَاشِ كَمَا نَبَّيْنَهُ وَمِنْ هَذَا الْعُمْرَانِ مَا يَكُونُ بَدَوِيًّا وَهُوَ الَّذِي يَكُونُ فِي الْأَصْوَاحِ وَفِي الْجِبَالِ وَفِي الْحِلَالِ الْمُنْتَجِمَةِ فِي الْقَفَارِ وَأَطْرَافِ الرِّمَالِ وَمِنْهُ مَا يَكُونُ حَضْرِيًّا وَهُوَ الَّذِي بِالْأَمْصَارِ وَالْقُرَى وَالْمَدِينِ وَالْمَدَرِ لِلْإِعْتِمَادِ بِهَا وَالتَّحْصُنِ بِمُدْرَانِهَا وَهُوَ فِي كُلِّ هَذِهِ الْأَحْوَالِ أُمُورٌ تَعْرِضُ مِنْ حَيْثُ الْإِجْتِمَاعُ عُرُوضًا ذَانِيًّا لَهُ فَلَا جُرْمَ انْتِحَصَرَ الْكَلَامُ فِي هَذَا الْكِتَابِ فِي سِتَّةِ فُصُولٍ . الْأَوَّلُ فِي الْعُمْرَانِ الْبَشَرِيِّ عَلَى الْجُمْلَةِ وَأَصْنَافِهِ وَفَيْسَطُهُ مِنَ الْأَرْضِ . وَالثَّانِي فِي الْعُمْرَانِ الْبَدَوِيِّ وَذِكْرِ الْقَبَائِلِ وَالْأُمَمِ الْوَحْشِيَّةِ . وَالثَّالِثُ فِي الدُّوَلِ وَالْخِلَافَةِ وَالْمَلِكِ وَذِكْرِ الْمَرَاتِبِ السُّلْطَانِيَّةِ وَالرَّابِعُ فِي الْعُمْرَانِ الْحَضْرِيِّ وَالْبُلْدَانِ وَالْأَمْصَارِ . وَالخَامِسُ فِي الصَّنَائِعِ وَالْمَعَاشِ وَالْكَسْبِ وَوَجْهِهِ . وَالسَّادِسُ فِي الْعُلُومِ وَأَكْتِسَابِهَا وَتَعَلُّمِهَا . وَقَدْ قَدَّمْتُ الْعُمْرَانَ الْبَدَوِيَّ لِأَنَّهُ سَابِقٌ عَلَى حَمِيحِهَا كَمَا نَبَّيْنُ لَكَ بَعْدُ وَكَذَا تَقْدِيمُ الْمَلِكِ عَلَى الْبُلْدَانِ وَالْأَمْصَارِ وَأَمَّا تَقْدِيمُ الْمَعَاشِ فَلِأَنَّ الْمَعَاشَ ضَرُورِيٌّ طَبِيعِيٌّ وَتَعَلُّمُ الْعِلْمِ كَالِيٍّ أَوْ حَاجِيٍّ وَالطَّبِيعِيُّ أَقْدَمُ مِنَ الْكَمَاكِلِيِّ وَجَعَلْتُ الصَّنَائِعَ مَعَ الْكَسْبِ لِأَنَّهَا مِنْهُ يَبْعَثُ الْوُجُوهَ وَمِنْ حَيْثُ الْعُمْرَانُ كَمَا نَبَّيْنُ لَكَ بَعْدُ وَاقْتَضَى الْمَوْفِقُ لِلصَّوَابِ وَالْمَعِينُ عَلَيْهِ

الفصل الأول

من الكتاب الأول

في العمران البشري على الجملة وفيه مقدمات

الأولى في أن الإجماع الإنساني ضروريٌ ويعبرُ الحكماة عن هذا بقولهم
الإنسان مدنيٌ بالطبع أي لا بد له من الإجماع الذي هو المدينة في اصطلاحهم
وهو معنى العمران وبيانه أن الله سبحانه خلق الإنسان وركبه على صورة لا يبيع

structures for the modern Arab reader). It does not even have a full stop at the end.

If we take the first page, for instance, we can divide it into four possible paragraphs (Cf the first photocopied page) where each constitutes a sub-topic of the previous one. This is what is meant, in this section, by 'structural' paragraph. These structural paragraphs are all connected with "wa", this multi-functional Arabic connector which can be of short, medium, and long range, ie. it can connect words, phrases, sentences, and paragraphs (Cf the discussion of connectives later in this chapter).

In spite of the introduction of punctuation, the modern Arabic text, still has longer, and consequently fewer paragraphs, than its English counterpart. Sentences are likewise longer and fewer in Arabic than in English⁴⁷. Al-Jubouri (1987), who conducted a research into the categorisation and quantification of connectives in Arabic and English newspaper text corpora, found that,

The average sentence length is computed as 22 words in English and 32 in Arabic. This, in effect, means that Arabic tends to segment the text into fewer, but larger, sentences that make up the Arabic corpus: 8,060 compared to 11,671 in English, (Al-Jubouri, 1987, vol. iv: 210-211).

Sentence and paragraph length in Arabic is, maybe, due to the fact

that, unlike English, "Arabic tends to avoid ellipsis" (Williams, 1989: 180) and "[It] displays more repetition of clause structure than English" (Ibid: 181). Another reason which may also account for such length is that, unlike English, connectivity in Arabic is more explicit than implicit, which makes room for sentences to stretch for as long as the writer chooses them to be (Cf the example in note number 47).

English can also have long sentences and paragraphs, longer than is expected from prominent writers and well-known novelists, longer than is prescribed for the English sentence and paragraph by Kaplan (1966, 1967) and subsequent linguists. Consider the following English sentences and paragraphs⁴⁸ :

(G1) *They got back to the lounge to find Mrs Lackersteen looping about in one of the long chairs like a hysterical snake, Mr Lackersteen standing irresolutely in the middle of the room, holding an empty bottle, the butler on his knees in the corner, crossing himself (he was a Roman Catholic), the chokras crying, and only Elizabeth calm, though she was very pale.*

(George Orwell, Burmese Days, 1989 [1934]: 257)

(D1) *The snow was in perfect condition, he had travelled a long way, by himself, among the snow ridges, on his skis, he had climbed high, so high*

that he could see over the top of the pass, five miles distant, could see the Marienhütte, the hostel on the crest of the pass, half buried in snow, and over into the deep valley beyond, to the dusk of the pine trees.

(D. H. Lawrence, Women in Love, 1989 [1920]: 559)

(D2) *As for the future, that they never mentioned except one laughed out some mocking dream of the destruction of the world by a ridiculous catastrophe of man's invention: a man invented such a perfect explosive that it blew the earth in two, and the two halves set off in different directions through space, to the dismay of the inhabitants: or else the people of the world divided into two halves, and each had decided it was perfect and right, the other half was wrong and must be destroyed; so another end of the world.*

(Ibid: 551)

(E1) *She would not hear of staying a second longer --in truth, I felt rather disposed to defer the sequel of her narrative, myself: and now, that she is vanished to her rest, and I have meditated for another hour or two, I shall summon courage to*

go, also, in spite of aching laziness of head and limbs.

(Emily Brontë, Wuthering Heights, 1965 [1847]: 129)

(H1) *Though it would be absurd to criticize a hypothetical outline --to point out, for instance, that Felix does not fall in love with 'all the women' and that his 'amatory powers' are not boundless but, if anything, unusually single-minded and sharp-focused-- what is strange is that James does not mention in his outline the crucial figure of Eugenia.*

(Tony Tanner, introduction to The Europeans by Henry James, 1985 [1878]: 9)

(S1) *The rifles, once loaded, were jerked to the shoulder and fired without apparent aim into the smoke or at one of the blurred and shifting forms which upon the field before the regiment had been growing larger and larger like puppets under a magician's hand.*

(Stephen Crane, The Red Badge of Courage, 1985 [1895]: 86)

(S2) *As he noted the vicious, wolflike temper of his comrades he had a sweet thought that if the*

enemy was about to swallow the regimental broom as a large prisoner, it could at least have the consolation of going down with bristles forward.

(Ibid: 186)

* What is unique about this sentence is not only

that it is long but that it is also presented as a paragraph by itself, ie it is both a sentence and a paragraph.

Also, English paragraphs can be longer than what is ascribed to them. Examine the following photocopied extracts from well-known literary works: (cf photocopied extracts that follow: THE RED BADGE OF COURAGE, pp. 28-33; THE EUROPEANS, pp. 22-25/165-166; WUTHERING HEIGHTS, pp. 187-188; WOMEN IN LOVE, pp. 36-38/61-62/343; BURMESE DAYS, pp. 2-3).

The first paragraph stretches for almost two pages (29-30); the second for over two pages (31-33). Both paragraphs are taken from Pascal Covici, Jr's introduction to The Red Badge of Courage, one of the greatest American novels, by Stephen Crane. The third paragraph, taken from the introduction by Tony Tanner (a prominent contemporary literary critic) to Henry James's novel The Europeans, stretches for almost three pages (23-25). The fourth paragraph, which is also from the same novel, stretches for over a page (165-166). The fifth paragraph is extracted from Emily Brontë's Wuthering Heights (187-188). It also stretches for over a page. The following three paragraphs (the sixth, the seventh, and the eighth ones) are taken

that, after all, it was but the great death *and was for others*" (my italics). For Henry to discover that "the great death . . . was for others" and not for himself undercuts whatever credence one may put in the dim intuition of "death" by "but." A few excised paragraphs earlier, Crane had at first had Henry welcome his sense of sin, seeing in it "quaint uses" and even the signs of "a diety [Crane's handwritten spelling of "deity"] laying about him with the bludgeon of correction." Taken together, these passages imply that at a fairly late stage in Crane's thinking, Henry is to emerge from his "various battles" with many of his genteel delusions not only intact but actually strengthened, especially the delusion that he is of such importance to the general scheme of things that others suffer and die so that Henry Fleming can achieve understanding and self-satisfaction. But this was not, or seems not to have been, Crane's final thought.

The last two paragraphs of the book embody contrasts that should strike a reader as extremely deliberate, especially if one knows that Crane developed these contrasts piecemeal. He first ended the manuscript after the sentence contrasting Henry's sense "that the world was a world for him" with Henry's view of what "many discovered," that it is a malevolent world. After writing "The End," Crane added the rest of the paragraph, contrasting "the sultry nightmare [of] the past" with Henry's idyllic images "of the future. So ends the manuscript, the book's present last sentence having been added between manuscript stage and printed form. Like the natural world that here encompasses both "golden ray of sun" and "hosts of leaden rain clouds," Henry's mind presents a variety of perspectives, all equally "real" and none definitive. By eliminating Henry's fantasy that nature cares for him,

Crane has suggested, nevertheless, that Henry's experiences have not been beyond his capacity for absorption. In this sense, Crane indeed has written a far more encouraging book than the phrase *fin de siècle* connotes, even though *Badge* scarcely epitomizes in tone what we mean by Gay Nineties.

Before speculating further about Crane's last word on Henry Fleming's various battles, however, the issue of the book's title and most striking image requires comment. Henry wishes explicitly for "a wound, a red badge of courage" at the start of Chapter IX, in response to "the tattered soldier's question" as to where the retreating Henry has been hit. At the end of the chapter, and in response to the death of the "tall soldier" (Jim Conklin, his boyhood friend), Henry

turned, with sullen, livid rage, toward the battlefield
He shook his fist: He seemed about to deliver a philippic
"Hell—"

The red sun was pasted in the sky like a wafer.

Later, in Chapter XII, Henry finally receives his wound, a blow on the head from the rifle of a fleeing soldier, whom Henry has attempted, in tongue-tied fashion, to question, though much less pointedly than the tattered soldier had questioned Henry. When, led back to his regiment by "the man of the cheery voice," Henry deliberately lies: "I got shot. In the head." (page 139). Crane has finished preparing the way for the "long logic beneath the story": "A red badge would signify recognition of bravery in action; Henry's wound, which he claims to have received fighting the enemy, comes as a result of flight. Whether as an allusion to a seal on a legal document or as a blasphemous

mous echo of religious rites, or both, Crane's waferlike sun signifies to readers (although not by any means to Henry) the universe's absolute indifference to human travail that Crane, in "The Open Boat," presented as an absolute absence of "bricks" and "temples." No cosmic law or covenant guides human affairs. Yet Henry, earlier in the story, has a glimmering, "a flash of astonishment" (page 89). After his first battle, during which he "became not a man but a member," able to "flee no more than a little finger can commit a revolution from a hand," Henry gazes up at the "pure sky and the sun" and finds it "surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment." This is the same Henry who will, in Chapter VII, conceive "Nature to be a woman with a deep aversion to tragedy." In the face of Jim Conklin's death, however, and in the context of his own shame, Henry forms no large conceptions: he wants, perhaps, to curse God and die, but no immediate target for his wrath and frustration presents itself. Crane, and therefore the reader, sees the red sun as a two-dimensional "pasted" thing, "like a wafer," but Henry is too overcome to be capable of such a complex reaction. His despair, real and personal as it is, appears still greater because Crane has managed to make real the metaphorical disillusionment that lies behind and beneath Henry's awareness that his friend has died bravely whereas he has shown himself to be a coward. A further ambiguity: it is true that Henry receives his red badge as a result of flight; it is equally true that he receives it because of his effort, however tentative and ineffective, to stem the flight of the soldier who, in striking him, bestows it. A reader of *The Red Badge* must weigh this doubleness.

But what is the reader to make of Crane's last word

on Henry Fleming? "The Veteran," written some time after Crane had totally finished *The Red Badge*, was published in the 1896 *McClure's* August issue. It is, of course, possible that this fact alone explains away what for a modern reader becomes a major problem in reading with sympathetic understanding what is, except for the closing paragraph of two sentences, a heart-warmingly satisfying story. Even its irony is gentle: little Jim, "visibly horror-stricken," is "much troubled" by the "terrible scandal" he perceives in "his most magnificent grandfather telling such a thing." "Grandfather" is old Henry Fleming, contradicting the expectations of his village audience by telling the story of his unheroic flight from battle. "That was at Chancellorsville," he goes on, concluding with the contrast between his own initial behavior in battle ("Of course, afterward I got kind of used to it.") and that of "young Jim Conklin," who "went into it from the start just as if he was born to it." "Becoming 'used to it,' an anti-heroic view of bravery in action wherein people do simply, and without heroic gesticulation or even fantasy, what they have to do, characterizes the process that Crane here imagined for Henry and then reported in various articles about American troops in action during the Spanish-American War. Not flashy heroics but a dogged doing of duty attracted his reportorial eye. One may notice throughout *Badge* how frequently the notion of an "unconscious" response reappears: An early Boston reviewer, in fact, characterized Henry as demonstrating "the blind magnificent courage and the cowardice equally blind of a youth first possessed by the red sickness of battle."

But "Jimmie seemed dazed [at the start of "The Veteran"] that this idol, of its own will, should so totter. His stout boyish idealism was injured." "Stout

boyish," an oxymoron if ever there was one, resolves itself easily enough in Crane's context: "idealism" can be "stout" only if it is also "boyish," or inexperienced; as it encounters reality, it becomes less "boyish," therefore weakened and liable to erosion, or less "stout." The second part of the story offers a less youthful irony and illusion. Keeping his head when all about him are losing theirs, Old Fleming saves livestock and a drunken Swede from the burning barn: no heroics, just attention to duty, to what must be done, with no sense of self-importance. But "then came this Swede again, crying as one who is the weapon of the sinister fates," to remind everyone that the colts, whom little Jimmie has earlier praised with determined loyalty, are still in the flaming barn. Staring "absent-mindedly" at the open doors and with a quiet exclamation of "The poor little things!" Henry Fleming rushes "into the barn." Here, one may well think the story could have ended. The suggestion about "sinister fates," by the very contrast between associations generated by such grandiose language and the mundane circumstances surrounding Henry's death—a fire started accidentally by a drunken hired man, an effort to save livestock, and compassion for some helpless colts—reminds readers that if we look for heroism or cosmic significance, we can always find these things, but still, what we see will be just people like Henry Fleming, doing what they have to do and paying the price. But what does one make of the last paragraph of the story?

When the roof fell in, a great funnel of smoke swarmed toward the sky, as if the old man's mighty spirit released from its body—a little Swede—had swelled like the genie of fable. The smoke was stained rose-hue from the flames, and perhaps the unutterable midnight of

the universe will have no power to daunt the colour of this soul.

Purple prose for periodical-readers? A parody of popular writing that the literal-minded could take seriously and the sophisticated chuckle over? (What does it mean "to daunt the colour" of a soul?) A temporary yielding to genteel expectations, perhaps even an embracing of them? To articulate the last possibility is to dismiss it. Crane could avoid raising issues without having to mis-declare himself, and he had the skill to strike whatever tone he wished: his cut version of *The Red Badge*, serialized in various newspapers during December 1894, suggests how deliberately he could eliminate philosophical controversy from a narrative directed at lower-brow readers; in general, and the manuscript of *Badge* reveals so what pains he went to revise the endings of chapters, often paring away pages of explanation to conclude with the telling bit of dialogue or action. Further, an evocation of the might of an individual soul to withstand the massed forces of the universe strikes so many notes out of harmony with Crane's repeated presentation that modern readers attempted to take it at face value do so at their own risk. (For instance, writing in Mexico City during a tour of journalistic duty in 1895, Crane says of the assumption of "the average mind" that the poor peasants lead lives of "futility.") This is the arrogance of the man who has not yet solved himself and discovered his own actual futility. The man who insists to the universe that he exists may not thereby obligate the universe in any way at all, but Crane seems never to have forgotten how easy it is for individuals to disguise a sense of self-importance behind other, more socially acceptable, emotions.

Summing up Crane's view in his 1923 biography,

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things to be as open and clear as the totally illuminated house of the Wentworths, prefer character to be reduced to a single clear facet. But Gertrude – 'restless' in her simple surroundings – responds to the intriguing multiplicity and ambiguity of Eugenia's presence. When Eugenia imports all her ornaments, shawls and draperies into the little cottage (she had brought with her to the New World 'a copious provision of the element of costume'), Gertrude responds to the varied and nuanced richness of the place, feeling that she has 'been leading hitherto an existence singularly garish and totally devoid of festoons'. "'What is life, indeed, without curtains?'" she sighs secretly to herself, thus perhaps adumbrating her final departure from Mr Wentworth's excessively well-lighted abode.

It is Gertrude, too, who asks Felix to paint her, after Mr Wentworth has revealed that deep Puritan suspicion of art by refusing to have his head 'made over again' for aesthetic purposes (Felix finds it "'delightfully wasted and emaciated. The complexion is wonderfully bleached.'"}. And it is Gertrude who brings into the open one of the book's crucial issues, when she cries out to the importunate clergyman Mr Brand in defence of her relationship with Felix: "'I am trying for once to be natural! ... I have been pretending, all my life; I have been dishonest; it is you that have made me so!'" The Puritans' self-conceit was that their way of life represented something absolutely simple and natural, whereas the amoral Europeans were given over to concealment and pretence. But here is a spirited girl revealing that it is those honest, simple Puritans who have imposed a life of concealment and pretence on her, while it is with the adorned and eloquent Europeans that she feels most 'natural'. The paradox is potentially a deep one. Perhaps it is with the aid of art and style that we may most readily discover and be our most natural selves; while the attempt to deny and exclude art (keep it in 'the other house') in the interests of purity and radical integrity and godliness may involve a falsification of the self more destructive than the artifice in the flexible performances of the Baroness, for instance. Felix may be the most 'natural' figure in the book. Art might make for 'nature'. In rejecting European civilizing influences the Puritans may make themselves 'unnatural'. As Gertrude com-

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plains, "'There must be a thousand different ways of being dreary ... and sometimes I think we make use of them all.'" Is it 'dreary' to be natural? Is it natural to be dreary? The Baroness says to Robert Acton: "'I had a sort of longing to come into those natural relations which I knew I should find here. Over there I had only, as I may say, artificial relations. Don't you see the difference?'" But the difference is not so clearly marked out. Acton immediately reacts with an almost crude suggestion. We may say that the supposedly 'artificial' Eugenia gets the better of the exchange, showing both more subtlety and dignity.

'Well, there is one way in which the relation of a lady and a gentleman may always become natural,' said Acton.

'You mean by their becoming lovers? That may be natural or not. At any rate,' rejoined Eugenia, '*nous n'en sommes pas là!*'

If Eugenia is an 'artificial', complex European, then Robert Acton in his own way at least is just as 'artificial', complex and arguably more devious than Eugenia.

We must look a little more closely at Robert Acton for if Eugenia complicates James's original simple scheme for his story in one way, Robert Acton does so in another. Robert Acton ('Action' without the 'r' though he does 'act on' other people) is said to be a man who 'exercised great discretion in all things – beginning with his estimate of himself'. He knows his limitations but he is also aware of his 'natural shrewdness'. He takes 'the humorous view of things' and in all this we can discern a marked defensiveness. He is usually presented in some posture of 'lounging' though we are told 'he was not quite so relaxed as he pretended'. It is a cover for a habit of 'vigilant observation'. His cautious observation is certainly in excess of his feelings, over which he exercises a vigilant restraint. The Baroness interests him, certainly: "'It's what I call a very clever woman'" is his first somewhat ambiguous comment on her and her social performance and conversation. He has a 'handsome library' and collects paintings which are, however, described as 'abortive masterpieces'. His house is a 'much more modern dwelling than Mr Wentworth's, and [is] more redundantly upholstered and expensively ornamented'. He has a fine collection of 'the most delightful *chinoiseries*' (more evidence

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of that displaced East that runs through the book). He is indeed a 'collector' – and a calculator. For him the Baroness poses an interesting problem: 'He was constantly pondering her words and motions; they were as interesting as the factors in an algebraic problem. This is saying a good deal; for Acton was extremely fond of mathematics.' He is vaguely prepared to marry – but he has a negative feeling about 'love': 'Love was a poetic impulse, and his own state of feeling with regard to the Baroness was largely characterized by that eminently prosaic sentiment – curiosity.' He is one of those emotionally arid observers who, for good or bad (usually bad), often turn up in James's works. The 'prose' of curiosity is more self-defensive, self-retracting than the 'poetry' of love, the opening and giving of oneself to another. He is positively delighted when Clifford Wentworth (with whom Eugenia has been maintaining a slight secondary flirtation) says to him, "'Eugenia doesn't care for anything!'" As if that boy could pronounce with any finality on anything so subtle and complex as Eugenia's feelings. Acton, with his travelling, his collections and furniture and his wry detachment, appears to have transcended the limitations and suspicions of the Puritan mind. He seems tolerant and open and, perhaps, the only American in the book capable of appreciating Eugenia. Indeed, he is said to fall in love with her – but love is soon smothered in mistrust. Whereas Gertrude seeks true emancipation, Acton, in his languorousness and worldliness, is the reverse of emancipated. He is, for one thing, tied to his mother – that pale, ailing devotee of Emerson – as the last sentence of the book indicates. More notably, there is that vitiating inertia about him (as often as not hanging around with his hands in his pockets, leaning against things, even lying down). As has been intimated, this tendency to the supine state clearly indicates some more serious lack of emotional energy. His mother, 'wonderfully white and transparent', has a voice which, as Eugenia detects, 'had never expressed any human passions'. Acton is, moreover, incapable of any spontaneous feelings. Instead, he coldly experiments on Eugenia, proposing sex without marriage, trying to catch her out, force her into a lie, make her break down. Given Eugenia's particular plight, such detached experimentation is real cruelty. For James, as for Hawthorne, to use people in this way is the

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epitome of immorality. Thus, early in his career James shows that the Puritan preoccupation with rigid rules of conduct may testify not to great passions manfully resisted, but simply to an absence of passion, and that 'the great standard of morality' so often invoked may only be a rationalization for a great emotional anaesthesia.

In Chapter 10 the weather is again 'cold and dreary' as it was at the start. Even a rose tree scattering rain drops appears to have a 'menacing, warning intention'. Eugenia keeps up the pretence that she has rejected Robert Acton but she realizes that it is in fact he who has decided against her; and towards the conclusion of this 'idyllic' story a serious passage, verging on pathos, sums up Eugenia's thoughts and feelings:

If she could have done something at the moment, on the spot, she would have stepped upon a European steamer and turned her back, with a kind of rapture, upon that profoundly mortifying failure, her visit to her American relations. It is not exactly apparent why she should have termed this enterprise a failure, inasmuch as she had been treated with the highest distinction for which allowance has been made in American institutions. Her irritation came, at bottom, from the sense, which, always present, had suddenly grown acute, that the social soil on this big, vague continent was somehow not adapted for growing those plants whose fragrance she especially inclined to inhale, and by which she liked to see herself surrounded – a species of vegetation for which she carried a collection of seedlings, as we may say, in her pocket. She found her chief happiness in the sense of exerting a certain power and making a certain impression; and now she felt the annoyance of a rather wearied swimmer who, on nearing shore, to land, finds a smooth straight wall of rock when he had counted on a clean firm beach. Her power, in the American air, seemed to have lost its prehensile attributes; the smooth wall of rock was insurmountable.

The passage can be read as a criticism of Eugenia whose ambitions have been disappointed and whose 'plots' have been foiled, or have foiled themselves. Certainly she came to serve herself, even to save herself, and has not been above intrigue and dissimulation. But she does bring with her 'seedlings' of civilization to which the American soil proves innutritive; and the wall of rock which should have been an hospitable beach may indicate as much a loss for America as it does a rebuff to Eugenia. Indeed, the

Felix went with him to the garden gate, and watched him slowly walk away into the thickening twilight with a relaxed rigidity that tried to rectify itself. 'He is offended, excited, bewildered, perplexed — and enchanted!' Felix said to himself. 'That's a capital mixture.'



SINCE that visit paid by the Baroness Münster to Mrs Acton, of which some account was given at an earlier stage of this narrative, the intercourse between these two ladies had been neither frequent nor intimate. It was not that Mrs Acton had failed to appreciate Madame Münster's charms; on the contrary, her perception of the graces of manner and conversation of her brilliant visitor had been only too acute. Mrs Acton was, as they said in Boston, very 'intense,' and her impressions were apt to be too many for her. The state of her health required the restriction of emotion; and this is why, receiving, as she sat in her eternal arm-chair, very few visitors, even of the soberest local type, she had been obliged to limit the number of her interviews with a lady whose costume and manner recalled to her imagination — Mrs Acton's imagination was a marvel — all that she had ever read of the most stirring historical periods. But she had sent the Baroness a great many quaintly-worded messages, and a great many nosegays from her garden, and baskets of beautiful fruit. Felix had eaten the fruit, and the Baroness had arranged the flowers and returned the baskets and the messages. On the day that followed that rainy Sunday of which mention has been made, Eugenia determined to go and pay the beneficent invalid a '*visite d'adieux*';¹ so it was that, to herself, she qualified her enterprise. It may be noted that neither on the Sunday evening nor on the Monday morning had she received that expected visit from Robert Acton. To his own consciousness, evidently, he was 'keeping away'; and as the Baroness, on her side, was keeping away from her uncle's, whither, for several days, Felix had been the unembarrassed bearer of apologies and regrets for absence, chance had not taken the cards from the hands of design. Mr Wentworth and his daughters had respected Eugenia's seclusion; certain intervals of mysterious retirement

appeared to them, vaguely, a natural part of the graceful, rhythmic movement of so remarkable a life. Gertrude especially held these periods in honour; she wondered what Madame Münster did at such times, but she would not have permitted herself to inquire too curiously.

The long rain had freshened the air, and twelve hours' brilliant sunshine had dried the roads; so that the Baroness, in the late afternoon, proposing to walk to Mrs Acton's, exposed herself to no great discomfort. As with her charming undulating step she moved along the clean, grassy margin of the road, beneath the thickly-hanging boughs of the orchards, through the quiet of the hour and place, and the rich maturity of the summer, she was even conscious of a sort of luxurious melancholy. The Baroness had the amiable weakness of attaching herself to places — even when she had begun with a little aversion; and now, with the prospect of departure, she felt tenderly toward this well-wooded corner of the Western world, where the sunsets were so beautiful and one's ambitions were so pure. Mrs Acton was able to receive her; but on entering this lady's large, freshly-scented room the Baroness saw that she was looking very ill. She was wonderfully white and transparent, and, in her flowered arm-chair, she made no attempt to move. But she flushed a little — like a young girl, the Baroness thought — and she rested her clear, smiling eyes upon those of her visitor. Her voice was low and monotonous, like a voice that had never expressed any human passions.

'I have come to bid you good-bye,' said Eugenia. 'I shall soon be going away.'

'When are you going away?'

'Very soon — any day.'

'I am very sorry,' said Mrs Acton. 'I hoped you would stay — always.'

'Always?' Eugenia demanded.

'Well, I mean a long time,' said Mrs Acton, in her sweet, feeble tone. 'They tell me you are so comfortable — that you have got such a beautiful little house.'

Eugenia stared — that is, she smiled; she thought of her poor little chalet, and she wondered whether her hostess were jesting.

'Yes, my house is exquisite,' she said; 'though not to be compared to yours.'

'And my son is so fond of going to see you,' Mrs Acton added.

'I am afraid my son will miss you.'

'Ah, dear madam,' said Eugenia, with a little laugh, 'I can't stay in America for your son!'

'Don't you like America?'

The Baroness looked at the front of her dress. 'If I liked it — that would not be staying for your son!'

Mrs Acton gazed at her with her grave tender eyes, as if she had not quite understood. The Baroness at last found something irritating in the sweet, soft stare of her hostess; and if one were not bound to be merciful to great invalids she would almost have taken the liberty of pronouncing her, mentally, a fool. 'I am afraid, then, I shall never see you again,' said Mrs Acton. 'You know I am dying.'

'Ah, dear madam,' murmured Eugenia.

'I want to leave my children cheerful and happy. My daughter will probably marry her cousin.'

'Two such interesting young people,' said the Baroness vaguely. She was not thinking of Clifford Wentworth.

'I feel so tranquil about my end,' Mrs Acton went on. 'It is coming so easily, so surely.' And she paused, with her mild gaze always on Eugenia's.

The Baroness hated to be reminded of death; but even in its imminence, so far as Mrs Acton was concerned, she preserved her good manners. 'Ah, madam, you are too charming an invalid,' she rejoined.

But the delicacy of this rejoinder was apparently lost upon her hostess, who went on in her low, reasonable voice. 'I want to leave my children bright and comfortable. You seem to me all so happy here — just as you are. So I wish you could stay. It would be so pleasant for Robert.'

Eugenia wondered what she meant by its being pleasant for Robert; but she felt that she would never know what such a woman as that meant. She got up; she was afraid Mrs Acton would tell her again that she was dying. 'Good-bye, dear madam,' she said. 'I must remember that your strength is precious.'

'You suppose she has nearly forgotten me?' he said. 'Oh, Nelly! you know she has not! You know as well as I do, that for every thought she spends on Linton, she spends a thousand on me! At a most miserable period of my life, I had a notion of the kind, it haunted me on my return to the neighbourhood, last summer, but only her own assurance could make me admit the horrible idea again. And then, Linton would be nothing, nor Hindley, nor all the dreams that ever I dreamt. Two words would comprehend my future - *death* and *hell* - existence, after losing her, would be hell.'

'Yet I was a fool to fancy for a moment that she valued Edgar Linton's attachment more than mine - If he loved with all the powers of his puny being, he couldn't love as much in eighty years, as I could in a day. And Catherine has a heart as deep as I have; the sea could be as readily contained in that horse-trough, as her whole affection be monopolized by him - Tush! He is scarcely a degree dearer to her than her dog, or her horse - It is not in him to be loved like me, how can she love in him what he has not?'

'Catherine and Edgar are as fond of each other as any two people can be!' cried Isabella with sudden vivacity. 'No one has a right to talk in that manner, and I won't hear my brother depreciated in silence!'

'Your brother is wondrous fond of you too, isn't he?' observed Heathcliff scornfully. 'He turns you adrift on the world with surprising alacrity.'

'He is not aware of what I suffer,' she replied. 'I didn't tell him that.'

'You have been telling him something, then - you have written, have you?'

'To say that I was married, I did write - you saw the note.'

'And nothing since?'

'No.'

'My young lady is looking sadly the worse for her change of condition,' I remarked. 'Somebody's love comes short in her case, obviously - whose, I may guess; but, perhaps, I shouldn't say.'

'I should guess it was her own,' said Heathcliff. 'She degenerates into a mere slut! She is tired of trying to please me, uncom-

monly early - You'd hardly credit it, but the very morrow of our wedding, she was weeping to go home. However, she'll suit this house so much the better for not being over nice, and I'll take care she does not disgrace me by rambling abroad.'

'Well, sir,' returned I, 'I hope you'll consider that Mrs Heathcliff is accustomed to be looked after, and waited on; and that she has been brought up like an only daughter, whom every one was ready to serve - You must let her have a maid to keep things tidy about her, and you must treat her kindly - Whatever be your notion of Mr Edgar, you cannot doubt that she has a capacity for strong attachments, or she wouldn't have abandoned the elegancies, and comforts, and friends of her former home, to fix contentedly, in such a wilderness as this, with you.'

'She abandoned them under a delusion,' he answered; 'picturing in me a hero of romance, and expecting unlimited indulgences from my chivalrous devotion. I can hardly regard her in the light of a rational creature, so obstinately has she persisted in forming a fabulous notion of my character, and acting on the false impressions she cherished. But, at last, I think she begins to know me - I don't perceive the silly smiles and grimaces that provoked me, at first; and the senseless incapability of discerning that I was in earnest when I gave her my opinion of her infatuation, and herself - It was a marvellous effort of perspicacity to discover that I did not love her. I believed, at one time, no lessons could teach her that! and yet it is poorly learnt; for this morning she announced, as a piece of appalling intelligence, that I had actually succeeded in making her hate me! A positive labour of Hercules, I assure you! If it be achieved, I have cause to return thanks - Can I trust your assertion, Isabella? Are you sure you hate me? If I let you alone for half a day, won't you come sighing and wheedling to me again? I dare say she would rather I had seemed all tenderness before you; it wounds her vanity to have the truth exposed. But I don't care who knows that the passion was wholly on one side, and I never told her a lie about it. She cannot accuse me of showing a bit of deceitful softness. The first thing she saw me do, on coming out of the Grange, was to hang up her little dog, and when she pleaded for it, the first words I uttered were a wish that I had the hanging of every being

belonging to her, except one: possibly, she took that exception for herself - But no brutality disgusted her - I suppose she has an innate admiration of it, if only her precious person were secure from injury! Now, was it not the depth of absurdity - of genuine idiocy, for that pitiful, slavish, mean-minded brach to dream that I could love her? Tell your master, Nelly, that I never, in all my life, met with such an abject thing as she is - She even disgraces the name of Linton; and I've sometimes relented, from pure lack of invention, in my experiments on what she could endure, and still creep shamefully cringing back! But tell him, also, to set his fraternal and magisterial heart at ease, that I keep strictly within the limits of the law - I have avoided, up to this period, giving her the slightest right to claim a separation; and what's more, she'd thank nobody for dividing us - if she desired to go, she might - the nuisance of her presence outweighs the gratification to be derived from tormenting her!

Mr Heathcliff, said I, 'this is the talk of a madman, and your wife, most likely, is convinced you are mad; and, for that reason, she has borne with you hitherto; but now that you say she may go, she'll doubtless avail herself of the permission - You are not so bewitched, ma'am, are you, as to remain with him of your own accord?'

'Take care, Ellen!' answered Isabella, her eyes sparkling irrefully - there was no misdoubting by their expression, the full success of her partner's endeavours to make himself detected. 'Don't put faith in a single word he speaks. He's a lying fiend, a monster, and not a human being! I've been told I might leave him before; and I've made the attempt, but I dare not repeat it! Only, Ellen, promise you'll not mention a syllable of his infamous conversation to my brother or Catherine - whatever he may pretend, he wishes to provoke Edgar to desperation - he says he has married me on purpose to obtain power over him; and he shan't obtain it - I'll die first! I just hope, I pray that he may forget his diabolical prudence, and kill me! The single pleasure I can imagine is to die, or to see him dead!'

'There - that will do for the present!' said Heathcliff. 'If you are called upon in a court of law, you'll remember her language, Nelly! And take a good look at that countenance - she's near the

point which would suit me. No, you're not fit to be your own guardian, Isabella, now; and I, being your legal protector, must retain you in my custody, however distasteful the obligation may be - Go upstairs; I have something to say to Ellen Dean, in private. That's not the way - upstairs, I tell you! Why, this is the road upstairs, child!'

He seized, and thrust her from the room; and returned muttering,

'I have no pity! I have no pity! The more the worms writhe, the more I yearn to crush out their entrails! It is a moral teaching, and I grind with greater energy, in proportion to the increase of pain.'

'Do you understand what the word pity means?' I said, hastening to resume my bonnet. 'Did you ever feel a touch of it in your life?'

'Put that down!' he interrupted, perceiving my intention to depart. 'You are not going yet - Come here now, Nelly - I must either persuade or compel you to aid me in fulfilling my determination to see Catherine, and that without delay - I swear that I mediate no harm; I don't desire to cause any disturbance, or to exasperate or insult Mr Linton: I only wish to hear from herself how she is, and why she has been ill; and to ask, if anything that I could do would be of use to her. Last night, I was in the Grange garden six hours, and I'll return there to-night; and every night I'll haunt the place, and every day, till I find an opportunity of entering. If Edgar Linton meets me, I shall not hesitate to knock him down, and give him enough to insure his quiescence while I stay - If his servants oppose me, I shall threaten them off with these pistols - But wouldn't it be better to prevent my coming in contact with them, or their master? And you could do it so easily! I'd warn you when I came, and then you might let me in unobserved, as soon as she was alone, and watch till I departed - your conscience quite calm, you would be hindering mischief.'

I protested against playing that treacherous part in my employer's house; and besides, I urged the cruelty and selfishness of his destroying Mrs Linton's tranquillity, for his satisfaction.

'The commonest occurrence startles her painfully,' I said. 'She's

into 'snow-creatures'; and Loerke surpasses Gerald as 'the creature, the final craftsman'. The games played by Gudrun and Loerke serve as grim parodies of the novel's progress towards a tragic climax. Loerke's dream of an icy apocalypse, after which persist 'men like awful white snow-birds', expresses symbolically their transmogrification into inhuman creatures. Whereas *The Rainbow* begins with a pastoral vision of man and beast in harmony with the earth and the cycle of the seasons, *Women in Love* ends with an anti-pastoral vision of men turned to 'creatures' in a frozen, sterile landscape.

Lawrence learned much from the symbolic geography of *Tess of the D'Urbervilles*. Like Tess, Gerald undergoes a progressive alienation from society, family and friends. His journey to death in a mountain pass near a 'half-buried Crucifix' resembles, as does Tess's journey to Stonehenge and the hangman, an ironic version of *Pilgrim's Progress*. But no Aeschylean gods sport with Gerald. His fate is chosen; his 'accidental' death a form of suicide – as Lawrence drove home with, a capping addition to the final draft (in italics):

One could go that way home but he shuddered with nausea at the thought of home – one could travel on skis down there, and come to the old imperial road, below the pass. But why come to any road? He revolved at the thought of finding himself in the world again. He must stay up there in the snow forever.

To tease out this strand from the complex fabric of *Women in Love*, however, is to make Lawrence's vision seem too despairing. If we focus on the cumulative destructiveness in the final third of the novel, we may be tempted to agree with Roger Sale that 'history finally has become the monolithic and irreversible motion of dissolution, perversion, and death', and consequently that 'what was creative and hopeful in Lawrence simply became paralyzed' by the end of *The Sisters*. This bleak judgement concludes a sympathetic account of modern heroism in *The Rainbow* and *Women in Love*, so Sale's disappointment at what he considers 'the atrophy of the dream of Ursula and Birkin in the wake of the hunt for the trophies of Gerald and Gudrun'

must be taken seriously.* Sale persuasively places Lawrence in the company of Henry Adams, T. S. Eliot, and W. B. Yeats, all of whom explored the myth of lost unity. In fact the history of *The Sisters* proves that Lawrence was an author in search of an historical myth. He progressed backwards, generation by generation, seeking an aetiology for modern history and finally placing the generic Brangwens in a pastoral, timeless region whence they fall into contemporary history. That fortunate fall in *The Rainbow*, however, has led to the imminent 'deluge of iron rain' in Europe, which the frozen corpse of Gerald prefigures. No doubt George Ford and Frank Kermode are also right to assert that the apocalyptic is 'the chief mould of Lawrence's imaginative activity', especially during 1916–19, years which Lawrence later described in the 'Nightmare' chapter of *Kangaroo* (1923).† At various times he thought of calling *Women in Love* 'Dies Irae', 'Noah's Ark', and 'The Latter Days'. But the manuscripts reveal, what the excoriating letters may conceal, that it was a nightmare of history from which he was trying to awake. The novel became his 'one bright book of life' amid the horror of war, the violent fluctuations in his married life, and his frustrated search for male friendship.‡ The book does not endorse without reservation a myth of decline; it remains 'half novel' as well as 'half myth', opposing the possibility of change to the strong current of fatality.§ Even as the deterministic pattern of plot sweeps the characters towards a tragic *peripeteia*, they retain the freedom to alter their destinies. The beneficial aesthetic effect is equivoction, tension. Consequently, unlike its early versions, *Women in Love* holds out hope for the regeneration of mankind in two, complementary relationships. First there is the friend-

* Roger Sale, *Modern Heroism: Essays on D. H. Lawrence, Williams Embson, and J. R. R. Tolkien* (Berkeley: University of California Press, 1973), p. 105.

† Frank Kermode, 'Lawrence and the Apocalyptic Types', in *The Rainbow and 'Women in Love': A Casebook*, op. cit., p. 209.

‡ Paul Delany, *D. H. Lawrence's Nightmare: The Writer and His Circle in the Years of the Great War* (New York: Basic Books, 1978).

§ *Women in Love* must be read as half novel, half myth.' Robert Langbaum, op. cit., p. 340.

ship of Gerald and Birkin, revealing the vulnerable and inquiring sides of Gerald which are suppressed in his affair with Gudrun, and examining the need for a *Blutbrüderschaft* to complement heterosexual marriage. Lawrence endows 'Gerald! The Denier!' with an attractiveness and potential for life quite absent from later life-deniers like Rico in *St Mawr* or Clifford Charterley. Chapters such as 'In the Train', 'Man to Man' (which we have examined), and 'Marriage or Not' create a conflict within Gerald between his worldly cynicism and an underlying uncertainty, naïveté, and hope for a way out of the impasse to which his public role and private life have brought him. Although these moments of lucidity, when he turns to Birkin for comradeship, may seem pathetic in retrospect, they complicate our anticipation of Gerald's destiny. We have not quite seen 'through' him.* So while his relationship with Gudrun grows more destructive, the moments of contact with Birkin offer another possibility, for life not death.

There is also the hard-won and provisionally successful marriage of Birkin and Ursula Brangwen. Their story posed special problems of imaginative control. By placing a portrait of the artist at the centre of the novel, Lawrence was returning to the autobiographical mode of *Sons and Lovers* with its temptations to self-justification. Jessie Chambers accused Lawrence of betraying her and the artist in himself by rewriting *Sons and Lovers* so as to justify mother and son. However truthful her charge, Lawrence's espousal of Birkin's ideas in the early versions of *Women in Love* makes the rewriting of *Sons and Lovers* seem comparatively dispassionate. The banned novelist, whose episodes to the *Philistines* in *The Signature* magazine had been abruptly discontinued, used Birkin as a mouthpiece of misanthropy. The urgency of the didactic intent blinded Lawrence to the fact that imaginative truth, unlike propaganda, can

* cf. Lawrence's definition of character in 'The Novel': 'Character is a curious thing. It is the flame of a man, which burns brighter or dimmer, bluer or yellower or redder, rising or sinking or flaring according to the draughts of circumstance and the changing air of life, changing itself continually, yet remaining one single, separate flame, flickering in a strange world. Unless it be blown out at last by too much adversity.'

arise only from the drama of character. The prophet overbore the artist with disastrous consequences. Birkin's denunciations of the world lacked penetration despite their hortatory vigour. His stridently expressed solutions seemed naïve in comparison with the actuality of Beldover and Bredalby or the destructive affair of Gerald and Gudrun. Yet Lawrence was inescapably an artist, as Aldous Huxley remarked. In the process of re-writing 'to the unseen witnesses' he struggled heroically with himself to temper dogmatism, substitute questions for facile half-truths, and trust the tale.

The *agon* between prophet and artist was fought in the successive drafts of *Women in Love*. Almost every chapter in which Birkin appears exemplifies the rigorous labours Lawrence undertook to meet his own criterion: 'The novel is the highest form of human expression so far attained. Why? Because it is so incapable of the absolute. In a novel everything is relative to everything else, if that novel is art at all. There may be didactic bits, but they aren't the novel.'

The complexity of Birkin's characterization emerges in several complementary ways. First, as Kinkad-Weckes has noted, Lawrence uses Ursula 'with increasing cogency to point to his deficiencies'. By making Ursula a critical, incredulous partner, Lawrence both criticizes Birkin's excesses and enhances his positive qualities, creating a 'duality of feeling' in our response. Thanks to Ursula's opposition we see the sympathetic, 'quick' side of Birkin which otherwise would have been obscured by his inflexibility and priggishness. Their relationship develops through a testing of ideas rather than a striking of postures. Whenever Birkin mounts a soap box to proselytize, Ursula interrupts with a derisive remark ("So cocksure!" or "Why drag in the stars?"); whenever Ursula relapses into stale ideas (e.g., "love is freedom"), Birkin snaps back: "'Sentimental cant!': The lovers are well matched on many a 'memorable battlefield' — 'Mino', 'Moony', or 'Excuse'. In these debates, or pitched battles, Birkin must test, clarify or discard Utopian ideas. His hectoring speeches become expressions of character, to be judged by their spirit, rather than authorially sanctioned truth.

cleared away, so that the world was left clear for her. How she hated walking up the churchyard path, along the red carpet, continuing in motion, in their sight.

'I won't go into the church,' she said suddenly, with such final decision that Ursula immediately halted, turned round, and branched off up a small side path which led to the little private gate of the Grammar School, whose grounds adjoined those of the church.

Just inside the gate of the school shrubbery, outside the churchyard, Ursula sat down for a moment on the low stone wall under the laurel bushes, to rest. Behind her, the large red building of the school rose up peacefully, the windows all open for the holiday. Over the shrubs, before her, were the pale roofs and tower of the old church. The sisters were hidden by the foliage.

Gudrun sat down in silence. Her mouth was shut close, her face averted. She was regretting bitterly that she had ever come back. Ursula looked at her, and thought how amazingly beautiful she was, flushed with discomfort. But she caused a constraint over Ursula's nature, a certain weariness. Ursula wished to be alone, freed from the tightness, the enclosure of Gudrun's presence.

'Are we going to stay here?' asked Gudrun.

'I was only resting a minute,' said Ursula, getting up as if rebuked. 'We will stand in the corner by the fives-court, we shall see everything from there.'

For the moment, the sunshine fell brightly into the churchyard, there was a vague scent of sap and of spring, perhaps of violets from off the graves. Some white daisies were out, bright as angels. In the air, the unfolding leaves of a copper-beech were blood-red.

Punctually at eleven o'clock, the carriages began to arrive. There was a stir in the crowd at the gate, a concentration as a carriage drove up, wedding guests were mounting up the steps and passing along the red carpet to the church. They were all gay and excited because the sun was shining.

Gudrun watched them closely, with objective curiosity. She saw each one as a complete figure, like a character in a book, or

a subject in a picture, or a marionette in a theatre, a finished creation. She loved to recognize their various characteristics, to place them in their true light, give them their own surroundings, settle them for ever as they passed before her along the path to the church. She knew them, they were finished, sealed and stamped and finished with, for her. There was none that had anything unknown, unresolved, until the Criches themselves began to appear. Then her interest was piqued. Here was something not quite so preconcluded.

There came the mother, Mrs Crich, with her eldest son Gerald. She was a queer unkempt figure, in spite of the attempts that had obviously been made to bring her into line for the day. Her face was pale, yellowish, with a clear, transparent skin, she leaned forward rather, her features were strongly marked, handsome, with a tense, unseeing, predatory look. Her colourless hair was untidy, wisps floating down on to her sac coat of dark blue silk, from under her blue silk hat. She looked like a woman with a monomania, furtive almost, but heavily proud.

Her son was of a fair, sun-tanned type, rather above middle height, well-made, and almost exaggeratedly well-dressed. But about him also was the strange, guarded look, the unconscious glisten, as if he did not belong to the same creation as the people about him. Gudrun lighted on him at once. There was something northern about him that magnetized her. In his clear northern flesh and his fair hair was a glisten like cold sunshine refracted through crystals of ice. And he looked so new, unbrowned, pure as an arctic thing. Perhaps he was thirty years old, perhaps more. His gleaming beauty, maleness, like a young, good-humoured, smiling wolf, did not blind her to the significant, sinister stillness in his bearing, the lurking danger of his unsubdued temper. 'His totem is the wolf,' she repeated to herself. 'His mother is an old, unbroken wolf.' And then she experienced a keen paroxysm, a transport, as if she had made some incredible discovery, known to nobody else on earth. A strange transport took possession of her, all her veins were in a paroxysm of violent sensation. 'Good God!' she exclaimed to herself, 'what is this?' And then, a moment after, she was

saying assuredly, 'I shall know more of that man.' She was tortured with desire to see him again, a nostalgia, a necessity to see him again, to make sure it was not all a mistake, that she was not deluding herself, that she really felt this strange and overwhelming sensation on his account, this knowledge of him in her essence, this powerful apprehension of him. 'Am I really singled out for him in some way, is there really some pale gold, arctic light that envelopes only us two?' she asked herself. And she could not believe it, she remained in a muse, scarcely conscious of what was going on around.

The bridesmaids were here, and yet the bridegroom had not come. Ursula wondered if something was amiss, and if the wedding would yet all go wrong. She felt troubled, as if it rested upon her. The chief bridesmaids had arrived. Ursula watched them come up the steps. One of them she knew, a tall, slow, reluctant woman with a weight of fair hair and pale, long face. This was Hermione Roddice, a friend of the Criches. Now she came along, with her head held up, balancing an enormous flat hat of pale yellow velvet, on which were streaks of ostrich feathers, natural and grey. She drifted forward as if scarcely conscious, her long bleached face lifted up, not to see the world. She was rich. She wore a dress of silky, frail velvet, of pale yellow colour, and she carried a lot of small rose-coloured cyclamens. Her shoes and stockings were of brownish grey, like the feathers on her hat, her hair was heavy, she drifted along with a peculiar fixity of the hips, a strange unwilling motion. She was impressive, in her lovely pale-yellow and brownish-rose, yet macabre, something repulsive. People were silent when she passed, impressed, roused, wanting to jeer, yet for some reason silenced. Her long, pale face, that she carried lifted up, somewhat in the Rossetti fashion,⁵ seemed almost drugged, as if a strange mass of thoughts coiled in the darkness within her, and she was never allowed to escape.

Ursula watched her with fascination. She knew her a little. She was the most remarkable woman in the Midlands. Her father was a Derbyshire Baronet of the old school, she was a woman of the new school, full of intellectuality, and heavy, nerve-worn with consciousness. She was passionately interested

in reform, her soul was given up to the public cause. But she was a man's woman, it was the manly world that held her.

She had various intimacies of mind and soul with various men of capacity. Ursula knew, among these men, only Rupert Birkin, who was one of the school-inspectors of the county. But Gudrun had met others, in London. Moving with her artist friends in different kinds of society, Gudrun had already come to know a good many people of repute and standing. She had met Hermione twice, but they did not take to each other. It would be queer to meet again down here in the Midlands, where their social standing was so diverse, after they had known each other on terms of equality in the houses of sundry acquaintances in town. For Gudrun had been a social success, and had her friends among the slack aristocracy that keeps touch with the arts.

Hermione knew herself to be well-dressed; she knew herself to be the social equal, if not far the superior, of anyone she was likely to meet in Willey Green. She knew she was accepted in the world of culture and of intellect. She was a *Kulturträger*,⁶ a medium for the culture of ideas. With all that was highest, whether in society or in thought or in public action, or even in art, she was at one, she moved among the foremost, at home with them. No one could put her down, no one could make mock of her, because she stood among the first, and those that were against her were below her, either in rank, or in wealth, or in high association of thought and progress and understanding. So, she was invulnerable. All her life, she had sought to make herself invulnerable, unassailable, beyond reach of the world's judgment.

And yet her soul was tortured, exposed. Even walking up the path to the church, confident as she was that in every respect she stood beyond all vulgar judgment, knowing perfectly that her appearance was complete and perfect, according to the first standards, yet she suffered a torture, under her confidence and her pride, feeling herself exposed to wounds and to mockery and to despite. She always felt vulnerable, vulnerable, there was always a secret chink in her armour. She did not know herself what it was. It was a lack of robust self, she had no

Gudrun. 'The nuisance is,' she said, 'that one would find almost any man intolerable after a fortnight.'

'It's perfectly dreadful,' said Gudrun. 'But Birkin — he is too positive. He couldn't bear it if you called your soul your own. Of him that is strictly true.'

'Yes,' said Ursula. 'You must have *his* soul.'

'Exactly! And what can you conceive more deadly?' This was all so true, that Ursula felt jarred to the bottom of her soul with ugly distaste.

She went on, with the discord jarring and jolting through her, in the most barren of misery.

Then there started a revulsion from Gudrun. She finished life off so thoroughly, she made things so ugly and so final. As a matter of fact, even if it were as Gudrun said, about Birkin, other things were true as well. But Gudrun would draw two lines under him and cross him out like an account that is settled. There he was, summed up, paid for, settled, done with. And it was such a lie. This finality of Gudrun's, this dispatching of people and things in a sentence, it was all such a lie. Ursula began to revolt from her sister.

One day as they were walking along the lane, they saw a robin sitting on the top twig of a bush, singing shrilly. The sisters stood to look at him. An ironical smile flickered on Gudrun's face.

'Doesn't he feel important?' smiled Gudrun.

'Doesn't he!' exclaimed Ursula, with a little ironical grimace.

'Isn't he a little Lloyd George of the air?'

'Isn't he! Little Lloyd Georges of the air! That's just what they are,' cried Gudrun in delight. Then for days, Ursula saw the persistent, obtrusive birds as stout, short politicians lifting up their voices from the platform, little men who must make themselves heard at any cost.

But even from this there came the revulsion. Some yellow-hammers suddenly shot along the road in front of her. And they looked to her so uncanny and inhuman, like flaring yellow bars shooting through the air on some weird, living errand, that she said to herself: 'After all, it is impudence to call them little Lloyd Georges. They are really unknown to us, they are the unknown forces. It is impudence to look at them as if they

were the same as human beings. They are of another world. How stupid anthropomorphism is! Gudrun is really impudent, insolent, making herself the measure of everything, making everything come down to human standards. Rupert is quite right, human beings are boring, painting the universe with their own image. The universe is non-human, thank God.' It seemed to her irreverence, destructive of all true life, to make little Lloyd Georges of the birds. It was such a lie towards the robins, and such a defamation. Yet she had done it herself. But under Gudrun's influence: so she exonerated herself.

So she withdrew away from Gudrun and from that which she stood for, she turned in spirit towards Birkin again. She had not seen him since the fiasco of his proposal. She did not want to, because she did not want the question of her acceptance thrust upon her. She knew what Birkin meant when he asked her to marry him; vaguely, without putting it into speech, she knew. She knew what kind of love, what kind of surrender he wanted. And she was not at all sure that this was the kind of love that she herself wanted. She was not at all sure that it was this mutual union in separateness that she wanted. She wanted unspeakable intimacies. She wanted to have him, utterly, finally to have him as her own, oh, so unspeakably, in intimacy. To drink him down — ah, like a life-draught. She made great professions, to herself, of her willingness to warm his foot-soles between her breasts, after the fashion of the nauseous Meredith poem.⁶⁶ But only on condition that he, her lover, loved her absolutely, with complete self-abandon. And subtly enough, she knew he would never abandon himself *finally* to her. He did not believe in final self-abandonment. He said it openly. It was his challenge. She was prepared to fight him for it. For she believed in an absolute surrender to love. She believed that love far surpassed the individual. He said the individual was *more* than love, or than any relationship. For him, the bright, single soul accepted love as one of its conditions, a condition of its own equilibrium. She believed that love was *everything*. Man must render himself up to her. He must be quaffed to the dregs by her. Let him be *her man* utterly, and she in return would be his humble slave — whether he wanted it or not.

and red-coated; and the long rifles over their shoulders, and the heavy, rhythmic tramp of their boots. He had taken to his heels after watching them for a few minutes. In his childish way he had grasped that his own people were no match for this race of giants. To fight on the side of the British, to become a parasite upon them, had been his ruling ambition, even as a child.

At seventeen he had tried for a Government appointment, but he had failed to get it, being poor and friendless, and for three years he had worked in the stinking labyrinth of the Mandalay bazars, clerking for the rice merchants and sometimes stealing. Then when he was twenty a lucky stroke of blackmail put him in possession of four hundred rupees, and he went at once to Rangoon and bought his way into a Government clerkship. The job was a lucrative one though the salary was small. At that time a ring of clerks were making a steady income by misappropriating Government stores, and Po Kyin (he was plain Po Kyin then: the honorific U came years later) took naturally to this kind of thing. However, he had too much talent to spend his life in a clerkship, stealing miserably in annas and pice. One day he discovered that the Government, being short of minor officials, were going to make some appointments from among the clerks. The news would have become public in another week, but it was one of Po Kyin's qualities that his information was always a week ahead of everyone else's. He saw his chance and denounced all his confederates before they could take alarm. Most of them were sent to prison, and Po Kyin was made an Assistant Township Officer as the reward of his honesty. Since then he had risen steadily. Now, at fifty-six, he was a Sub-divisional Magistrate, and he would probably be promoted still further and made an acting Deputy Commissioner, with Englishmen as his equals and even his subordinates.

As a magistrate his methods were simple. Even for the vastest bribe he would never sell the decision of a case, because he knew that a magistrate who gives wrong judgments is caught sooner or later. His practice, a much safer one, was to take bribes from both sides and then decide the case on strictly legal grounds. This won him a useful reputation for impartiality. Besides his revenue from litigants, U Po Kyin levied a ceaseless toll, a sort of private taxation scheme, from all the villages under his jurisdiction. If any village failed in its tribute U Po Kyin took punitive measures—gangs of dacoits attacked the village, leading villagers were arrested on false charges, and so forth—and it was never long before the amount was paid up. He also shared the proceeds of all the larger-sized robberies that took place in the district. Most of this, of course, was known to everyone except U Po Kyin's official superiors (no British officer will ever believe anything against his own men) but the attempts to expose him invariably failed; his supporters, kept loyal by their share of the loot, were too numerous. When any accusation was brought against him, U Po Kyin simply discredited it with strings of suborned witnesses, following this up by counter-accusations which left him in a stronger position than ever. He was practically invulnerable, because he was too fine a judge of men ever to choose a wrong instrument, and also because he was too absorbed in intrigue ever to fail through carelessness or ignorance. One could say with practical certainty that he would never be found out, that he would go from success to success, and would finally die full of honour, worth several *lakhs* of rupees.

And even beyond the grave his success would continue. According to Buddhist belief, those who have done evil in their lives will spend the next incarnation in the shape of a rat, a frog or some other low animal. U Po Kyin was a good Buddhist and intended to provide against this

from D. H. Lawrence's Women in Love; the first of which is from the introduction by Charles L. Ross, who is currently a professor of literature at the University of Hartford in Connecticut. It is almost three pages long (36-38). The other two are about one page-long each (61-62 and 343). The last two paragraphs (the ninth and the tenth) are taken from George Orwell's Burmese Days. They also almost a page-long each.

Such English sentences and paragraphs would be considered 'Arabic' rather than English according to the rhetorical criteria of Kaplan (1966), Johnstone (1981, 1983), Williams (1982, 1989), and others. Could the English of such prominent novelists and literary critics be described as "immature" or below the standards of English textual organization according to the afore-mentioned linguists? What about the English of these linguists themselves? Does it follow the standards they have, themselves, set?

Consider the following sentences. (As to paragraphs, the reader is invited to pick up any article or paper by any of these linguists and see for himself/herself. He/she will notice that their paragraphs are often --contrary to their own criteria-- fairly long.):

(K1) *It is interesting to note that a number of researchers looking at written texts from the standpoint of a number of other languages have come to similar conclusions, though the graphic representation has been significantly different;*

i. e., my suggestion that there is a direct and uninterrupted flow of information in English has been taken as also implying that directness and specificity are highly valued, and, as a consequence, each researcher studying a language other than English has described that language as direct and uninterrupted in its flow of information, (Kaplan, 1987: 10).

(K2) *It seems to me, though it remains to be demonstrated, that schema are not only reticulated sets of ideas but are also prefabricated sets of syntactic structures; i. e., the "restaurant schema", for example, does not only permit us to recognize the fit of a set of events --Harry sat down, scanned the menu, chose Chateaubriand, ate, paid his bill, and left-- it also permits us to infer that there were other people involved (e. g., a maitre d', a waiter), that the restaurant was not an ordinary one (i. e., McDonalds does not yet include Chateaubriand in its menu), that the bill was probably a pretty hefty one, and so on, (Ibid: 11).*

(W1) *Mathesius seems to work within the framework of the same three functions but does not define them clearly with reference to one another,*

perhaps because he sees the expressive function and the appeal function as applying to the utterance, while the reference function refers to an earlier stage of linguistic encoding, the selection of elements/units of experience to talk about from the context of situation, (Williams, 1989: 24).

(W2) *If one accepts the possibility that the unmarked clause relationship in English is that of Logical Sequence while the unmarked clause relation in Arabic is that of Matching –as indicated by the Arabic love of parallelism and repetition, well documented in the literature– e.g. Al-Jubouri 1984 and Koch 1982 (the latter being discussed in Section 2.3.1.2.2 – then it immediately becomes apparent why Arabic should find it more necessary to mark the causal relation while English finds it more necessary to mark the adversative relation, (Ibid: 151).*

* (It should be noted that the second dash in this long sentence is irrelevant. It can be dispensed with and replaced by a comma).

(J1) *Thus, my comments about the function of self-paraphrase are based partly on previous*

scholars' observations about what makes conversations cohere and how people persuade one another of things, partly on empirical data about what kinds of paraphrases speakers actually produce in conversations and what the results of self-paraphrase are (such as, for example, the facts that co-conversationalist rarely respond any differently to self-paraphrases than they do to non-paraphrased utterances and that self-paraphrasers do not apologize for, or "repair", their paraphrases), and partly on my own intuitions about what self-paraphrasers intended to do and what their utterances mean, (Johnstone, 1984: 251).

(J2) *While Jakobson's observations are limited to certain genres of poetry, it is clear that parallelism is found in many kinds of discourse (Sherzer, 1977), and it should be noted that however the relationship between different items in parallel frames is described, the fact that two or more terms are found in structurally identical settings seems to create a semantic relationship between the terms as well as reflect one, (Johnstone, 1987b: 209).*

As was said earlier, the above-quoted English sentences are

abnormally long by their writers standards. It should be noted that these sentences are neither the longest that Kaplan, Williams, and Johnstone have ever written nor are they the only ones. They are picked up hastily. One would very probably find longer and more complex sentences if one examines these linguists' papers more closely and leisurely.

Unlike Arabic *long sentences*, English long sentences can complicate structure and, as a consequence, ambiguate meaning, mainly if they are structured hypotactically, i. e. by means of subordination. Coordination suits long sentences better. That is because subordination in long sentences breaches the normal communicative flow through structural interruptions caused by some apposition or added information. This is particularly exemplified by (K2), (W2), and (J1). Such sentences confuse the reader who—in order to grasp their meanings—needs not only to re-read them times and again but also to double his/ her concentration to be able to follow their semantic threads through their labyrinthine structures.

For this reason, one notices that a mixture of subordination and coordination in English long sentences seems to impose itself on the writer (Cf the above sentences). Otherwise, the meaning comes, like the sentence structure, fragmented and blurred.

In brief, long sentences, although they can be minimized, are unavoidable in any language. However, they may be more frequent in some language than in another. Arabic, for example, by the very nature

of its cohesive system allows a more frequent use of long sentences, in that it opts for more coordination than subordination.

7.3 *Characteristic rhetorical features of Arabic*

A closer look into the characteristic features of Arabic rhetoric would perhaps shed more light on the English written compositions of Arab students and explain why they seem "to beat round the bush" when writing in English; why they construct sentences which are longer than expected in English; and why they very frequently use repetition, parallelism, and more coordination than subordination?

7.3.1 *Use of long sentences*

It is only natural for students at university level with an advanced stage of mental and intellectual maturity to tackle complex ideas when they are required to write or talk about various serious topics of academic or general nature. The most important components of such writing or speech are the relationships among the sub-ideas that constitute the main theme; and as is very well-known, the explication of these relationships is very difficult to achieve by means of simple sentences, or even by short compound or complex sentences. Much longer sentences are often required with a great deal of subordination and coordination, (Kharma and Hajjaj, 1989).

Now, if this is the case with one's native language, how would it be in a foreign language such as English, which is different from Arabic in many respects? In such a situation, Arab students, taking into consideration their deficiency in this foreign language, are faced with a troublesome task when composing. The result is usually a composition made up of either attempted compound and complex sentences or run-on sentences which, in the end, turn out to be whole paragraphs, or a combination of both.

The Arab student's tendency to use long sentences in his/her English written compositions may be ascribed to two characteristic features of Arabic rhetoric. The first is the lack of punctuation in Arabic as well as the lack of consistency in employing it; punctuation being a foreign and recent phenomenon to the Arabic language (Cf Labidi, 1988). The second is the Arabic option for more coordination than subordination through the frequent use of "wa" (and) which leaves room for the writer to extend his/her sentences for as long as possible.

7.3.1.1 *Punctuation*

While English uses punctuation, besides connectors, as a means of intersentential connection, Arabic does it the other way round: it uses connectors as a means of punctuation. Thus, coordination in English is carried out by means of punctuation. In Arabic, on the other hand, it is basically carried out by means of connectors, mainly

by "wa" (Cf 7.5.1 above).

Modern Arabic uses punctuation. But this device has been adopted only recently, probably as recently as the current century. However, its use in Arabic, if compared with that in European languages and English in particular, seems to be on a random basis (Cf Labidi, 1988: 71-74). Perhaps Arabic has not yet fully assimilated this "foreign" system. It may also be that Arabic has adopted the system for its own purpose quite independently of the way it is used in the West, wherefrom it adopted it.

The above factors, among others, may account for the way Arab learners of English deal with punctuation when writing compositions. They tend to "mess" with it. They rarely use commas, and if they do, they place them randomly. They leave out full stops and forget about capitalization. The result is that they come up with what looks like long and loosely connected sentences. Consider the following samples taken from compositions written by 1st-and-2nd-year Tunisian undergraduate students of English at the Faculty of Arts of Manouba, Tunis, Tunisia:

Regarding the argument that claims that women are too sensitive to perform military service and to be of any efficiency in due time and coses of emergency; one may here again refer to the same concepts of the soft nature of girls which the common trend continiously try to coil girls' necks

with so as to oppress any protest from any side which aim is to change the present situation and the way of assigning what is seen as men's and women's duties. (Appendix A2)

Briefly one may argue that solutions to the problems of women and military duty are not very elusive but what is literally elusive is the fact of trying to change a whole course of thinking because after all it's the general trend that has the greatest impact on our lives as individuals not minor views% (Appendix A2)

They became rather machines than human beings, they simply do monotonous actions all day long without being aware of what they do so they are no longer creating but imitating machines. (Appendix A11)

It is interesting to note that the first two extracts appear as independent paragraphs in one composition. The second extract stands as the concluding paragraph of that same composition. Notwithstanding the various types of mistakes, one easily notices that these two paragraphs are made up of one long sentence each, which is evidently due to a lack of punctuation. The third extract shows almost a total absence of punctuation marks, with the exception of one lone comma. In fact, it can be divided into three distinct sentences if punctuation

marks are introduced.

Now, consider the other opposite extreme, the overuse and misuse of punctuation in the samples below:

In fact there are those who think that progress is a good thing and have their reasons, and those who think just the opposite, they have also their reasons.

For the formers, progress is a good thing because with progress many good things have been realized. Many deseases are removed. The people are living in better building wityh so many kinds of necessities. Sanitary nutrition. The means of communications and transport facilitated the tasks of the people wherever they are, with telephones, telegrams, planes, quick ships and trains... The discovery of the space is also a sign of progress of the humain beings. (Appendix A7)

Progress leads people to live in modern ways, because it makes things easier, if we take the example of transport, we will find that progress has a big role to allow people to travel, and to communicate with each other, to know other civilization. (Appendix A13)

Man managed to afford almost all needs for life, this process had gone on gradually till he reached a considerable result; Now he meets all diseases with the efficient remedy, he facilitates the means of communication and transportation, ... (Appendix A18)

For instance, the husband can't choose his wife freely, because religion forbids that. Also, the father is the dominant power in the family; He imposes his will on his son or his daughter, so they can't refuse his or their mother's choice. (Appendix B8)

These students, like many others, confuse the use of the comma with that of the period, and that of the period with that of the semi colon. They do not seem to know for sure when to use which.

Sometimes, French punctuation marks are used instead of the English ones. Such a mistake is committed by Tunisian students and North-Africans in general, who have already been exposed to French before English. Consider the following sentence:

... he said in a voice which mingeled exhaustion and anger «I'm really exhausted; you see I sometimes envy you for being a girl, you're free from this sordid military duty». (Appendix A2)

Notice here the use of the French «guillemets» instead of the English "inverted commas". This is, however, the only punctuational interference from French, which, though simple to avoid, seems to persist with Tunisian students. But the real and main confusion apparently stems, as it were, from Arabic interference. That is because the Arabic language does not use punctuation marks as extensively as they are used in English. This problem is probably further compounded by the fact that most classroom teaching and learning does not go beyond the sentence level, or that punctuation is not given its proper share in the classroom. The result is that, in an extended piece of writing, the student very often comes out with seemingly endless sentences.

Thus, Arab students seem to have a genuine difficulty with punctuation, which to them is a new phenomenon not yet quite assimilated even when they write in their mother tongue. It also seems that Tunisian students, though having an earlier exposure to French which uses punctuation more extensively than Arabic, are still, quite often, making a mess of it. Punctuation teaching should start very early along with the English language course and be sustained throughout until the early-advanced stage.

7.3.1.2 *Coordination: "wa" (and)*

It seems that Arab grammarians do not make a special distinction

between coordination and subordination in the way this is dealt with in English. Coordination in Arabic is done with the help of a number of linkers, most of which have, more or less, English counterparts. It is thought that a detailed discussion of all of them will not shed very much light on the areas of difficulty encountered by Arab students. For that matter, only one linker, judged to be behind some of the problems faced by Arab learners of English, will be focussed on here: it is the "wa" (and).

The "wa" is not only an intra- but an inter-sentential linker: it links words, phrases, parts of sentences as well as sentences. Though it is mostly known as a coordinating linker, the "wa" is practically a multi-functional linker serving many functions.

- (1) It can be used to join two words, phrases or sentences, thereby expressing addition (عطف , ⁴⁹waTf).

Example: اشترت أرجوحة لأمال و أسماء
ishtaraytu 'urjuuHatan li-'aamaalin wa 'asmaa'a.
 (I bought a swing for Amel and Asmaa)

- (2) It can be used to express continuation (استئناف ,
 'isti'naaf).

Example: لنبين لكم ونقر في الارحام ما نشاء
 (Qur'an, XXII: 5).
li-nubayyina la-kum wa nuqirru fi-l-'arHaami maa nashaa'.

(...in order that We make [things] clear to you and We

establish in the wombs what We will)⁵⁰ .

- (3) It can be used to express a circumstantial accusative (حال *Haal*).

Example: **خَرَجَ الرَّجُلُ وَهُوَ يَصِيحُ**

kharaja r-rajulu wa huwa yaSiH.

(The man went out screaming)

- (4) It can be used to express an oath (قَسَم , *qasam*).

Example: **.. وَاللَّهِ لَقَدْ نَسِيتُ أَنْ أَهْتِفَ لَكَ**

wa llaahi la-qad nasiitu 'an 'ahtifa lak.

(By God, I had forgotten to phone you)

- (5) It can be used to express company (مَعِيَّة , *ma`iyyah*).

Example: **سَرْتُ وَسَكَاةَ الْحَدِيدِ**

sirtu wa sikkata l-Hadiidi.

(I walked alongside the railroad).

- (6) It can be used to express simultaneity (تَزَامُن , *tazaamun*).

Example: **خَرَجْنَا وَالرِّيحُ تَعْصِفُ عَصْفًا**

kharajnaa wa r-riiHu ta`Sifu `aSfan.

(We left while the wind was blowing strongly)

- (7) It can be used to express contrast (مُقَابَلَةٌ , *muqaabalah*).

Example: **مَا خَلَقْنَا السَّمَاوَاتِ وَالْأَرْضَ وَمَا بَيْنَهُمَا إِلَّا بِالْحَقِّ**

وَأَجَلٍ مُّسَمًّى، وَالَّذِينَ كَفَرُوا عَمَّا أَنْذَرُوا مَعْرُضُونَ.

(Qur'an, XLVI: 3)

*maa khalaqnaa s-samaawaati wa l-'arDa wa maa bayna-humaa
'illaa bi-l-Haqqi wa 'ajalin musammaa wa l-ladhiina
kafaruu `ammaa 'undhiruu mu`riDuun.*

(We created not the heavens and the earth and all that is
between them but for just ends, and for a term appointed,
but those who rejected Faith turn away from that
whereof they are warned)

Hence, the "wa" is not only a coordinator but also a subordinator,
introducing clauses such as *حال* , *Haal* (circumstantial
accusative) or contrast clauses.

It can be used practically anywhere in an Arabic text except in
the beginning. It is frequently used at the beginning of sentences and
paragraphs within a text. For that reason, Arab students exaggerate
the use of "and" when writing English compositions. They seem
sometimes to use it as a substitute for other connectives, especially
at the beginning of sentences, without even proper punctuation. Arab
students would produce sentences as the following:

*I mean they get a sexual relationship that is
illegal, and the cause of this is that whether
the wife or the husband does not attract the other
side, for instance a woman who does not satisfy
the sexual desires of her husband because she is
not beautiful and because she does not take care
of her beauty and of her appearance, thus the*

husband went out to satisfy his desires, but after many times the wife finds out that her husband is involved in sexual relationship with other women, so she reacts and this leads to problems that ends with divorce, and in the same case for women who betray their husbands because of their lack of sexual attraction, and may be because they are tired of hard work and can't satisfy her sexual desires. (Appendix B1)

Notice how long this sentence is. It is so long that, if read without pauses, it renders the reader breathless. This sentence is quoted from a second-year undergraduate student's composition which, in actual fact, contains no less than 20 "and's", though it is relatively short, being made up of only four paragraphs including the introduction and the conclusion. Had this university student been made aware of the proper use of "and" in English by contrasting it with the use of "wa" in Arabic, he would have made this very long sentence a paragraph with at least five or six sentences.

One notices the use of seven "and's" in this single sentence, three of which are preceded by out-of-place comma that serves no punctuational purpose. The influence of Arabic is quite obvious here. This student --under influence from Arabic-- seems to think that without "and", as an explicit connector, his sentences (Cf Appendix B1), as well as his sentence parts, would not sound connected. That is because in textual sequencing Arabic opts for a more frequent use of

connectives, particularly the "wa" than English does with "and". This has been confirmed by an empirical study carried out by Al-Jubouri (1987) who found that the frequency of connectives within sentences, between sentences within paragraphs, and between paragraphs within a text is higher in Arabic than in English. He eventually came to this conclusive result:

The sentences that do not contain any connectives, and therefore relies (sic) for cohesion on the exploitation of other types of cohesive means, constitute 46% of total sentences in English, but 11.6% in Arabic⁵¹, (Al-Jubouri, 1987, volume iv: 213).

Therefore, the Arabic method of text organization relies heavily on explicit connectivity. The Arabic strong tendency to organize a big number of clauses into one long sentence accounts for its overt inconsistency in the use of punctuation, particularly the comma and the full stop; and, as a consequence, it also accounts for the Arab students' inconsistent and almost random use of punctuation marks as well as that of the connective "wa" when they write in English.

While producing an English composition, the Arab student, under influence from Arabic, assumes that the sequence is still continuous, and would therefore connect to it as many compatible sequences as the flow of his thought permits, paying little or no attention to the need of the English textual sequence for breaks and pauses. He/she also

assumes that without the use of explicit connectives, particularly that of the coordinating connective "and", his/her composition would come out fragmented and his/her sentences would seem unrelated.

The Arab students' concern for continuity is made much more obvious with their frequent use of "and" at the beginning of English sentences. This is perhaps related to the fact that, in Arabic, the heavy reliance on connectives for organizing text and sustaining cohesion stems from a pressure to preserve continuity and integration of propositional development within the text. In fact, Arabic is said to be extremely sensitive to discontinuity and gaps which disturb text stability, (Al-Jubouri, 1987). To get rid of any such gaps, the Arab students tend to fill them with connectives, usually additives such as "wa" or "fa" in Arabic. In English, on the other hand, they would fill them with "and" as an equivalent of "wa" and "so" as an equivalent of "fa". "And" and "so" are practically the connectives mostly used by Arab students when they write in English (Cf Appendices A&B).

Though this is rather an Arabic characteristic, Arab students project it into English. Here are some genuine examples about this great concern for continuity manifested in the use of "and", even at the beginning of sentences:

... to be trained in the military sport. And
about the military studies girls are able to work
hard and to become successful in this domain.

(Appendix A1)

And he may find her unable to help him solve his daily problems. And all these matters, I think are the cause of divorce in Tunisia, and because a lot of... . (Appendix B1)

... in the name of progress. And this progress has also affected people who has become more materialistic in their feelings and soon we won't be surprised to see people deprived from any sense and becoming "human engines". (Appendix A3)

Let's first start with the good deeds of progress in our modern life, and we'll immediately see or notice that everything he has brought with it is new, and successful to some extent, and let's take the example of the different means of transport such as the cars that are going along the streets, they make the contemporary man much more relaxed than before and they save his time and prevent him from being overtired, this is true in many other aspects of life concerning day to day life, and it is not true in many other aspects of life especially when they have recently invented different kind of bombs and weapons just to bring the different countries into bloody

clashes, and to make them carry on with foolish wars, causing a deep pain for many human beings, and scattering many families from each other, they have also invented the robot man, and many other machines to replace man in different fields with the only argument that they are seaching for perfection, forgetting that doing such an awful thing provekes unemployment in many families and causes sometimes a disaster. And this is how progress cannot all the time be profitable and successful. (Appendix A6)

The last extract is a typical example of "and" overuse. This student's composition is in fact made up of only six sentences (as ending with a period) of which the first four, that come before the last two quoted here, are normal sentences as far as length is concerned. What may be clearly noticed about this student's fifth sentence (which is here quoted first), besides excessive length, is that the connective "and" appears eleven times. Not only that, but it is also followed by a sentence beginning with "and" and containing another, thus forming a total of thirteen "and's" in just two sentences. This student is obviously gasping for continuity, which seems to be a great concern of Arabic textual development.

Again, these students, and Arab students in general, do not seem to have been made aware of the fact that excessive use of connectives, while tolerated and actually commendable in Arabic, is normally a sign

of inefficiency in English, and is not compatible with its textual organization.

However, Tunisian students do not accept their sentences beginning with "and" to be labelled as 'un-English' sentences on the grounds that such sentences are quite normal in English and that they are widely used in the novels that are (or have been) part of their English Literature course. Here follows a few sample sentences from some of those novels:

And he began quoting several texts, referring us to the chapters and verses, where we might find them.

(Emily Brontë, WUTHERING HIGHTS, p. 126)

* This sentence does not only begin with "and"

but stands as a paragraph by itself.

And I, through pardonable weakness, refrained from correcting the error....

(Ibid, p. 297)

And she would have commenced the execution of her threat directly, but Linton was up in alarm, for his dear self, again.

(Ibid, p. 304)

* Again, it is worth-mentioning that this

sentence commences an independent paragraph.

And if I once started to run, I'd run like the devil, and no mistake.

(Stephen Crane, THE RED BADGE OF COURAGE, p. 55)

And , moreover, there were no letters of faded gold speaking from the colors.

(Ibid, p. 67)

* Note here the use of a second additive connector: "moreover".

And , furthermore, how could they kill him who was the chosen of gods and doomed to greatness?

(Ibid, p. 153)

* There are two things to note here: (a) this sentence stands as a paragraph by itself, and (b) the additive "and" is followed by a second additive: "furthermore".

And , after boasting this way of my tolerance, I came to the admission that it has a limit.

(F. Scott Fitzgerald, THE GREAT GATSBY, p. 7)

* It is worth-mentioning that this sentence is quoted from the very first page of this novel and that it opens a new long paragraph.

And so with the sunshine and the great bursts

of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.

(Ibid, pp. 9-10)

* This sentence stands as an independent paragraph by itself.

And so it happened that on a warm windy evening I drove over to East Egg to see two old friends whom I scarcely knew at all.

(Ibid, p. 12)

* This sentence opens a new paragraph.

Not only do these novelists use "and" so frequently to begin sentences but also to begin new paragraphs, just as the Arabic language does. As to WOMEN IN LOVE, a novel by D.H. Lawrence (and which is currently part of the English Literature course of second-year university students of English at the Faculty of Arts of Manouba, Tunis, Tunisia), it is so full of "and's", both at the beginning of sentences and paragraphs that it is more appropriate, in this case, to attach photocopies from it than just quotations: (cf photocopies that follow, pp. 64-65/ 74-75/ 94-95/ 120-121/ 148-149/ 299/ 318).

What seems peculiar to D. H. Lawrence is his very abundant use of "and" at the beginning of sentences as well as paragraphs. He also

natural sufficiency, there was a terrible void, a lack, a deficiency of being within her.

And she wanted some one to close up this deficiency, to close it up for ever. She craved for Rupert Birkin. When he was there, she felt complete, she was sufficient, whole. For the rest of time she was established on the sand, built over a chasm, and, in spite of all her vanity and securities, any common maid-servant of positive, robust temper could fling her down this bottomless pit of insufficiency, by the slightest movement of jeering or contempt. And all the while the pensive, tortured woman piled up her own defences of aesthetic knowledge, and culture, and world-visions, and disinterestedness. Yet she could never stop up the terrible gap of insufficiency.

If only Birkin would form a close and abiding connection with her, she would be safe during this fretful voyage of life. He could make her sound and triumphant, triumphant over the very angels of heaven. If only he would do it! But she was tortured with fear, with misgiving. She made herself beautiful, she strove so hard to come to that degree of beauty and advantage, when he should be convinced. But always there was a deficiency.

He was perverse too. He fought her off, he always fought her off. The more she strove to bring him to her, the more he battled her back. And they had been lovers now, for years. Oh, it was so wearying, so aching, she was so tired. But still she believed in herself. She knew he was trying to leave her. She knew he was trying to break away from her finally, to be free. But still she believed in her strength to keep him, she believed in her own higher knowledge. His own knowledge was high, she was the central touchstone of truth. She only needed his conjunction with her.

And this, this conjunction with her, which was his highest fulfilment also, with the perverseness of a wilful child he wanted to deny. With the wilfulness of an obstinate child, he wanted to break the holy connection that was between them. He would be at this wedding; he was to be groom's man. He would be in the church, waiting. He would know when she came. She shuddered with nervous apprehension and desire as

she went through the church-door. He would be there, surely he would see how beautiful her dress was, surely he would see how she had made herself beautiful for him. He would understand, he would be able to see how she was made for him, the first, how she was, for him, the highest. Surely at last he would be able to accept his highest fate, he would not deny her.

In a little convulsion of too-tired yearning, she entered the church and looked slowly along her cheeks for him, her slender body convulsed with agitation. As best man, he would be standing beside the altar. She looked slowly, deferring in her certainty.

And then, he was not there. A terrible storm came over her, as if she were drowning. She was possessed by a devastating hopelessness. And she approached mechanically to the altar. Never had she known such a pang of utter and final hopelessness. It was beyond death, so utterly null, desert.

The bridegroom and the groom's man had not yet come. There was a growing consternation outside. Ursula felt almost responsible. She could not bear it that the bride should arrive, and no groom. The wedding must not be a fiasco, it must not.

But here was the bride's carriage, adorned with ribbons and cockades. Gaily, the grey horses curvetted to their destination at the church-gate, a laughter in the whole movement. Here was the quick of all laughter and pleasure. The door of the carriage was thrown open, to let out the very blossom of the day. The people on the roadway murmured faintly with the discontented murmuring of a crowd.

The father stepped out first into the air of the morning, like a shadow. He was a tall, thin, care-worn man, with a thin black beard that was touched with grey. He waited at the door of the carriage patiently, self-obliterated. In the opening of the doorway was a shower of fine foliage and flowers, a whiteness of satin and lace, and a sound of a gay voice, saying:

'How do I get out?'

A ripple of satisfaction ran through the expectant people. They pressed near to receive her, looking with zest at the stooping blond head with its flowerbuds, and at the delicate,

'I scarcely know them, except Gerald,' he replied.

'Gerald!' she exclaimed. 'He's the most missing of them all. You'd never think it, to look at him now, would you?'

'No,' said Birkin.

The mother looked across at her eldest son, stared at him heavily for some time.

'Ay,' she said, in an incomprehensible monosyllable, that sounded profoundly cynical. Birkin felt afraid, as if he dared not realise. *And* Mrs Crich moved away, forgetting him. But she returned on her traces.

'I should like him to have a friend,' she said. 'He has never had a friend.'

Birkin looked down into her eyes, which were blue, and watching heavily. He could not understand them. 'Am I my brother's keeper?' he said to himself, almost flippantly.

Then he remembered, with a slight shock, that that was Cain's cry. *And* Gerald was Cain, if anybody. Not that he was Cain, either, although he had slain his brother. There was such a thing as pure accident, and the consequences did not attach to one, even though one had killed one's brother in such wise. Gerald as a boy had accidentally killed his brother. What then? Why seek to draw a brand and a curse across the life that had caused the accident? A man can live by accident, and die by accident. Or can he not? Is every man's life subject to pure accident, is it only the race, the genus, the species, that has a universal reference? Or is this not true, is there no such thing as pure accident? Has *everything* that happens a universal significance? Has it? Birkin, pondering as he stood there, had forgotten Mrs Crich, as she had forgotten him.

He did not believe that there was any such thing as accident. It all hung together, in the deepest sense.

Just as he had decided this one of the Crich daughters came up, saying:

'Won't you come and take your hat off, mother dear? We shall be sitting down to eat in a minute, and it's a formal occasion, darling, isn't it?' — She drew her arm through her mother's, and they went away. Birkin immediately went to talk to the nearest man.

The gong sounded for the luncheon. The men looked up, but no move was made to the dining-room. The women of the house seemed not to feel that the sound had meaning for them. Five minutes passed by. The elderly man-servant, Crowther, appeared in the doorway exasperatedly. He looked with appeal at Gerald. The latter took up a large, curved conch shell, that lay on a shelf, and without reference to anybody, blew a shattering blast. It was a strange rousing noise, that made the heart beat. The summons was almost magical. Everybody came running, as if at a signal. *And* then the crowd in one impulse moved to the dining-room.

Gerald waited a moment, for his sister to play hostess. He knew his mother would pay no attention to her duties. But his sister merely crowded to her seat. Therefore the young man, slightly too dictatorial, directed the guests to their places.

There was a moment's lull, as everybody looked at the *hors d'oeuvres* that were being handed round. *And* out of this lull, a girl of thirteen or fourteen, with her long hair down her back, said in a calm, self-possessed voice:

'Gerald, you forget father, when you make that unearthly noise.'

'Do I?' he answered. *And* then, to the company, 'Father is lying down, he is not quite well.'

'How is he, really?' called one of the married daughters, peeping round the immense wedding cake that towered up in the middle of the table, shedding its artificial flowers.

'He has no pain, but he feels tired,' replied Winifred, the girl with the hair down her back.

The wine was filled, and everybody was talking boisterously. At the far end of the table sat the mother, with her loosely-looped hair. She had Birkin for a neighbour. Sometimes she glanced fiercely down the rows of faces, bending forwards and staring unceremoniously. *And* she would say in a low voice to Birkin:

'Who is that young man?'

'I don't know,' Birkin answered discreetly.

'Have I seen him before?' she asked.

'There's the whole difference in the world,' he said, 'between the actual sensual being, and the vicious mental-deliberate profligacy our lot goes in for. In our night time, there's always the electricity switched on, we watch ourselves, we get it all in the head, really. You've got to lapse out before you can know what sensual reality is, lapse into unknowingness, and give up your volition. You've got to do it. You've got to learn not-to-be, before you can come into being.'

'But we have got such a conceit of ourselves - that's where it is. We are so conceited, and so unproud. We've got no pride, we're all conceit, so conceited in our own papier-mâché realised selves. We'd rather die than give up our little self-righteous self-opinionated self-will.'

There was silence in the room. Both women were hostile and resentful. He sounded as if he were addressing a meeting. Hermione merely paid no attention, stood with her shoulders tight in a shrug of dislike.

Ursula was watching him as if furtively, not really aware of what she was seeing. There was a great physical attractiveness in him - a curious hidden richness, that came through his thinness and his pallor like another voice, conveying another knowledge of him. It was in the curves of his brows and his chin, rich, fine, exquisite curves, the powerful beauty of life itself, something like laughter, invisible and satisfying. Also the magic of his thighs had fascinated her: the inner slopes of his thighs. She could not say what it was. But there was a sense of richness and of strong, free liberty.

'But we are sensual enough, without making ourselves so, aren't we?' she asked, turning to him with a certain golden laughter flickering under her greenish eyes, like a challenge. *And* immediately the queer, careless, terribly attractive smile came over his eyes and brows, though his mouth did not relax.

'No,' he said, 'we aren't. We're too full of ourselves.'

'Surely it isn't a matter of conceit,' she cried.

'That and nothing else.'

She was frankly puzzled.

'Don't you think that people are most conceited of all about their sensual powers?' she asked.

'That's why they aren't sensual - only sensuous - which is another matter. They're *always* aware of themselves - and they're so conceited, that rather than release themselves, and live in another world, from another centre, they'd -'

'You want your tea, don't you?' said Hermione, turning to Ursula with a gracious kindness. 'You've worked all day -' Birkin stopped short. A spasm of anger and chagrin went over Ursula. His face set. *And* he bade good-bye, as if he had ceased to notice her.

They were gone. Ursula stood looking at the door for some moments. Then she put out the lights. *And* having done so, she sat down again in her chair, absorbed and lost. *And* then she began to cry, bitterly, bitterly weeping; but whether for misery or joy, she never knew.

and yet very shapely and attractive, pushed forward towards her. And they fascinated her! And she knew, she watched her own fascination.

Other men had come to the table, to talk with Birkin and Halliday. Gerald said, in a low voice, apart, to Pussum: 'Where have you come back from?'

'From the country,' replied Pussum, in a very low, yet fully resonant voice. Her face closed hard. Continually she glanced at Halliday, and then a black flare came over her eyes. The heavy, fair young man ignored her completely; he was really afraid of her. For some moments she would be unaware of Gerald. He had not conquered her yet.

'And what has Halliday to do with it?' he asked, his voice still muted.

She would not answer for some seconds. Then she said, unwillingly:

'He made me go and live with him, and now he wants to throw me over. And yet he won't let me go to anybody else. He wants me to live hidden in the country. And then he says I persecute him, that he can't get rid of me.'

'Doesn't know his own mind,' said Gerald.

'He hasn't any mind, so he can't know it,' she said. 'He waits for what somebody tells him to do. He never does anything he wants to do himself — because he doesn't know what he wants. He's a perfect baby.'

Gerald looked at Halliday for some moments, watching the soft, rather degenerate face of the young man. Its very softness was an attraction; it was a soft, warm, corrupt nature, into which one might plunge with gratification.

'But he has no hold over you, has he?' Gerald asked.

'You see he made me go and live with him, when I didn't want to,' she replied. 'He came and cried to me, tears, you never saw so many, saying *he couldn't* bear it unless I went back to him. And he wouldn't go away, he would have stayed for ever. He made me go back. Then every time he behaves in this fashion.

— And how I'm going to have a baby, he wants to give me a hundred pounds and send me into the country, so that he would never see me nor hear of me again. But I'm not going to do it, after —'

A queer look came over Gerald's face.

'Are you going to have a child?' he asked incredulously. It seemed, to look at her, impossible, she was so young and so far in spirit from any childbearing.

She looked full into his face, and her dark, inchoate eyes had now a furtive look, and a look of a knowledge of evil, dark and indomitable. A flame ran secretly to his heart.

'Yes,' she said. 'Isn't it beastly?'

'Don't you want it?' he asked.

'I don't,' she replied emphatically.

'But —' he said, 'how long have you known?'

'Ten weeks,' she said.

All the time she kept her dark, inchoate eyes full upon him. He remained silent, thinking. Then, switching off and becoming cold, he asked, in a voice full of considerate kindness:

'Is there anything we can eat here? Is there anything you would like?'

'Yes,' she said, 'I should adore some oysters.'

'All right,' he said. 'We'll have oysters.' And he beckoned to the waiter.

Halliday took no notice, until the little plate was set before her. Then suddenly he cried:

'Pussum, you can't eat oysters when you're drinking brandy.'

'What has it got to do with you?' she asked.

'Nothing, nothing,' he cried. 'But you can't eat oysters when you're drinking brandy.'

'I'm not drinking brandy,' she replied, and she sprinkled the last drops of her liqueur over his face. He gave an odd squeal. She sat looking at him, as if indifferent.

'Pussum, why do you do that?' he cried in panic. He gave Gerald the impression that he was terrified of her, and that he loved his terror. He seemed to relish his own horror and hatred of her, turn it over and extract every flavour from it, in real panic. Gerald thought him a strange fool, and yet piquant.

'But, Pussum,' said another man, in a very small, quick Eton voice, 'you promised not to hurt him.'

'I haven't hurt him,' she answered.

demanding nothing. Ruth, woman-loving, loved her. Orpah, a vivid, sensational, subtle widow, would go back to the former life, a repetition. The inter-play between the women was real and rather frightening. It was strange to see how Gudrun clung with heavy, desperate passion to Ursula, yet smiled with subtle malevolence against her, how Ursula accepted silently, unable to provide any more either for herself or for the other, but dangerous and indomitable, refuting her grief.

Hermione loved to watch. She could see the contessa's rapid, stoat-like sensationalism, Gudrun's ultimate but treacherous cleaving to the woman in her sister, Ursula's dangerous helplessness, as if she were helplessly weighted, and unreleased.

'That was very beautiful,' everybody cried with one accord. But Hermione writhed in her soul, knowing what she could not know. She cried out for more dancing, and it was her will that set the contessa and Birkin moving mockingly in Malbrouk.²⁷

Gerald was excited by the desperate cleaving of Gudrun to Naomi. The essence of that female, subterranean recklessness and mockery penetrated his blood. He could not forget Gudrun's lifted, offered, cleaving, reckless, yet withal mocking weight. And Birkin, watching like a hermit crab from its hole, had seen the brilliant frustration and helplessness of Ursula. She was rich, full of dangerous power. She was like a strange unconscious bud of powerful womanhood. He was unconsciously drawn to her. She was his future.

Alexander played some Hungarian music, and they all danced, seized by the spirit. Gerald was marvellously exhilarated at finding himself in motion, moving towards Gudrun, dancing with feet that could not yet escape from the waltz and the two-step, but feeling his force stir along his limbs and his body, out of captivity. He did not know yet how to dance their convulsive, rag-time sort of dancing, but he knew how to begin. Birkin, when he could get free from the weight of the people present, whom he disliked, danced rapidly and with a real gaiety. And how Hermione hated him for this irresponsible gaiety.

'Now I see,' cried the contessa excitedly, watching his purely

gay motion, which he had all to himself. 'Mr Birkin, he is a changer.'

Hermione looked at her slowly, and shuddered, knowing that only a foreigner could have seen and have said this.

'Cosa vuol dire, Palestra?' she asked, sing-song.

'Look,' said the contessa, in Italian. 'He is not a man, he is a chameleon, a creature of change.'

'He is not a man, he is treacherous, not one of us,' said itself over in Hermione's consciousness. And her soul writhed in the black subjugation to him, because of his power to escape, to exist, other than she did, because he was not consistent, not a man, less than a man. She hated him in a despair that shattered her and broke her down, so that she suffered sheer dissolution like a corpse, and was unconscious of everything save the horrible sickness of dissolution that was taking place within her, body and soul.

The house being full, Gerald was given the smaller room, really the dressing-room, communicating with Birkin's bedroom. When they all took their candles and mounted the stairs, where the lamps were burning subduedly, Hermione captured Ursula and brought her into her own bedroom, to talk to her. A sort of constraint came over Ursula in the big, strange bedroom. Hermione seemed to be bearing down on her, awful and inchoate, making some appeal. They were looking at some Indian silk shirts, gorgeous and sensual in themselves, their shape, their almost corrupt gorgeousness. And Hermione came near, and her bosom writhed, and Ursula was for a moment blank with panic. And for a moment Hermione's haggard eyes saw the fear on the face of the other, there was again a sort of crash, a crashing down. And Ursula picked up a shirt of rich red and blue silk, made for a young princess of fourteen, and was crying mechanically.

'Isn't it wonderful — who would dare to put those two strong colours together —?'

Then Hermione's maid entered silently and Ursula, overcome with dread, escaped, carried away by powerful impulse.

Birkin went straight to bed. He was feeling happy, and sleepy. Since he had danced he was happy. But Gerald would

colliery train, with the workmen's carriages which were used to convey the miners to the distant Whatmore, was crossing the valley full of soldiers, full of red-coats. Then there was the far-off sound of firing, then the later news that the mob was dispersed, one man was shot dead, the fire was put out.

Gerald, who was a boy, was filled with the wildest excitement and delight. He longed to go with the soldiers to shoot the men. But he was not allowed to go out of the lodge gates. At the gates were stationed sentries with guns. Gerald stood near them in delight, whilst gangs of derisive miners strolled up and down the lanes, calling and jeering:

'Now then, three ha'porth o' coppers, let's see thee shoot thy gun.' Insults were chalked on the walls and the fences, the servants left.

And all this while Thomas Crich was breaking his heart, and giving away hundreds of pounds in charity. Everywhere there was free food, a surfeit of free food. Anybody could have bread for asking, and a loaf cost only three-ha'pence. Every day there was a free tea somewhere, the children had never had so many treats in their lives. On Friday afternoon great baskets of buns and cakes were taken into the schools, and great pitchers of milk, the school-children had what they wanted. They were sick with eating too much cake and milk.

And then it came to an end, and the men went back to work. But it was never the same as before. There was a new situation created, a new idea reigned. Even in the machine, there should be equality. No part should be subordinate to any other part; all should be equal. The instinct for chaos had entered. Mystic equality lies in being, not in having or in doing, which are processes. In function and process, one man, one part, must of necessity be subordinate to another. It is a condition of being. But the desire for chaos had risen, and the idea of mechanical equality was the weapon of disruption which should execute the will of man, the will for chaos.

Gerald was a boy at the time of the strike, but he longed to be a man, to fight the colliers. The father, however, was trapped between two half-truths, and broken. He wanted to be a pure Christian, one and equal with all men. He even wanted

'It doesn't hurt you very much, does it?' he asked, solicitous. 'Not at all,' she cried.

And suddenly the rabbit, which had been crouching as if it were a flower, so still and soft, suddenly burst into life. Round and round the court it went, as if shot from a gun, round and round like a furry meteorite, in a tense hard circle that seemed to bind their brains. They all stood in amazement, smiling uncannily, as if the rabbit were obeying some unknown incantation. Round and round it flew, on the grass under the old red walls like a storm.

And then quite suddenly it settled down, hobbled among the grass, and sat considering, its nose twitching like a bit of fluff in the wind. After having considered for a few minutes, a soft bunch with a black, open eye, which perhaps was looking at them, perhaps was not, it hobbled calmly forward and began to nibble the grass with that mean motion of a rabbit's quick eating.

'It's mad,' said Gudrun. 'It is most decidedly mad.'

He laughed.

'The question is,' he said, 'what is madness? I don't suppose it is rabbit-mad.'

'Don't you think it is?' she asked.

'No. That's what it is to be a rabbit.'

There was a queer, faint, obscene smile over his face. She looked at him and saw him, and knew that he was initiate as she was initiate. This thwarted her, and contravened her, for the moment.

'God be praised we aren't rabbits,' she said, in a high, shrill voice.

The smile intensified a fittle, on his face.

'Not rabbits?' he said, looking at her fixedly.

Slowly her face relaxed into a smile of obscene recognition.

'Ah, Gerald,' she said, in a strong, slow, almost man-like way. 'All that, and more.' Her eyes looked up at him with shocking nonchalance.

He felt again as if she had hit him across the face — or rather, as if she had torn him across the breast, dully, finally. He turned aside.

sometimes begins two or three successive sentences with "and" (Cf photocopied pages no. 95, 120, 149). He even used "and" to begin two successive paragraphs (Cf photocopies with pages no. 299 and 318).

One wonders what the comments of linguists like Kaplan, Johnstone, or Williams would be on such Arabic-like use of "and" in English. Prominent novelists like D. H. Lawrence and others would certainly not write deficient or "immature" English.

English language teachers had better not tell their students, as they usually do, that in English, unlike Arabic, the sentence never begins with "and". The students will always prove their teachers are wrong. They should rather tell them that in today's English "and" is not used as an intersentential connective. But if they come across a recent article by Kaplan (1987) --who views the use of coordination as a sign of style immaturity-- they will detect no less than four sentences beginning with "and". Here they are:

1. And this evolutionary pattern is built into the DNA, the genetic code of the species; thus, it is the property of all human beings. (p. 12)
2. And science has indeed transformed the world by creating an environment in which it becomes, at least in theory, possible for the species to control --indeed to create-- its environment, rather than to learn to live in harmony with it.

(p. 13)

3. And excessively slowed speech rate carries a number of implications, most of them negative.

(p. 14)

4. And once the information is available, what sort of rhetorical manipulation is required to make it most easily accessible? (p. 20).

In such a case, how would English language teachers convince their students that the English sentence does not begin with "and"? The answer is left to the afore-mentioned linguists.

However, Arab students do not begin sentences with "and" because it is so in English. In fact, many do not notice such English sentences, mainly because their teachers say so or because they hardly read any English apart from their textbooks. Then, this interference is obviously from Arabic which uses this connective more excessively compared to English, both intra-sententially and inter-sententially.

7.3.1.3 Repetition

L'arabe est voue à l'insistance, à l'inlassable répétition, où la tradition voit toujours un profit. Il est fait pour l'oreille, pour la

diction, la poésie, la récitation, l'orthoépie, la lecture à haute voix, l'éloquence, la conférence, le théâtre, la radio, (Monteil, 1960: 269).

* Underlining is not in the original.

[Arabic is given to insistence and untiring repetition in which tradition has always shown interest. It is made for hearing, diction, poetry, recitation, orthoepy, loud reading, eloquence, lecturing, theatre, and radio.]

This section attempts to take up one point raised by Monteil in his comment about the Arab character. It is repetition. Whether it is "untiring" or exaggerated, it is yet to be proven. But the fact is there; Arabic uses repetition as one of its characteristics of textual development.

According to Johnstone (1983a), this repetition can be very considerable, mainly in persuasive texts. It

occurs on all levels [lexical, morphological, and syntactic] and in a number of guises... . [and] is shown to provide far more than ornamental intensification in Arabic prose; rather, it is the key to the linguistic cohesion of the texts and to their rhetorical effectiveness, (Johnstone, 1983a: 47).

Johnstone argues that Arabic, to achieve persuasion, makes its argumentative claims linguistically present "by repeating them, paraphrasing them, and clothing them in recurring structural cadences" (op cit). In other words, she is saying that repetition is a key to textual development in Arabic. Also, in Arabic, repetition is mainly there to linguistically cohere and discursively persuade. Whereas in English, it is linguistically unacceptable and discursively redundant.

Two Arabic proverbs which might account for the reason why Arabs repeat themselves, often exceedingly, in writing as well as in speaking, are worth mentioning here:

a) **الدوام ينقب الرخام** (Tunisian Dialect)

iddwaam yunqub irrkhaam

[Perseverance (in the sense of repetition) can pierce marble]

b) **كثرة التكرار تعلم الحمار**

kathratu t-takraar tu`allimu l-Himaar

[Frequent repetition can instruct even a donkey]

The Arab learner, when writing or speaking, seems to be anxious about getting his message through. This might mean that the Arab does not trust, or for that matter, underestimates his addressee's capacity of absorbing a message from just one hearing/reading. Therefore, the

means he judges suitable to guarantee his message delivery is repetition.

Again, judging from the implication in the second proverb⁵², he seems to put all his addressees on the same scale: they are all slow of understanding. Hence, he opts for repetition to drive his message home and secure understanding.

This is not, however, the only reason behind the use of repetition in Arabic. There is yet another one: to assure the addressee of the addresser's sincere intentions. If an Arab would like to invite an Arab friend to lunch or dinner, for example, he has to repeat his invitation to him a few times and insist on it. Otherwise, his intended guest would think that he did not mean it but perhaps only said it out of courtesy⁵³. Therefore, to assure his intended guest of his good intentions, he should insist and repeat the invitation statement several times.

Thus, repetition is not "redundant" in Arabic, as it might seem to those who are not quite familiar with the language. It is there for a purpose, both rhetorical and linguistic. Linguistically, it serves text cohesion and coherence. Rhetorically, it serves as a powerful tool of assertion, emphasis, persuasion, and assurance. Let us consider a few examples from the Qur'an, as being the primary reference book for Arab linguists and grammarians:

يسألونك عن الساعة أيان مرساها، قل إنما علمها

عند ربي، لا يجليها لوقتها إلا هو، ثقلت في
 السماوات والارض، لا تاتيكم إلا بغتة، يسالونك
 كانك حفي عنها، قل إنما علمها عند الله ولكن
 أكثر الناس لا يعلمون.

(Qur'an, VII: 187)⁵⁴

[They ask you about the Hour (Doomsday), when it shall berth. Say: "The knowledge of it is only with my Lord alone; none shall reveal it at its proper time, but He. Heavy it is in the heavens and the earth; it will not come on you but suddenly. They ask you as though you were well-informed of it. Say: "The knowledge of it is only with God, but most people do not know]⁵⁵

This is an ordinary type of repetition used in the limited structure of the verse (آية , 'aayah) as well as in the context of chapters (سور , suwar). In most cases where this device is used, the value of repetition seems to lie in stressing a certain idea, impressing the effect of a word or a name, bringing home to the listener⁵⁶ the main theme in the subject.

In this verse, both phrases "They ask you" (يسالونك , yas'aluunaka) and "Say: the knowledge of it is only with" (قل إنما علمها عند , qul 'innamaa `ilmuhaa `inda) are repeated twice. It is obvious that the repetition of " يسالونك " is intended to emphasize "their" habit of repeated questioning about

the time of "the Hour". The repetition of the other phrase "... **قل إنما علمها عند** ..." reinforces the answer: that it is one answer, the only possible answer. Clearly, the result that the listener gets from the repetition in this verse is the final feeling that any knowledge of "the Hour" rests solely with God, and nobody else, even His Prophet.

Repetition is also used in the context of passionate appeals, as in (XL: 38-41) where the phrase "O my people" (**يا قومي** , *yaa qawmi*) is repeated three times to express how passionate "the man's" appeal to his people was. Similarly, the effect of vocatives such as "O Lord!" (**ربنا** , *rabbanaa*) repeated five times in Chapter III (**سورة آل عمران** , *suuratu 'aali `imraan*) and within just four verses (191-194) is a passionate and very heart-felt prayer.

Sometimes, repetition is crucial to the sustenance of cohesion within a string of words, be it a sentence or a Qur'anic verse⁵⁷ . Examine the last segment of the following verse:

"... **واتقوا الله، ويعلمكم الله، والله بكل**
شيء عليم."

(Qur'an, II: 282)

[... and fear God ; God teaches you, and God
has absolute knowledge of everything]

The word "God" (الله , Allah) here could simply be substituted by the pronoun "He" (هو , huwa), but the effect would never be the same in this case, and the verse would have its cohesiveness loosened and its rhetorical weight lost. Moreover, the repetition of the word "God" (الله , Allah) has another value. It helps make it possible for each of the three sentences (or phrases) to stand on its own and, eventually, be quoted separately for various contexts. Also, the word "God" (الله , Allah) is a semantic item which constitutes a basic concept essential to the message of the Qur'an.

Similarly, the repetition of the word "with the Truth" is crucial to the semantics as well as the rhetorics of this verse:

وبالحق أنزلناه وبحق نزل

(Qur'an, XVII: 105)

[With the Truth We have sent it down, and with the Truth it has descended]

The effect will greatly be reduced should the second "with the Truth" (وبالحق , wa bi-l-Haqq) be substituted by "with it" (وبه , wa bi-hi). The grandeur, the beauty , and the solemnity will be lost, says al-jurjaani (1978). Besides, "Truth" is a key word which has special significance in the Qur'an. It is present throughout the Qur'anic text and its repetition is intended, as is the case with other key words such as الله (God), الهدى

(guidance), الرحمة (mercy), الثواب والعقاب (reward and punishment), etc. The intention is that such words, on which the whole Islamic faith revolves, should be engraved in the memory of the listener.

Another type of repetition very common in Arabic is the repetition of the so-called synonymous words: المترادفات , *al-mutaraadifaat*. It is believed that the assumption that synonymy (in the sense of two words sharing the same and exact meaning) is false. There are no such words as expressing the same thing.

It might be the case, however, that the semantic spheres of certain Arabic words overlap. In such a case, the meaning is not made perfectly clear unless all the words, which are semantically overlapping, are assembled. Consider the following example:

وكاين من نبي قاتل معه ربيون كثير فما وهنوا
 لما اصابهم في سبيل الله وما ضعفوا وما
 استكانوا، والله يحب الصابرين.

(Qur'an, III: 146)

[Many a Prophet there has been, with whom many godly people have fought, and they fainted not for what smote them in God's way, neither weakened , nor did they yield ; and God loves the patient]

It is difficult to assume, here, that the words: **وهنا** , *wahanuu*; **ضعفوا** , *Da`ufuu*; **استكانوا** , *stakaanuu* are exact synonyms, and therefore, the last two are redundant. They are not. In English, this might seem an unnecessary amplification, a tautology. But in Arabic, it is not. Rather, it is an elaboration giving strength to the meaning that this verse carries: absolute strength, steadfastness and resolve on behalf of the people described.

Repetition in Arabic, then, is not redundant. It is there to serve a purpose. It can serve as discourse-cohesive device, a rhetorical device, or an enhancer to the semantic effect, i.e. it adds power and impact to meaning, as is exemplified earlier.

However, is it acceptable to use the same type of repetition when writing in English, particularly by students who have not yet mastered even the rhetorical techniques of their own language? And even if they did, does the Arabic rhetorical system fit in English?

An examination of a few examples from the English compositions, available to this piece of research, would perhaps shed some light on this question of repetition, which is one of the big headaches facing Arab learners of English. Composition teachers usually respond to repetition with simple marginal notations like "reptitious" or "redundant" without exploring the core of the problem nor trying to devise an efficient way to help their Arab students get over it. Examine the following examples:

... she asks help from her husband but the husband refuses... (Appendix B5)

But divorce is a serious threat to our society as it has a bad effect on the family which is the basis of society . (Appendix B6)

There are a lot of causes for divorce from which I pick out two which I think are the most important ones for divorce in Tunisia. (Appendix B6)

The repetition of the words "husband" and "society", in the first and second examples, are very probably a result of interference from Arabic. That is because if rendered into Arabic, these sentences would be perfect. The students might have thought of Arabic sentences like the ones below before having jotted them down in English:

تطلب المساعدة من زوجها ولكن الزوج يرفض
... taṭlubu l-musaa`adata min zawjihaa wa
laakinna z-zawja yarfud.

ولكن الطلاق يشكل تهديدا خطيرا لمجتمعنا
لما له من تاثير كبير على الاسرة التي هي
اساس المجتمع.

wa laakinna T-Talaaqa yushakkilu tahdiidan
khaTiiran li-mujtama`inaa limaa lahu min

*ta'thiirin kabiirin `ala l-'usrati l-latii hiya
'asaasu l-mujtama` .*

Repetition here is rhetorical. It adds more emphasis to the meaning and is necessary to the maintenance of cohesion within the sentence. In the first sentence, repetition could have been done without; and, as a consequence, the second word (*زوج*) could have been substituted by (*هو*) Thus, the second part of the sentence would be (*ولكنه يرفض*), which is alright in Arabic. But, the emphasis --which is part and parcel of the Arabic rhetoric-- would have been lost.

As to the second example, repetition is necessary. Otherwise, the meaning would be very much ambiguated, if not lost altogether. However, such repetition does not fit in English; and this is what university students should be made aware of through contrasting textual development in Arabic and English.

Another frequent discourse error in Arabic students' English compositions is the immediate repetition of synonymous words, whether verbs, nouns, adjectives, or other. Consider the following examples:

*Divorce in Tunisia ... lets people ponder upon
its reasons or causes . (Appendix B3)*

*Nowadays, there is a great disapproval against
the rise and increase of the rate of divorce in*

Tunisia... (Appendix B9)

That's true that progress is a mean for us to survive but it certainly has its negative consequences and results . (Appendix A3)

... and we'll immediately see and notice that everything he has... (Appendix A6)

This type of repetition is termed by Johnstone (1983b) as "lexical couplets", which she defines roughly as "pairs of semantic neighbors coordinated with 'and'" (Johnstone, 1983b: 51). Then, she makes her definition more rigorous and says that lexical couplets is a structure of the form $A \times B$ which meets three major criteria:

- 1) x is a coordinating conjunction, usually the additive connective "and", but it can occasionally be the disjunctive "or".
- 2) A and B are synonyms or near-synonyms in a non-technical sense, i.e. words that have more or less the same meaning.
- 3) The structure $A \times B$ has one referent. In other words, this structure is used to refer to a single object, action, or state rather than to two temporally or logically discrete objects, actions or states.

Such structure, the pairing of synonymous words, is highly frequent in

Arabic, and it is there for emphasis. Lexical couplets such as الدعم والتأييد 'adda`mu wa t-ta'yiid (support and backing); ندد واستنكر , naddada wa stankar (denounce and disapprove); الصبر والسلوان , 'aS-Sabru wa s-sulwaan (patience and consolation); حواجز وعقبات , Hawaajiz wa `aqabaat (obstacles and obstructions); etc. are common in Arabic discourse. The linking conjunction is usually "wa" (and) and occasionally "'aw" (or), depending on the context of use⁵⁸ .

In English, on the other hand, lexical couplets are rare and used only in very limited contexts. Examples of such couplets are "ways and means"; "law and order"; "first and foremost". Unlike Arabic couplets, they are mostly "frozen idiomatic lexical couplets" as Johnstone (1983b: 52) calls them. That is, they are less productive and always glued together. But in Arabic this structural system is a productive semantic strategy (though there are a few frozen couplets). That is, the words making Arabic couplets can be interchangeable or substituted for other words, thanks to the richness of the Arabic lexis. For example, the four Arabic couplets mentioned above (excepting the third, which is a frozen lexical couplet) can be interchangeable or substituted for other words: e.g.

التأييد والدعم , 'atta'yiidu wa d-da`m;
الدعم والتشجيع , 'ad-da`mu wa t-tashjii` (support and encouragement);
الدعم والمساعدة , 'ad-da`mu wa l-musaa`adah (support and aid); etc.

However, if translated into English as two synonymous words, these

Arabic lexical couplets would sound repetitious and therefore unacceptable. Arab students very often try to produce lexical couplets when writing English compositions assuming that, in this way, they would add more semantic emphasis, as is the case in Arabic.

But not all repetition found in Arab students' compositions is always the result of interference from Arabic. Yet still, it is interference, not from the language though, but from the cultural-educational background. Until today, many an Arab teacher prefers fairly long compositions, especially if he/she is a teacher of the Arabic language. Compositions are often graded according to length and quantity rather than quality. For that reason, Arab students tend to stretch their compositions beyond the limits of the topic. Anxious to get good grades, they just "*fill them with talk*" as confesses an Egyptian student. He says that

in Arabic when they grade you , they don't grade for your thoughts because you're not writing for science... you're writing a column... or you're writing a paragraph ... so you have to write... you have to talk... you only got a line of ideas [but] you have to make twenty lines ... talking and introducing it, (quoted in Schiller, 1989: 137).

Under the still-felt influence of the traditional educational background (Cf chapters 2-4 above), the Arab student tends to think

that composition length is a merit highly praised and rewarded with good grades, even if the teacher does not mind brevity, as is usually the case in English compositions. It is true that English language teachers (e.g. in Tunisia) very often set quotas of composition length, either in lines or in paragraphs, they normally do not praise length. Yet, Arab students seem to be anxious about length, sometimes so anxious that they keep repeating themselves without, perhaps, realizing it. Consider the following example from an undergraduate student's composition:

Too many people in Tunisia do marry another person without having any love for that person. Either he marries a girl who he doesn't love but because she catches his attention for her beauty or for her good behavior that there is love from his part and not from the other person and this can be said also for the girl. Very often we have marriages with love from one partner and not from the other , and this is frequent especially when love is from the part of the husband who decides to marry this girl or that... . These marriages which are not based on love or those who are based on love only from one side , very often, result in divorce. There is not a link which binds them together emotionally so they break their formal link of marriage after the first quarel. They lack the important emotional link

which can endure and can't be easily broken.

(Appendix B6)

In addition to his very often awkward expression, this student keeps repeating himself again and again. In fact, his composition is actually very long, indeed the longest of all compositions under study. It is certainly "full of talk". Its organization is definitely circular and not cumulative. The student keeps coming to the same points again and again almost from the same angles. This repetition is unnecessary and therefore redundant, even by the Arabic language standards. It serves no purpose^{*} but to guarantee composition length.

7.3.1.4 *Parallelism*

Parallelism is viewed as a further type of repetition. Unlike repetition proper which is the repetition of substance, parallelism is the repetition of form (Kaplan, 1966; Johnstone, 1981). Kaplan suggests that the building-up of ideas through parallel constructions is one of the main characteristic features of paragraph development in Semitic languages, and Arabic in particular.

Parallelism is a device for pairing clauses, often involving coordination; hence, syndetic parallelism. A syndetic parallel structure is one the clauses of which are linked together by means of connective; the most common syndetic connective in Arabic being the "wa". However, clauses can occasionally be paired without

coordination; hence, asyndetic parallelism. An asyndetic parallel structure is one the clauses of which are linked together without a connective. Such structure is thought to create a more forceful effect.

According to Beeston (1974), Arabic prose, particularly early Arabic, is quite parallelistic. He distinguishes "two quite distinct elevated styles" (Beeston, 1974a:135) which are based on parallelism: (1) the شعر , *shi`r* (poetry) and (2) the early خطبة , *khutbah* (oration). He further notes that the various features of parallelism (grammar, acoustics, and semantics)

are employed in the khutba to form delicate patterns of great complexity and subtlety, thus avoiding the monotonous effect which would be created by straight parallelism alone, (op cit).

One typical example of an early *khutbah* that exhibits this aspect of parallelism is the following, given by 'abuu bakr at his inauguration as the Caliph of the Muslims:

1. آيتها الناس إني قد ولّيتُ عليكم ولستُ بخيركم،
2. فإن أحسنتم فاعينوني وإن أسأتُ فقوموني،
3. الصدقُ أمانة، والكذبُ خيانة،
4. والضعيفُ فيكم قويّ عندي حتى أخذ الحقّ له إن شاء الله، والقويّ فيكم ضعيف عندي حتى أخذ الحقّ منه إن شاء الله.

5. لا يدع قوم الجهاد في سبيل الله إلا ضربهم الله بالذلّة، ولا تشيع الفاحشة في قوم قط إلا عمّتهم الله بالبلاء.
6. أطيعوني ما أطعت الله ورسوله، فإذا عصيت الله ورسوله فلا طاعة لي عليكم.
- (quoted in `imaarah, 1978: 27)

1. *O people, I have been placed in command over you, but I am not the most worthy of you.*
2. *If you see me acting rightly, assist me; and if you see me acting vainly, correct me.*
3. *Truth is faith and untruth is betrayal.*
4. *The weakest of you in my regard is the strongest, until I can insure justice for him, God willing; and the strongest of you in my regard is the weakest, until I can exact justice from him, God willing.*
5. *No nation ever renounces jihad in the path of God than God strikes it with disgrace; and no nation ever lets fornication spread within itself than God overcomes it with scourge.*
6. *Obey me so long as I obey God and*

*His Messenger; but if I disobey Him and His
Messenger, no obedience is due to me from you.*

What can be noticed in this *khutbah* is that each sentence divides into two elaborately balanced parts. There is no monotony because this balance is varied. In 2 and 4, every word of the second part is an exact balance in meaning and in syntactic function for the corresponding word of the first part. All the sentence pairs from 1 to 5 are coordinated with "wa"; only pair number 6 is coordinated with "fa" (then). In 1, 2, 3, and 6, parallelism emphasizes meaning relationships which are based on contrast. In the remaining two sentences (4 and 5), it emphasizes the semantic relationships of equivalence. Besides, the balance between the sentence units (or parts) is further strengthened by some rhyme (e.g. **ت** /tu/ and **ك** /kum/ in 1), alliteration (e.g. **ن** /n/ in 2), similarity of word-pattern (e.g. in 3), which makes the style more eloquent and the structure more rhetorical. In fact, this is what parallelism is for in Arabic. Greenbaum (1991) writes that,

*Parallel structures provide a pleasing balance
between the parallel units, and they emphasize
meaning relationships between the units such as
equivalence and contrast, (Greenbaum, 1991: 168).*

If this is the function of parallelism in English, in Arabic its function is more than providing a pleasing balance between the parallel units. It is indeed the essence of Arabic rhetoric and

eloquence where form is as important as content, perhaps even more important. Examine this simple straightforward example from the Qur'an:

1. وَالشَّمْسِ وَضُحَاهَا وَالْقَمَرِ إِذَا تَلَاهَا
 2. وَالنَّهَارِ إِذَا جَلَّاهَا وَاللَّيْلِ إِذَا يَغْشَاهَا
 3. وَالسَّمَاءِ وَمَا بَنَاهَا وَالْأَرْضِ وَمَا طَحَاهَا
 4. وَنَفْسٍ وَمَا سَوَّاهَا فَالْهَمَّهَا فَجُورَهَا وَتَقْوَاهَا
 5. قَدْ أَفْلَحَ مَنْ زَكَّاهَا وَقَدْ خَابَ مَنْ دَسَّاهَا
- (Qur'an, XCI: 1-10)

- 1(a). *By the sun and his morning brightness,*
(b). *By the moon when she follows him;*
- 2(a). *By the day when it displays him,*
(b). *By the night when it enshrouds him;*
- 3(a). *By the heaven and That which built it,*
(b). *By the earth and That which extended it;*
- 4(a). *By the soul and That which shaped it,*
(b). *and inspired it to lewdness and godfearing,*
- 5(a). *prosperous is he who purifies it,*
(b). *and failed has he who corrupts it.*

These ten verses are semantically one sentence made up of two clauses. The first, a subordinate clause, which consists of a **قَسَم**, *qasam* (oath), runs from verses 1 to 8. The second, the main clause, which consists of **جَوَابُ الْقَسَم**, *jawaabu l-qasam* (the answer to the oath), runs over two verses: 9-10. The subordinate

clause is made up of four pairs and each element of every pair is made up of a sub-pair. For instance, the balance in one is achieved through a contrast between الشمس , 'ash-shams (sun) and القمر 'al-qamar (moon). Likewise, is the balance in 2, 3, and 5. In 4, on the other hand, it is achieved through an equivalence between the act of "shaping the soul" and that of "inspiring it ". In 1(a), it is achieved through an equivalence between الشمس (sun) and ضحاها , DuHaahaa (its morning brightness); in 1(b), through القمر (moon) and تلاها , talaahaa (the act of following the sun). Also, the first four pairs are balanced with the fifth in that they complete each other.

This type of parallelism (i.e. if 1, 2, 3, and 4 are taken for a first part and 5 for a second) is what Kaplan (1966)⁵⁹ calls *climactic* parallelism where element 5 completes the first four elements. Such structure which is prevalent in many verses and short *suwar* (or chapters) is very rhetorical: it catches the attention of the reader/listener by its suspense nature as well as aid the memory to take in and retain those verses and *suwar*. This is so, because the simple semantic and grammatical relations of contrast in a simple parallelism furnish the mind with the kind of association which makes any utterance memorable. In other words, this Qur'anic simple parallelistic structure suits memorization alright. And this is actually the ultimate aim of the Qur'an.

This parallelism is further strengthened by the repetition of "wa" both as an oath particle (at the beginning of the first seven verses)

and a coordinating conjunction (within verses 1, 5, 6, 7, 8, and between verses 9 and 10). The regular rhythm and rhyme witnessed by the repetition of the /ha:/ sound (هـ) at the end of every verse adds further strength to this parallelistic structure.

Of relatively simple nature is also the parallel structure in the following example:.

1(a) "وإن يمسسك الله بضرٍ فلا كاشف له إلا هو،

(b) وإن يمسسك بخير فهو على كل شيء قدير."

(Qur'an, VI: 17)

1(a) *If God touches you with affliction, none can remove it but He;*

(b) *and if He touches you with good, He is powerful over everything.*

Here, the balance is achieved through two contrasted hypotheses. The first part (1a) is a semantic contrast of the second (1b). What makes this parallelism simple is the repetition of the same structure --conditional-- in both parts, which renders them identical. Only the contrasting items are substituted for one another; namely **ضرٍ**, *Durr* (affliction) is substituted by **خير** *khayr* (good). Hence, it is described as antithetic parallelism (Cf note no. 59). Its obvious grammatical and semantic contrasts account for its simple straightforward nature.

The Qur'anic structure is basically parallelistic, relying heavily on the word and form, hence the difficulty of translating the Qur'an, which is due not only to the artistic use of the Arabic language but also to its special significance in the Arab and Muslim World, (Johnstone, 1983a).

Until now, parallelism is still a characteristic feature of Arabic (Kaplan, 1966; Bateson, 1967; Beeston, 1973, 1974a, 1974b, 1975; Johnstone, 1981, 1983a, 1983b, 1984, 1987b; Ostler, 1987; Williams, 1982, 1984, 1989 among others). Johnstone (1983a) claims that modern literary Arabic draws heavily on the structure of the Qur'an. She says that "*A reader of modern standard Arabic can learn to read seventh century Arabic with very little trouble*", (Johnstone, 1983a: 56). On the same subject, Bateson (1967) put it this way:

Classical Arabic still retains the connotation which it has as a poetic koine of being more beautiful and more significant --indeed, this is often carried to the point where the elegant expression of an idea may be taken as evidence of its validity. [Classical Arabic] is the language in which important things are said... . The inflectional grammar of the written language is regarded as a work of art, (Bateson, 1967: 80-81).

The rhythmical balance between the sentence elements within the

text which is a special feature of السَّجْع , 'as-saj` (rhymed prose) is still retained in contemporary Arabic written discourse (Johnstone, 1983a). She claims that

The saj? style exerts a tremendous influence on contemporary written discourse, both in its specific form and in its emphasis on form and words, (Johnstone, 1983a: 56),

In other words, she is saying that modern Arabic style has no significant difference from the old one. She is to a great extent quite right. But why is this high esteem for rhythmical balance, for parallelism? Why are such rhetorical patterns still the characteristic feature of Arabic written discourse? Perhaps because this is part of the nature of Semitic languages (Beeston, 1970) or perhaps because Arabic is still basically an oral language (Johnstone, 1981; Ostler, 1987; Williams, 1989). An examination of an example from the so-called Modern Standard Arabic, taken at random, shows the inseparability of parallelism from the Arabic style:

وقد حاولتُ استعراض أهم خطوط تلك الحقبة
الذهبية من عمر التاريخ العربي لنلحظ مدى
الدقة التي وصل إليها السلف الصالح (a)،
وتلك المهارة التي كان لتمتع بها (b)، وذلك
الأثر الطيب الذي منحه الدولة العثمانية
بظهورها على ساحة الزمن العربي (c).
('ar-rifaa`i, 1990: 9)

[I tried to present the most important types of (Arabic) calligraphy known to that golden era, in the life of Arabic history, so that we could see the extent of fineness which our righteous forefathers reached (a), the (great) skill which they were enjoying (b), and the noble heritage which they offered to the Ottoman State, as it appeared on the scene of Arab history (c).]

Parallelism in this passage is of a tripartite nature, i.e. it is set between three units (a, b, and c). These units are balanced by the repetition of the same structural pattern three times. It is a pattern that runs horizontally as follows:

1. اسم إشارة , 'ism 'ishaarah (a demonstrative pronoun)
--except in (a) where مدى , madaa (extent) which, though functioning here as مضاف , muDaaf (a possessive noun), is made to play the role of a demonstrative pronoun by being balanced by two demonstratives.
2. اسم , 'ism (a noun).
3. اسم موصول , 'ismun mawSuul (relative pronoun).
4. فعل ثلاثي في صيغة المضارع. fi`l thulaathii fii Siighati l-maaDii (a trilateral verb in the past tense form).

5. فاعل , *faa`il* (a subject) which is the same for all three units.

Thus, the structure of the three units is as follows:

Unit (a):

1	2	3	4	5
مدى	الدقة	التي	وصل (إليها)	السلف الصالح

Unit (b):

تلك	المهارة	التي	كان (يتمتع)	ينوب عن الفاعل "السلف الصالح" ضمير مستتر تقديره "هو". ("as-salafu S- SaaliH" which is also the subject of unit (b), is substituted by an implied subject pronoun "huwa").
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Unit (c):

ذلك	الارث	الذي	منجـ(هـ)	ينوب عن الفاعل "السلف الصالح" الذي هو كذلك فاعل لهذه الوحدة (c)
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ضمير مستتر تقديره

هو.

("'as-salafu S-SaaliH", which is also the subject of unit (c), is substituted by an implied subject pronoun "huwa").

Parallelism in this passage thus involves a repetition which also runs vertically: each element in each unit shares the same grammatical function with its corresponding elements in the other units (e.g. **الدقة** in (a), **المهارة** in (b), and **الارث** in (c) are all nouns; **التي** in (a), **التي** in (b), and **الذي** in (c) are all demonstratives, etc.). There is also a partial repetition, which is that of "'as-salafu S-SaaliH", a subject shared by all three units. Therefore, it is a "complete" parallelism (Al-Jubouri, 1984) or "listing" parallelism (Johnstone, 1981) where the balance existing between the three units is total. Such parallelism, indeed any type of parallelism, produces a structural and semantic cumulative effect which, in Arabic, is at the core of textual development. In addition to the careful choice of words, this effect adds a further weight to the message that the text conveys, thus strengthening the argument (or statement) and making it more persuasive.

English also uses parallelism. However, it is not fundamental to

its textual development as is the case in Arabic. Unaware of the difference of text organization between English and Arabic, Arab students' writing in English tends to reflect the rhetorical patterns esteemed in the Arabo-Islamic culture. Talking about the influence of Arabic rhetoric on Arab students' English compositions, Ostler (1987) argues that *"Their writing, even when they are writing in English and under test conditions, still reflects the presence of their Arabic culture"*, (Ostler, 1987: 176). As a result to such strong influence from Arabic, Arab students often come up with English compositions that^{are} heavily parallelistic. Examine the following passage from a composition of a second-year undergraduate Tunisian student of English:

... the husband may discover that his wife
 (a) does not know how to behave in particular
 circumstances, (b) does not know how to spend
 money, (c) does not know how to educate her
 children, (d) does not know how to deal with
 serious problems, (e) she does not know how to
 held conversations with guests or with strangers.
 (Appendix B1)

This passage is not only parallelistic but also repetitious, i.e. it is repetitive both in form and content. Such parallelism where there are more than three strings is typical of Arabic. In English, having three parallel strings is usually a maximum, and found mostly in political discourse which aims at convincing the listener/reader of

a certain viewpoint or winning him over to one side or party.

This is a typical example of Arabic interference; the student must have been thinking in Arabic but writing in English without realizing that such structures do not fit in English. In this passage, the student repeated the same structural pattern five times: "*does not know how to + verb (in the base form)*". In the last three instances, he added "*she*" as a subject pronoun, perhaps after realizing that there is something missing and that, in English, there is normally no statement without a subject. In Arabic, on the other hand, the addition of a subject pronoun, in such a case, is not needed because it is actually embedded in the verb itself.

This student obviously opted for such a parallelistic structure to place strong emphasis on the causes of divorce in his country and to persuade the reader of his argument: that the causes he pointed out are the real causes. He perhaps thought that, this way, he could impress his teacher, because parallelism is employed in Arabic not only to cohere the text but also to impress the reader and eventually persuade him through the establishment of a rapport between text producer and text receiver. This type of parallelism is recurrent in Arabic discourse and can have a high persuasive effect.

Parallelism in Arabic is a structural device which is rhetorical as well as cohesive, necessary to text-building. It keeps the text receiver, be it reader or hearer, to a particular viewpoint while at the same time attracting new material to it.

To summarize, this student, and indeed the majority of undergraduate Arab students, generally write in English fairly well. They hardly make serious grammatical errors. Even lexical and spelling mistakes are very few. Further, most essays seem to be quite organized, usually beginning with a fairly clearly defined topic sentence. As a matter of fact, all the syntactic devices which an ESL (English as a Second Language) teacher normally teaches to students, they seem to have employed fairly correctly and with relative ease, in the corpus of essays under analysis. Yet, even if all the micro-errors are corrected, these essays would still sound "*foreign*", to use Kaplan's (1966) and later Ostler's (1987) term.

Therefore, the most appropriate solution to this intricate problem is perhaps the one suggested by Ostler (1987) who argues that

EST teachers need first to appreciate the differences in rhetoric in different cultures and then learn to teach these distinctions, as an aid to improving both the reading and writing skills of their students, (Ostler, 1987: 169).

The following and last chapter attempts to suggest a method "*to teach these distinctions*", a method which is, according to the present researcher's teaching experience, both motivating and effective. This method is translation.

CHAPTER EIGHT

TEACHING EFL WRITING SKILLS TO UNDERGRADUATE ARAB STUDENTS

Recommendations and Conclusions

8.0 *Preliminaries*

The focus of attention within this concluding chapter is the suggestion of a pedagogical approach judged sensible as to the teaching of composing in English to undergraduate Arab students. But, it is worth-mentioning again that such approach is almost entirely based on the researcher's own experience as EFL (English as a Foreign Language) and Translation teacher as well as on his own insights as a researcher in Applied Linguistics.

8.1 *Culture and EFL Writing*

Since culture is said to consciously affect both the content and the form of various functions of writing (Purves, 1988), it is necessary that EFL students learn what is expected of them when they write in the foreign language -- English in the case of Arab students. They need to be made aware of the differences in cultural expectations; that these cultural differences can be an obstacle for

those who are learning to write in a foreign language. Under the influence of the norms within their own culture (Cf chapters 2, 3, 4, and 5), they may deviate from the norms of the foreign language culture in (a) the kinds of material that are to be included in a particular variety of written discourse, (b) the kind of style that is appropriate, and (c) the manner the discourse is to be organized.

Such awareness of the cultural differences is necessary for both EFL student and EFL teacher. The student needs it to be able to write more appropriately in the foreign language; and the teacher needs it to be able to devise an appropriate method of teaching the foreign language writing skills that best suit his/her EFL students. That is because what may be valued in one culture may be disregarded or even stigmatized in another.

Among the first EFL teachers to note the effect of the first language and culture on his EFL students' performance in English was Kaplan (1966). He noted that his EFL students did not write in the way that was expected. However, what they wrote was not necessarily wrong, but different. The problem was not with what they wrote but with the way they wrote it. In other words, their problem was not so much with the content as it was with the form: the organization of the content, ie the text.

It is these two aspects --content and form-- which, together, constitute "*The surface manifestations of cultural differences*," (Purves, 1988: 10). That is because these discourse aspects (be it

oral or written discourse) are in the most part acquired unconsciously, particularly in the Arab world, where even written Arabic is not taught as a technique proper. Arab students rather learn the kind of style forms and expressions that are best preferred, and they are encouraged to memorize and use them in their , 'inshaa' (Arabic composition). The result is usually a "florid and personally impressionistic" style, which is due, in a great part, to the intrusion of artificial (ie., not the student's) idioms and structures in the student's composition.

Commenting on an Egyptian student's English composition, Allen (1970) writes that

His style was florid and personally impressionistic, his organization was circular and not cumulative, he came to the same point two or three times from different angles, so that I, as a reader, had the curious feeling that nothing was happening; we were just going round and round,
(Allen, 1970: 94).

In addition to the problem of organization, which has already been dealt with in the previous chapter, there is another important point in this quotation which deserves amplification. It is the "florid and personally impressionistic" style. Arab writers tend to be very choosy as to the use of vocabulary, structures, and idioms in written as well as in occasional oral discourse. This is apparently due to two major

reasons. The first is to prove one's literacy and great knowledge of the Arabic language. The second is to impress the reader or hearer.

When writing or making a formal speech, an Arab is usually cautious not to use everyday language, as being simplistic, colloquial, and, in a word, dialectal. That is because the spoken language, the dialect, has always been looked at by the Arab as a variety of language which is there only, and only, for everyday communication, as "the language" used by the illiterate. That is why Arabic dialects are almost never used in writing. Even journalistic Arabic --be it written or oral-- which is supposed to be directed to a public in majority illiterate or half-literate, is quite formal and therefore distinct from the colloquial form used in everyday speech⁶⁰. *"What reinforces this attitude"*, argue Kharma and Hajjaj (1989),

is the fact that for the last few hundred years the literary Arabic style has degenerated and become very flowery. Once the flame of genius among leaders of thought in the Arab empire began to get fainter and fainter, writers resorted to flowery language in order to conceal the shallowness of their thoughts, (Kharma and Hajjaj, 1989b:186)⁶¹.

It goes without saying, then, that this state of affairs affects the Arab student's attitude towards writing in English. They have a

tendency to use rare expressions and unusual vocabulary assuming that this would impress their teacher and consequently get good marks. That is because this is what they actually do when they write compositions in Arabic.

It is not surprising if one recalls the findings of the works done on the writing of students of various communities, particularly that of Heath (1983) with the Appalachian communities. She clearly demonstrates that children from each of these communities bring to their schooling the discourse styles they have acquired as a part of their interaction with others in their communities. Therefore, one can argue, as is already discussed, that the ways in which we express our thoughts in writing are very strongly influenced by our experiences with discourse generally and with written text specifically and the related conventions that govern each of these language aspects within our own social and cultural contexts.

In order that EFL students write effectively in English, it appears that they should be made aware of its text structure and development. They have to become familiar not only with the linguistic forms of this foreign language but also, and more specifically, with its discourse patterns and conventions. This can best be achieved, as this thesis suggests, through a contrast with the native language by means of translation. This is a topic to be discussed in the following section.

8.2 *Translation as EFL Technique of Enhancing the Writing Performance*

The chief defect of the now almost universally condemned 'Grammar-Translation-Method' was that it used bad grammar and bad translation --translation is not a dangerous technique in itself provided its nature is understood, and its use is carefully controlled, (Catford, 1965: viii).

That was a remark made by Catford (1965) when referring to the "old bad days" of translation teaching. This section attempts to suggest that translation can be an effective pedagogic device at an advanced stage of foreign language learning (in our case, English). It sets to explore various ways of looking at the process of translation with a view to discovering its potential utility for the teaching of the foreign language.

The use of translation as a teaching technique has long been viewed with suspicion by foreign language teachers, perhaps as being reminiscent of the notorious Grammar-Translation-Method which Lavault (1987) chose to call "*traduction pédagogique*" (pedagogical translation) consisting of "*un exercice hérité de l'enseignement des langues mortes, principalement du Latin*" [an exercise inherited from the teaching of dead languages, Latin in particular], (Lavault, 1987: 119). One of the biggest shortcomings for which it was heavily criticized was, as Cristea (1987) put it, "... *surtout d'empêcher*

l'apprenant de se dégager des schémas linguistiques et conceptuels de la langue base" [... especially to prevent the learner from freeing himself of the linguistic and conceptual schemes of the first language], (Cristea, 1987: 113). But its efficiency or lack of it depends on the function of its use in the foreign language learning process; and this function should be specified. Moreover, a distinction should be made between the use of translation for professional purposes and its use as an EFL teaching technique.

It is argued in the introduction to this thesis that translation, conceived of in a certain way, can be a very useful pedagogic device notably at the undergraduate level where it can serve as a technique of enhancing the English writing performance of Arab students. Catford (1981) points out to the great value of translation in foreign language teaching at an advanced stage. He argues that

At an advanced stage in learning, there is no doubt that translation, properly taught, is a valuable means of developing a student's knowledge of the L2 to a depth of detail difficult to attain otherwise, (Catford, 1981: 16-17).

He later argues that even translation itself is a valuable skill and an important means of refining one's knowledge of a foreign language at an advanced stage of learning. On the other hand, translation is a means both to explore and develop the linguistic potential of two languages.

El-Sayed (1987) claims that translation does not occupy an important place at the undergraduate level in Arab universities. In Tunisia, however, its place is not negligible, being taught two hours a week during the first two years (first "cycle")⁶² and three hours a week during the first or second year of the second cycle. The problem is that, though it is there, it does not seem to be taught for a specific purpose --at least during the first two years-- but as a subject for its own sake within the English language curriculum. On the other hand, it is not treated as a major subject that can play a significant role in the promotion of EFL performance, notably the writing performance.

It is known that throughout the centuries, translation has been made use of in the teaching of languages (Catford, 1981), and it was only

in the nineteenth century that language teachers in Western Europe became dissatisfied with translation as a technique for presenting the meanings of items in a second language. Instead of examining the translation process itself to see how far and how safely it might be used in language teaching, they rejected it entirely, (Catford, 1981: 1).

Catford talks only of the "how far" and the "how safely" as to the

use of translation in foreign language teaching. One can also talk of the "why", or the purpose behind translation and the "when", or the stage of learning at which it can be used. It should be noted that it is not translation in itself which is ineffective, but rather the way it is applied.

The main defect of the old and discredited Grammar-Translation Method in foreign language teaching was not that it used translation but that it "misused" it. To be fair, the use of translation in the Grammar-Translation Method did serve the function which was set for it to serve: it was used in order to enable the foreign language learner to learn the foreign language so as "to read its literature", and, to achieve that goal, "the first language is maintained as the reference system in the acquisition of the second language", (Stern, 1983: 455). No matter how horrible this method has been in the eyes of its critics, "It is still used [in Western Europe] in situations where understanding literary texts is the primary focus of foreign language study and there is little need for a speaking knowledge of the language", (Richards and Rodgers, 1986: 4).

This method, then, has and is still serving its purpose which is primarily, as is cited above, to insure the "understanding of literary texts". That is why we do notice nowadays that Western Arabists who learned Arabic through the Grammar-Translation Method (which they still do in the West) do understand Arabic quite well and are fairly proficient in its grammar. But they can neither speak it fluently nor pronounce it properly. "Consequently, though it may be true to say

that the Grammar-Translation Method is still widely practiced, it has no advocates", (Ibid: 4-5).

Therefore, the deficiency is not in the use of translation, but in "the how", "the when", and "the why" it is used. If such conditions are satisfied, translation can be an effective form of productive writing (and even speech), not a mere direct verbal substitution. That is because

the process of effective translation is not a mechanical exercise in direct verbal substitution but rather an attempt to match language in action with dynamic language in another medium", (El-Sayed, 1987: 103).

'Match' is a key word, here, if the process of translation is to be a success and if translation itself is to render an effective service to foreign language learning. This matching should be sought at all levels, notably at the levels of the sentence, paragraph, and discourse organization. When approached in this way, translation will become a form of productive writing which is, linguistically, on a par with composition.

When teaching translation to Arab EFL learners with the aim of enhancing their composing skills (since translation is a subject within the English language curriculum), enough care should be taken as to the choice of appropriate texts. The type and length of the text

to be translated should be taken into serious consideration so that the students can successfully be guided into a pre-translation practical analysis of the SL (Source Language) text structure and development, be it an Arabic or an English text. This approach enables the students to identify the differences (and similarities) of textual organization and development of the two languages in question if, in addition, they get proper guidance from the EFL teacher as to the appropriate interpretation of the source text.

Thus, the translation exercise will change from a mere stringing of words into sentences and sentences into a co-text, in the same way beads are threaded into a rosary, into a well-structured co-text which satisfies the discourse conventions of its respective language. Talking about the necessity of a systematic analysis of the source text (prior to the translation process) and the target text (after the translation process), Catford (1981) maintains that

A systematic study of source and target texts and of the situations in which they operate can train the student to pick out those features of situation which are relevant to the selection of the source-language text and items-in-text,
(Catford, 1981: 18).

In other words, "the situation in which the text operates" (or the context) enables the student to learn how to stick to the topic of his composition, ie. to know how to say what , when and where in

the foreign language. This is specially important for Arab students who --perhaps for some culturo-educational reasons (Cf chapters 3, 4, 5, and 9)-- are often criticized for "beating round the bush" when they compose in English. In this way, they can learn more clearly that there are linguistic differences between Arabic, their first language, and English, their foreign language, and learn to appreciate such differences. They will, for instance, be able to realize the contrast between the linguistically overt Arabic system of cohesion and the covert and notationally-codified English system (Cf chapter 9); they will realize that what is acceptable in Arabic is not necessarily so in English. It is perhaps the absence, or at best, the lack of a thorough contrastive analysis of the Arabic and English text organizations which led El-Sayed (1987) to believe that

the source of the problem hindering the effective training of our students in Arabic-English translating lies in the inculcated misunderstanding of the function of the Arabic surface cues of junction and the negative transfer of these cues to the target text as though they were irrelevant additives connecting independent events and situations within the sentence boundaries, (El-Sayed, 1987: 109).

Arab students should be made aware of the linguistic differences (and similarities) between Arabic and English. It is indeed this awareness, alongside training in the ways these two languages deal

with cohesion within their respective texts which, as this thesis suggests, will be of a great value to the Arab students when they compose in English. Getting them to read and appreciate the EFL source text for its experiential value, before any attempted translation, is of great importance. An individual and comparative analysis of the SL and TL texts will indeed assist the student in overcoming the problem of mother tongue interference with the foreign language.

The role of the foreign language teacher-translator, in this respect, is equally important. He is the mediator and locus of contact between the two languages' cultures which, though they must share certain features, each has its own literary and linguistic practices that need to be identified for the students so as to be able to internalize them and, consequently, avoid intermingling their first language practices with those of the foreign language. In other words, an intimate knowledge of the linguistic mechanism of the foreign language is basic so that the students can improve their writing skills. This is best achieved through translation as a practical exercise of contrastive analysis. As Widdowson (1979) puts it that

Language learning is more likely to be successful when it is associated with particular areas of use, or universes of discourse, which cut across linguistic and cultural boundaries, (Widdowson, 1979: 111).

In this regard, the present study subscribes to the belief that

translation, conceived of as a method of intra- and inter-lingual interpretation, leads to a deeper awareness of language complexity and enhances the students' ability to develop language analysing techniques as well as sharpen their perception about language contrasts. It can be an incentive which increases their feeling for communicative appropriateness in the foreign language, (Titford, 1983).

Besides, translation can be used to test the students' knowledge of the foreign language and their progress in that matter. Also, given that translation builds on the foreign language competence which the students already have and which the problem-solving nature of translation makes it a motivating activity, it seems to the present researcher (who draws on his background teaching experience) that translation has a valuable role to play in the teaching of undergraduate EFL students. Unless students are able, through proper textual analysis, to interpret the SL message to be transmitted accurately, they will be unable to produce effective inter-lingual communication, (Ulrych, 1986). However, competence in a language *"does not in itself indicate significant ability in translating to and from that language,"* (Nida, 1976: 66).

Another important thing that should also be kept in mind is that the use of translation as a language teaching activity should not be confused with the training of professional translators. That is because a couple of hours' translation a week cannot provide EFL students with the array of skills that are needed by the professional

translator. It should be clearly understood, therefore, that translation in this respect is a means to an end, not an end in itself.

Before concluding this section, the following quotation by Lavault (1987) is worth considering:

La traduction est incontestablement un outil d'apprentissage de la langue étrangère. C'est le moment privilégié du cours où les deux langues sont en contact: le professeur peut alors guider les élèves vers une réflexion comparative, faisant ressortir les analogies et les différences entre les deux langues. D'autre part, l'exercice de traduction aide le professeur à appréhender à la fois l'état des connaissances et le fonctionnement du raisonnement logique et analogique des élèves. Les erreurs commises permettent au professeur de perfectionner son propre cours puisqu'elles révèlent des lacunes dans l'explication préalable. La traduction offre donc aussi au professeur un moyen d'auto-évaluation de son cours, (Lavault, 1987: 123).

[Translation is an indisputable tool of foreign language learning. It is the most opportune moment of the class when the two languages are in

contact: this way it is possible for the teacher to guide the students toward a comparative thinking that make them bring out the similarities and differences between the two languages. On the other hand, the translation exercise helps the teacher apprehend the students' state of knowledge as well as the functioning of their logical and analogical reasoning. The errors committed allow the teacher to improve his own course since they reveal the gaps in the preliminary explanation. Thus, translation also offers the teacher a means of self-evaluation of his course]

Although Lavault strongly argues that "translation is an indisputable tool of foreign language learning", she, eventually, makes it clear that "*la traduction ne peut rester qu'un moyen, l'essentiel du cours de langue étant l'entretien dans la langue que l'on enseigne,*" [translation cannot be but a means, the fundamental part of a language course remains conversation in the language that is being taught], (Ibid: 124).

In conclusion, this study lends its support to all those (Catford, 1981; Titford, 1983, 1985; Ulrych, 1986; Atkinson, 1987; Cristea, 1987; El-Sayed, 1987; Lavault, 1987; Tudor, 1987a, 1987b, 1988; to name but a few) who believe that the sense and value of translation as a discipline in advanced language teaching should not be under-estimated, let alone rejected. If the bathwater needs to be

changed, the baby should not be thrown with it, as did the overzealous advocates of the Direct Method in the 1960's. The overall success of the use of translation in the foreign language class depends largely on the teacher's flexibility as well as on the time and energy he/she devotes to his/her teaching material.

Since the degree of the students' foreign language competence varies, it is wishful thinking to assume that the translation course can be satisfactorily effective without careful planning. It is again wishful thinking to presume that the target language (English), with its structural, semantic, and stylistic peculiarities, can be adequately systematized so as to enable the student to render L1 texts into L2 texts of perfect equivalence. Translation skills can only be assimilated, let alone mastered, after many years of intensive training, a goal that concerns only the would-be professional translator. What the teacher can effectively do, however, is to methodically select problem areas of language learning that can best be illustrated and explained by means of contrastive language work. This approach, together with a careful selection of texts, will sensitize the university students to both the similarities and differences between the first language and the foreign language; and, thus, it will help them develop a greater awareness of the characteristic features of the foreign language.

8.3 *Brief Summary and Conclusions*

Effective communication in a foreign language (whether spoken or written communication) depends on more than knowing the rules of its lexicon, grammar, and phonology. It involves the processing of cultural as well as linguistic knowledge. Any form of communication (and language is one form of communication) has its own strategies. The strategies of language communication vary systematically across cultures and languages. The differences in the general ethos of one community as compared to another lead to differences in the strategies of communication, as certain aspects of the communicative properties of languages might be culture- and language-specific.

As a result, foreign language learners might fail to communicate effectively in the foreign language. This failure seems to be greatly due to a transference of the native-language communicative strategies to the foreign language. An appropriate solution to this problem suggested in this thesis, alongside many applied linguists and foreign language teachers, is contrastive language work through translation. Such approach makes possible the juxtaposition of the native language and the foreign language, thus allowing the students to see practically and for themselves the culturo-linguistic differences and similarities between the two languages. Otherwise, native language interference will persist and successful performance in the foreign language will not be achieved.

The present study has set to investigate two major factors that seem to considerably affect Arab students' learning of English as a foreign language. First, the culturo-educational background which is

almost totally ignored as the second major factor affecting foreign language learning. Second, the linguistic (or mother tongue) factor which, though more researched, no appropriate solutions are yet provided.

Due to culturo-educational influence --dealt with in the first part of this thesis-- Arab students tend to approach the foreign language in the same way they approach their native language. They seem to rely on memorization in the study of the foreign language and in their essay-writing. For this reason, they are often accused of plagiarism, a practice for which the blame should not be laid upon them alone, firstly and totally. The Arab educational system and Arab teachers should undergo the biggest portion of the blame.

Arab students, from a very young age and from the earliest educational stage, the *kuttaab*, are instructed basically orally and trained to rely heavily on their memories. Though such training suits young children and the major subject they are taught (Qur'an), it does not stop at this stage, nor does it confine itself to that particular subject. Rather, it escorts them up till university level and extends to most subjects, if not all of them. It is this over-reliance on memorization which is indeed one of the biggest flaws in the Arab educational system. Its major drawback is that it limits the students' creative thinking and inures them to accept things as they are, rather than teach them critical analysis. Its major consequence is plagiarism: a student who is not trained to think for himself/herself will resort to others' thoughts when asked to produce a piece of

writing.

In fact, in most parts of the Arab world, a composition or an essay written in class is a memory exercise rather than a creative one; and students are said to be told what to memorize in preparation for their exam essays. Such being the case, how can Arab students not plagiarize, and how can they be blamed for plagiarism? For them, plagiarism is not a dishonest thing to do. Rather, it is, as a matter of fact, what should be done and what they have learned to do.

The solution does not rest with the teacher as it does with the educational system as a whole. However the EFL teacher can exploit his/her students' habit --memorization-- so as to develop their lexical and idiomatic knowledge of the foreign language, while trying gradually and at the same time to reduce their heavy reliance on it.

Memorization can, in the mean time, be also exploited to teach EFL students composition. They can, for instance, be presented with ready-made compositions to read for a few minutes twice or three times. Once they have read them for a while, they can then be asked to put them away and try to reproduce them, taking liberties at both the form and the content. In this way, they will have to paraphrase, change and add things. Many benefits can be achieved through such an exercise. And if repeated regularly, and for a long-enough period, it will not only build confidence in students by helping them rely more on themselves than on their memories, but it will also provide them with an insight into the structure of an English composition.

However, the best and most effective solution to this problem of over-reliance on memorization depends entirely, and first and foremost, on a serious re-evaluation of the Arab educational system.

The second major factor affecting foreign language learning --dealt with in the second part of this thesis-- is the influence from the native language, which is seen to manifest itself on the two major levels of language: the micro and the macro levels.

The micro level of language is that of the word and sentence. Influence at such a level appears during the early stages of foreign language learning. As the students' familiarity with and knowledge of the foreign language increases, it starts to fade away. However, some aspects of it seem to persist until later in the advanced level as is proved by actual evidence from undergraduate student compositions. This is very likely due to a basic difference between their native language, Arabic, and their foreign language, English, as to word formation and sentence structure.

Native language interference at this level is not as serious and as persistent as is interference at the macro level, ie. the discourse or text level. Here, Arab students often make grave deviations from the norms of the foreign language. Such deviations are shown to be due, in a considerable part, to native language interference, a problem which is not easy to get rid of even at a very advanced level of foreign language learning. That is because it is basically inherent

in the cross-linguistic and cross-cultural differences of language use that obtain between Arabic and English, and indeed between any L1 and any L2.

The second part of this thesis has examined the major rhetorical and textual characteristics pertaining to Arabic and English. It has investigated the most serious deviations from the foreign language's textual norms on the part of Arab students, the nature of these deviations and their Arabic cultural and linguistic background. It has been shown that although some sort of universal taxonomy of rhetorical and textual system might obtain for all languages, the ways rhetoric is used and text is dealt with can differ systematically across languages and cultures. Such difference is even more systematic if the languages and cultures in question are the Arabic and English languages and cultures.

The solution to this problem is not easy to reach. Nevertheless, this thesis suggests contrastive language work through translation as the most appropriate approach of teaching composition to EFL students. Such approach, if applied methodically, will help students develop an awareness of the textual peculiarities of the foreign language; an awareness which will sensitize them to the general linguistic differences and, in particular, those of composing that exist between their mother tongue and the foreign language. Besides, it will help them enlarge more quickly their EFL lexical and idiomatic repertoire.

It should be stressed eventually that the success in solving this

problem does not rest entirely with the approach suggested . The EFL teacher has a big share in the solution. It is indeed his/her responsibility to be familiar with his/her students' typical errors and problem areas. This study has addressed salient features of Arabic at the micro and macro levels, and how the transference of these features to English contribute to weaknesses which have been observed in written compositions of undergraduate Tunisian students. Greater sensitivity to these issues can help the EFL teacher to assess and address the needs of his/her EFL students by alerting them to specific areas deserving attention. A reasonable effort on the part of the EFL teacher and a positive response on the part of EFL students should effectively lead to the success and promotion of the EFL course.

The present study attempts to contribute to the development of foreign language teaching/learning as an effective means of communication between the various speech communities in today's world. A world which, although very big, is becoming smaller and smaller, and is indeed shrinking into one single town thanks to a revolutionary progress in transport technology. The achievement of such a goal helps reduce prejudice and misunderstanding, in the same way communication technology reduced distance between nations. It helps increase intercultural communication and guide humanity steadily towards a better understanding of human nature, away from arrogance and ethnocentrism.

NOTES

- *. Traditional education whether in the Arab world or elsewhere in the Muslim world has always been labelled Islamic education. For this reason, it has kept its label throughout this thesis.
1. The term 'Middle East' is used here to refer to Arab countries, but the authors say that they "are not concerned with Middle East students who have already been exposed to Western education, either through the process of taking 'A' levels in this country [Britain], or through such genuine enclaves of Western education in the Middle East such as the Israeli Universities, the American Universities of Cairo and Beirut and probably the University of Petroleum and Minerals in Dhahran", (Dudley-Evans and Swales, 1980: 91-92).
 2. The translation of the Qur'anic verses quoted in this chapter is that of A. Y. Ali, (1983), (cf note no. 55).
 3. Most parts of the Arab or Islamic worlds have actually not escaped the heavy yoke of colonization.
 4. During this period very few children could proceed beyond primary schooling, not so much because education then was expensive as because of the economic condition of the average Muslim family. Education, then, was basically free as the Islamic institutions were sustained by ~~Hubus~~ *Hubus* (Islamic endowments) and donations from local Muslims. What the student needed to have was his own pocket money. Even his food was provided for, either by the institution or, in most cases, by the local people. The problem then was whether the student (a) comes from a large family and thus his work to support the family was not needed; whether he (b) was ranked, as far as age is concerned, among the elder or the younger of his brothers; or whether he (c) has a permissive father.

The first two conditions (a) and (b) are inter-related. If the student was the eldest among his brothers and did not come from a wealthy family, he stood almost no chance to further his education. That is because he would be much needed by his father to help in the support of the family. And consequently, he would be doing the same job as his father, the same job that was being transmitted from generation to generation. In fact, there are two well-known Tunisian sayings which best account for this conservative Arab mentality:

* صنعة أبوك لا ينعايزوك
Carry on your father's job lest you be disgraced.

* ولد الفكار يجيب حقار

The progeny of mice are (like their fathers) diggers by nature.

The 'moral' that these sayings communicate to children is that they are recommended to follow the footsteps of their fathers and their forefathers before them. These sayings may also account for the conservative tendency among the Arabs, a tendency to reject novelty and hardly accommodate changes. If the student was lucky enough to be born later and have three or more elder brothers (not sisters, because women were not supposed to work outdoors except in the countryside where women used to --and still do-- help with the land farming and the crops) and if he was lucky enough to have a permissive father, he would stand a greater chance to further his education.

But generally speaking, very few proceed to further education even among the students coming from wealthy families. That is because Islamic education was not essentially job-oriented. It was rather carried out for the sake of knowledge and one's self satisfaction. Although a few students could at some stage become *middbiyyah* (Tunisian colloquial plural for *mu'addibuun* which is the Arabic plural of *mu'addib*, educator), this post was more prestigious than financial, i.e. it was rewarding socially rather than financially.

In short, further Islamic education was then regarded as an unnecessary intellectual luxury.

5. The *kuttaab* (plural of *kataatiib*) was also known as *maktab* (plural of *makaatib*), which means basically the same thing. It is a one-room building attached to a mosque, but it is not necessarily always the case. The *kuttaab* was a sort of 'elementary school' where children aged 4 to 11 were taught to memorize the Qur'an and mere reading and writing. The *kuttaab* teacher is known in Tunisia as the *middib* (Tunisian colloquial for *mu'addib*). Elsewhere in the Arab world, he might be called so or *faqih*, *mu'allim*, *mukattib* or *muktib*. The *mu'addib*, who was very often an old *Taalib* of the Zeituuna Mosque, was both the headmaster and the only teacher in his *kuttaab*. He had a free choice of not only the curriculum but also the timetable, which he changed quite often to suit, first, his time and then the children's.
6. The *madrasah* was developed as an institution distinct from the mosque; the latter being primarily a place of worship. The *madrasah* was created specially to be 'a place for lessons', as is understood from its Arabic literal meaning. However, it grew alongside the mosque and was closely associated with it. But unlike the *kuttaab*, which was supposed to be

attached to, or constitute a part of, the mosque, the *madrasah* was different. It is the mosque which was attached to it or constituted a part of it. Another characteristic feature of the *madrasah* is that it was a state institution.

7. According to *المنجد في اللغة والأعلام* 'al-munjid *fi-l-lughati wa l-'a`laam* (1986), an Arabic language dictionary, the word *طالب* *Taalib* can be pluralized in four different ways: (a) *طلبة* *Talabah*, (b) *طلاب* *Tullaab*, (c) *طلب* *Talab*, (d) *طلب* *Tullab*. There is no mention of *Tulbah*. However, this plural type which is almost unused nowadays, was common in Tunisia's old religious schools. It might also be a colloquial form of the Standard Arabic word, *Talabah*.
8. Arabic grammar and philology have, in fact, always been part and parcel of the Islamic subjects, because they are among the tools necessary to the understanding of the Qur'an, especially for non-Arab Muslims and the so-called *العرب المستعربة* 'al-`arab 'al-musta`ribah (the arabized Arabs, those who were not originally Arabs, but adopted Arabic as their mother tongue).
9. It is worth noting that Today's Tunisian secular educational system, excepting the contents, is copied from the country's traditional system adopted by the Zeituuna University mainly at the beginning of the current century. The educational structure and the teaching and testing methodologies are quite similar. The only major difference today is that each of the three cycles is made longer and is carried out in a separate institution. They are as follows:
 - i. *المدرسة الابتدائية* 'al-madrasah 'al-'ibtidaa'iyyah, the primary school where education lasts 6 years.
 - ii. *المعهد الثانوي* 'al-ma`had (usually followed by the modifier *الثانوي* 'ath-thaanawii, secondary, as opposed to the modifier *العالي* 'al-`aalii, high, i.e. high school which is part of the Modern University), the secondary school, itself divided into two sub-cycles, (a) the short cycle (basically focussing on professional training) which lasts 3 to 4 years and is meant for the less intelligent, those who spend more than 7 years at the primary school, and (b) the long cycle which lasts 7 years, during the final 4 of which the pupils are divided into specialized groups, mainly the Arts groups and the Sciences groups.
 - iii. *الجامعة* 'al-jaami`ah, the University (or *المعهد العالي* 'al-ma`had 'al-`aalii, the high school; cf. 9ii above) in which education lasts 4 to 5 years depending on the student's field of expertise.

10. In the late 1950's, after Tunisia got its independence from France, the Zeituuna University was closed down and restricted only to worship. New institutions were erected (see note above) and French was made the only language of instruction for all subjects, with the exception of a subject called Civic & Religious Education taught in Arabic for one hour weekly. Arabic was, of course, still taught but only as a language. However, in the mid 1970's, a slow process of **تعريب** *ta`riib*, arabicization, was started mainly at the first two levels of education (primary and secondary levels). But until today, all scientific subjects --as well as some human sciences subjects at university level-- are taught in French.
11. **تحصيل** *taHSiil* comes from the triliteral verb **حَصَلَ** *HaSala* which means, among other things, attain, get, obtain, receive, achieve, etc. mainly when followed by the particle **على** *`alaa*; eg. **لقد حصل على ماجستير في اللغويات التطبيقية** *laqad HaSala `alaa majistiir fi-l-lughawiyyaati t-taTbiiqiyyah*: "He got a Master's degree in Applied linguistics".
HaSala does also mean acquire but mainly when the middle letter 'S' is doubled, becoming **حَصَّلَ** *HaSSala* and is usually followed by the word **العلم** *'al-`ilm*, knowledge. We say **حصل العلم** *HaSSala 'al-`ilma*, i.e. He acquired knowledge. Thus, *taHSiil* means 'acquisition (of knowledge)'. Here, it means that the *Taalib* acquired the basics of knowledge that he is supposed to have acquired at this level.
 As for the word **تطويع** *taTwii`*, it comes from the transitive verb **طَوَّعَ** *Tawwa`a*, render obedient, bring under subjugation, subdue, etc. If we say **طَوَّعَ العلم** *Tawwa`a 'al-`ilma*, we mean, "he made knowledge easy (for him or for others) to acquire". He who gets the *taTwii`* is called **مطووع** *muTawwa`*. It is to note that the diploma, *taTwii`*, used to be issued only by the Zeituuna Mosque of Tunis.
12. The word **عليمية** *`aliimiyyah* must be related to the noun **عليم** *`aliim* (knowing, learned) from which it is derived. Thus the *Taalib* holding such a diploma deserves to be called *`aliim* or **عاليم** *`aalim*, scholar, learned man. It is worth noting that very few indeed could get such high diploma, and indeed any diploma from the Zeituuna Mosque, known as **الجامع الكبير** *'al-jaami` 'al-kabiir*, the Great Mosque of Tunis, (cf. Louis, 1953).
13. The word **عدلية** *`adliyyah* is related to the word **عدل** *`adl* which, in addition to 'notary', also mean 'just' or 'justice'. Those who hold the *`adliyyah* are those who have reached, to some extent, scholarship in Islamic jurisprudence.
14. This is my translation of Louis' French term "candidats tunisiens de double culture" which refers to those who had studied outside the Zeituuna Mosque in both French and Arabic, in schools

that were run by the French Protectorate.

15. For this argument, Louis gives the following footnote:
 (33) Cf. H. DE MONTETY, *Révolution moderniste à l'Université Ex-Zitouna*, dans *l'Afrique et l'Asie*, n. 13 (1^{er} trim. 1951), p. 24-33 et *Encyclopédie de l'Islam*, art. *Tunis*.
16. The Arabic noun **عالم** *`aalim* basically means a scholar of Islamic theology. It comes from the verb **علم** *`alima* which means 'to know'; and **عالم** *`aalim* or **عليم** *`aliim* is somebody who 'knows a lot'. It also means 'scientist'. But in Arabic, a genitive noun, denoting the field of expertise of the *`aalim*, is usually added to the word *`aalim* to specify it. For example, 'a physicist' is **عالم فيزيائي** *`aalim fiiziyaa'ü* in Arabic. However, the word **فيزيائي** *fiiziyaa'ii* by itself could also suffice.
17. **دروس** *duruus* is, in Arabic, a plural noun of .. **درس** *dars*, ie. lesson.
18. The Islamic Sunni sect is the major sect in Islam. It is comprised of four schools of *fiqh* (Islamic jurisprudence) which differ only in interpreting minor details concerning the practice of Islam. The four schools are named after their founders. Imam *Maalik* found the **المذهب المالكي** *Maalikite* school; Imam *Abu Haniifah* the **المذهب الحنفي** *Hanifite* school; Imam *Ash-shaafi`i* the **المذهب الشافعي** *Shafi`ite* school; and Imam *Ibn Hanbal* the **المذهب الحنبلي** *Hanbalite* school.
19. The educational system in the North African Arab countries (Tunisia, Algeria, and Morocco) draws more on the French system. However, the influence of the traditional Islamic education is still felt. Its influence is more apparent mainly in Morocco, where traditional Islamic education is still existent. For more information on Morocco, the reader is referred to Eickelman (1978) and Wagner & Lotfi (1980, 1983a, 1983b).
20. One might contest the so-called 'similarities' between the two Arabic varieties: the one acquired at home (the Spoken variety) and the one learned at school (the Standard variety). But, as far as structure is concerned, there is almost no difference whatsoever, and no linguist has proved the contrary. The major difference, and this has no influence on foreign language learning, is at the pronunciation and inflection levels (at least in the case of Tunisian Spoken Arabic). Here is an example:
- a. *'aana nHibb nitghadda:* **أنا نحبب نيتغدد**
 Tunisian Spoken Arabic.
- b. *'anaa 'uHibbu 'an 'ataghaddaa:* **أنا احبب ان اتغدد**
 Standard Arabic.

[I would like to have lunch]

Both sentences mean the same thing, and it is evident that there is no structural difference between them. Also, they have a similar word order:

SUBJECT + PREDICATE

'aana + nHibb nitghadda
'anaa + 'uHibbu 'an 'ataghaddaa

21. In Tunisia, the Arab learner would have been exposed to French before embarking on learning English. In the mid 1980's (i.e. when some programme of Arabicization was afoot), the Tunisian primary school pupil started French after four or five years of unique formal exposure to Arabic, that is, only one or two years before he/she moved on to the secondary school. Today, he/she starts French in the third primary-school year, just in the same way as did the generations of the sixties and early seventies.
22. The present researcher has had some teaching experience with samples of non-Tunisian Arab students in the Department of English at the Faculty of Arts in Manouba, Tunisia. They were mainly from Libya, Kuwait, Iraq, and Egypt.
23. What is meant here is not the physical act of welcoming itself, which varies slightly from that of its English counterpart (the shaking of hands or the kissing of both cheeks), but rather the brevity of its performance, mainly as regarding the use of language.
24. It is believed that there existed a Mother Language to all Semitic languages. But, it somehow died out. For more discussion on the topic, the reader is referred to Wilvinson (1929, in Arabic), Kamal (1963 and 1972, in Arabic), and Anis (1965, in Arabic).
25. سنة *sunnah*, is an Islamic term meaning all the sayings and teachings of Prophet Muhammad, apart from the Qur'an. It is also known in English as "Tradition" of the Prophet.
26. Muslims utter this phrase once the name of their Prophet is invoked. It expresses their love for him and their commitment towards his Message.
27. In Tunisia, phonology is given a respected place in EFL teaching, being taught up to the second year at the University where it is taught by native speakers in special laboratories, and constitutes an important part of the oral exam. Therefore, it is worth dealing with in this study, albeit briefly.

28. A recent anecdote from the Gulf Crisis has it that a British journalist, while walking the streets of London at night, happened to meet with a group of Kuwaiti youths wearing the "FREE KUWAIT" badge and standing beside two luxurious cars. They were apparently getting ready to go to a disco. "Are you Kuwaitis?" asked the British journalist, to which they all replied with a proud "yes". When he asked them if they would love Kuwait to be freed (as he saw them wearing "FREE KUWAIT" badges), they all answered, "Of course, yes!". "Why aren't you there on the front, then?" he said. They immediately replied, "We are ci/f/ilians". If the British journalist knew Arabic, he would have noticed that the way they pronounced the word "civilians" sounded like the Arabic words (سافليين) *saafiliin* or (سفاقة) *safalah* (plural of سافل *saafil*) meaning "base and cowardly people".
29. From his own experience as EFL teacher to Tunisian secondary school students (particularly those with little exposure to French prior to English), the present researcher concludes that the two English phonemes /v/ and /p/ need a special attention in the EFL classroom, especially during the early stages of learning. Otherwise, "veil" will sound like "fail"; any "views" will strangely turn into a "fuse"; the "vowel" may, by some miracle, grow wings and become a "fowl", and this is no doubt a serious language "foul". Worse still, a sweet "pear" may change into a grisly "bear"; a "pier- glass" suddenly turns into a "beer glass"; and a "parking meter" --Oh dear!-- is a "barking meter" in the Arab world, and thus "parking" will be a troublesome business that attracts the attention of all passers-by, as being made by humans.
30. This letter ك has one shape in all its word positions in North African Arabic writing. Whereas in the East, it takes two shapes depending on its position in the word and whether it is attached or detached. It takes the above shape if it is attached or is in initial or middle positions; and it takes this shape ك if it is detached and/or is in final position.
- e.g. (a) برك *baraka* (kneel down)
 (b) ملك *malaka* (possess)
 (c) أكل *'akala* (eat)
 (d) كتب *kataba* (write)
31. The monolingual Arab learners are those to whom English is the first foreign language (the Arabs of the East). This does not apply to the North African Arab learners (the Arabs of the Western part of the Arab World) who have long been exposed to French before English. Thus, they will have overcome that additional difficulty once they are exposed to English, at least as far as the alphabet and a few cognates are concerned.
32. For more details about الإشتقاق *al-'ishtiqaq*, the

reader is referred to Ya`quub (1982, in Arabic: chapter 10), or indeed any book on Arabic morphology.

33. The two major schools of Arabic grammar disagreed on whether the stems from which all other Arabic words are derived are verbs (the school of Kuufa, **المدرسة الكوفية**) or nouns (the school of Basra, **المدرسة البصرية**). Each of the two schools defended its theory and supported it with arguments. For more details about the topic, see Ya`quub (1982, in Arabic: chapter 10).

34. It is the Islamic way of greeting.

35. It is customary with Arabs and Muslims in general to use such compounds as names for their male children. These names always consist of the first element **عبد** `abd, which is invariable for all such compound names, and a second element, a variable element, which is one of almost all God's 99 attributes as they appear in the Qur'an. So, there are names like:

- (a) **عبد الله** `abdu-l-laah God's servant
 (b) **عبد الملك** `abdu-l-malik The Lord's servant
 (c) **عبد الرحيم** `abdu-r-raHiim The Merciful's servant

Likewise for a few female names which are made up of the invariable first word **أم** 'umm (mother or essence of) and a second word usually denoting a good quality, eg.:

- (d) **أم الخير** 'ummu-l-khayr (the mother or essence of good)
 (e) **أم الحناء** 'ummu-l-hanaa (the mother or essence of happiness)

It should be noted that in the Eastern part of the Arab World, such female compound names are not used as proper names, as is the case in the Western part of the Arab World, but as **كنية** kuniyah (agnomen) consisting of **أبو** 'abuu, for males, and **أم** 'umm, for females, followed by the name of the first-born child, usually the first-born male, eg.:

- (f) **أبو صابِر** 'abuu Saabir (Father of Sabir).
 *. Sabir is a male name.
 (g) **أم صابِر** 'umm Saabir (Mother of Sabir).
 (h) **أبو أمّال** 'abuu 'aamaal (Father of Amel).
 *. Amel is a female name.
 (i) **أمّ أمّال** 'umm 'aamaal (Mother of Amel).

However, male compound names, like **أبو بكر** 'abuu bakr is always used as a proper name and **أبو عبّدة** 'abuu `ubaydah, which is normally a proper name and can also be a **كنية** kuniyah. They are used as proper names because the first is after the name of the first Caliph, and the second after that of a

well-known Muslim military commander of the early years of Islam.

36. Patterns (iii) and (vi) in English are possible only in the spoken dialect and only in specific contexts.

Sentence pattern (iii) could be an exclamation of surprise or dismay at a reported event. If A reports to B that Amel ate an apple and she was medically not supposed to, B would most probably repeat what A reported beginning by the act (the predicate) rather than the actor (the subject), with a likely pause between the two.

Sentence pattern (vi) could be an exclamation of wonder or doubt at a reported event. If A reports to B that Amel ate an apple, B, knowing that Amel did not like apples, would most probably repeat what A reported to him beginning by the object of the reported sentence, "an apple", which caused his wonder or doubt.

37. There are two ways of pronouncing the Arabic definite article **ال** depending on the type of consonant that follows it. It is either pronounced as it is written /al/ or just /a/, as the consonant sound /l/ goes mute because of the phonological effect of the consonant letter immediately following it, which becomes doubled, eg.:

- (i) **القمر** *al-qamar*: in such a case it is called
ال القمرية *al al-qamariyyah* (lunar al).
- (ii) **الشمس** *ash-shams*: in such a case it is called
ال الشمسية *al ash-shamsiyyah* (solar al).

The following is a list of **الحروف القمرية** *al-Huruufu l-qamariyyah* (lunar letters) and **الحروف الشمسية** *al-Huruufu sh-shamsiyyah* (solar letters):

a. Lunar Letters:

(15/28). **ا - ب - ج - د - هـ - ح - خ - ع - ف - ق - ك - ل - م - ن - و - ي**

b. Solar Letters:

(13/28). **ذ - ث - د - ذ - ر - ز - س - ش - ص - ض - ط - ظ - ن**

38. In French, both definite and indefinite articles inflect for number and gender. Here they are:

"le" is a singular masculine definite article.
 "la" is a singular feminine definite article.
 "les" is a plural masculine/feminine definite article.
 "un" is a singular masculine indefinite article.
 "une" is a singular feminine indefinite article.

"des" is a plural masculine/feminine indefinite article.

Also, note that in French the vowels "e" in "le" and "a" in "la" are dropped once these articles define nouns beginning with a vowel. In such a case, they are attached to their respective nouns with an apostrophe, eg. *l'école* (the school) instead of **la école*; *l'ange* (the angel) instead of **le ange*.

39. Animals and objects in Arabic grammar are treated in their singular form like humans by either **هي** *hiya* or **هو** *huwa* depending on their gender. However, the plural pronoun that represents them, be they males or females, is one: **هي** *hiya*; exceptions, however, can be found in Classical Arabic and in the Qur'an.
40. The word **سادد** *Sadad* by itself is not a time word. It is both a noun and a preposition. When it is a noun, it means "nearness, proximity", **داري سادد داره** *daarii Sadada daarihi*, 'My house is opposite his'. When it is a preposition, it means "opposite; in front of", eg. **داري بسادد داره** *daarii bi-Sadadi daarihi*, 'My house is opposite/ in front of his house'. It can also have other meanings depending on the context of its use.
41. The only research in this regard known to the present researcher is that done by Ouauicha (1987) who examined and compared English compositions of Moroccan university students with Arabic compositions of American university students.
42. The sheer use of the term "Western" does not only betray Johnstone's bias but also her unfounded division of the world languages into two types: Western and non-Western (or the "others" -- with the exception of the language of Nazi Germany which she strangely excludes from the West and includes with the "others"). Thus, Johnstone's approach sounds rather like that of a party politician, who 'rhetorically' defends one's party's policies and does one's best to find fault with the others', than that of an academic researcher who draws conclusions only after scientific and objective analysis.
43. It is worth noting that some of the above contrastivists implied and some others made it quite explicit that subordination is a sign of style "maturity", which means, by analogy, that coordination (a characteristic feature of Semitic languages and Arabic, in particular) is a sign of style "immaturity".
44. The article from which this quotation is taken was first published in LANGUAGE, vol. 5 (1929), 207-214. The edition used in this thesis is that of the UNIVERSITY OF CALIFORNIA PRESS, BAKERLY AND LOS ANGELES, 1966, entitled 'CULTURE, LANGUAGE AND PERSONALITY' which consists of selected essays by Edward Sapir and edited by David G. Mandelbaum.
45. Whorf's works that are quoted in this thesis are first published in 1940. However, the edition that is being currently used is that of THE

M.I.T. PRESS, MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASSACHUSETTS, 1956, fifth printing, July, 1962, entitled 'LANGUAGE, THOUGHT, and REALITY' which consists of selected essays by Benjamin Lee Whorf and edited by John B. Carroll.

46. The structure of the Qur'anic text is unique. The Qur'an is of course not punctuated. It is rather divided into chapters (سُورَة suwar) which vary considerably in length, and each chapter (سُورَة suurah) is, in its turn, divided into verses (آيَات aayaat). A verse (آيَة aayah) can be made up of a group of letters, a word, a phrase, a sentence, or a paragraph (a group of sentences, cf note no. 57 for more detail). Attempts have been made to punctuate the text of the Qur'an by recent Muslim scholars who obviously depended on meaning to decide where pauses, major or minor, should be made. They used signs for such a purpose. Neither the signs, which are mostly letters of the alphabet, nor the places where they should be inserted are agreed upon. These signs, however, are not without merit, since they are intended to assist the modern Muslim reader with understanding the Qur'anic structures.

47. This statement is true only if what is meant by a sentence 'that string of words ending with a full stop', ie. determined by punctuation. If not, this will not hold true for Arabic, in which punctuation is a recent phenomenon. Consider the following Arabic "sentence":

استيقظت أمال باكرا فغسلت وجهها وأطرافها وتناولت فطور الصباح
ثم خرجت مسرعة إلى المدرسة.
'istayqazat 'aamaalu baakiran fa-ghasalat wajhahaa wa 'aTraafahaa
wa tanaawalat faTuura S-Sabaahi thumma kharajat musri`atan 'ila
l-madrasah.

Punctuationally, this string of Arabic words is one sentence. But semantically and structurally, they are four sentences because they can exist independently if the linkers are left out. Hence, we can have:

- (a) استيقظت أمال باكرا (Amel woke up early)
'istayqazat 'aamaalu baakiran
- (b) غسلت وجهها وأطرافها (She washed her face and hands)
ghasalat wajhahaa wa 'aTraafahaa
- (c) تناولت فطور الصباح (She had her breakfast)
tanaawalat faTuura-S-Sabaah
- (d) خرجت مسرعة إلى المدرسة (She hurried out to school)
kharajat musri`atan 'ila-l-madrasah

48. These samples of sentences and paragraphs are extracted almost at random by a quick scanning through a few novels. Much longer

samples might have been found if more time has been devoted to that end.

49. For more detailed information on the functions of the "wa", the reader is referred to 'ad-daqr (1986: 429-433) or to any good Arabic grammar book.

50. It is interesting to note that though this structure looks like one of addition (إضافة), it is not at all so. It is rather continuation (استئناف). That is because if it were addition, the second word following the "wa" should be in the same conjugational form as the one preceding the "wa", whether nominative, accusative, or genitive, e.g.:

* "ولقد أرسلنا نوحا وإبراهيم" (Qur'an, LVII: 26)
wa laqad 'arsalnaa nuuHan wa 'ibraahiima
 [and We did send Noah and Abraham]

For that matter, if the word *نقير* *nuqirru* were added (مطوفا) to the word before it *نبيين* *nubayyin* it would have been in the accusative, as it is the case with the example above.

51. The present researcher believes that had Al-Jubouri used an Arabic literary corpora (instead of a journalistic one whose discourse, it is thought, is quite influenced by its Western counterpart), the percentage for Arabic in this respect --quite low as it is-- would have been much lower. The reason is that Arabic relies very heavily on explicit connectivity. This should not be viewed as a weakness. On the contrary, it shows the Arabic language concern for clarity, a concern that leaves no room for structural ambiguity.

52. The donkey, in Arab culture, connotes thick-headedness and stupidity.

53. It seems to be a custom among Eastern Arabs that once you happen to be (or happen to pass by) in their neighbourhood and they meet you, they seem to feel an obligation to invite you. If they repeat the invitation statement and insist on it, it means that "they mean it". If they say it once or even twice (but the second time in quick faint voice, be sure that "they do not mean it". They only say it out of courtesy.

54. Note that the Qur'an, as is mentioned earlier, has no punctuation. The commas used here serve only as pause markers. They replace the various pauses agreed upon by Muslim scholars to facilitate the understanding of the Qur'anic text by ordinary people.

55. In translating examples from the Qur'an, I usually seek help from the following translations done by (a) A. Yusuf Ali, (b) A. J. Arberry, and (c) M. Asad (Cf references). However, I replaced Old English expression and grammar by those of today's English for the sake of plainness, eg.:

* "you" is used instead of "thee" or "thou".

* "you are" is used instead of "thou art".

56. The use of "listener" instead of "reader" is not at random. That is because the Qur'an was said to be revealed to the Prophet for a then-illiterate people that received messages basically orally. Therefore, repetition seems to be a necessary device for the message to be engraved in the memory beyond oblivion.

57. There is no precise definition as to what a Qur'anic verse is. One thing for sure is that it is not a sentence. The verse ranges from (a) a combination of letters as in II: 1, to (b) one single word as in LV: 1, to (c) one single letter followed by a phrase as in L: 1, to (d) a phrase as in LV: 12, to (e) a sentence as in LV: 2, to (f) a paragraph or a text as in II: 282 (which is actually the longest verse within the longest *suurah* in the Whole Qur'an).

58. In the Qur'anic text, lexical couplets very often appear with no link at all, eg.:

* بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ (Qur'an, I: 1)
[In the name of God, Most Gracious, Most Merciful]

* اِنَّكَ اَنْتَ الْعَلِیْمُ الْحَكِیْمُ (Qur'an, II: 32)
[You are the All-knowing, the All-wise]

* وَاسْتَغْفِرِ اللّٰهَ، اِنَّ اللّٰهَ كَانَ غَفُوْرًا رَّحِیْمًا (Qur'an, IV: 6)
[And seek forgiveness from God, for God is Most Forgiving, Most Merciful]

* وَلَقَدْ جَاءَ آلَ فِرْعَوْنَ النُّذُرُ. كَذَّبُوا بِآيَاتِنَا كُلِّهَا فَآخَذْنَاهُمْ
أَفْذُ عَزِيزٍ مُّقْتَدِرٍ. (Qur'an, LIV: 41-42)
[The warnings came also to Pharaoh's folk. They cried lies to Our signs, all of them, so We seized them with the seizing of One mighty, omnipotent]

According to Muslim scholars, the absence of the linker "wa" in such couplets makes the structure even more rhetorical and particularly more emphatic.

59. Kaplan (1966) distinguishes four types of parallelism:

1. Synonymous Parallelism: defined as the balancing of thought and the phrasing of the first part by the second part, and often

involves the use of a coordinating conjunction.

2. Synthetic Parallelism: defined as the completion of an idea or thought of the first part in the second part, and often involves the use or implication of a conjunctive adverb.

3. Antithetic Parallelism: occurs when an idea stated in the first part is emphasized through contrast in the second part.

4. Climactic Parallelism: occurs when the idea of a passage is not completed until the very end of the passage, ie. by its second part. This type of parallelism is similar to the modern periodic sentence where the subject is postponed to the very end, eg.:

*. Appended to this thesis are compositions by Tunisian undergraduate students.

60. It is worth mentioning that there are no structural differences between written Arabic and spoken Arabic, except that the former is more oversweeping. The only difference is at the level of vocabulary (there is more foreign vocabulary in spoken Arabic), conjugation (e.g. the dual is absent in most spoken dialects), and the pronunciation of certain consonants (e.g. the Standard Arabic ق /q/ --a voiceless uvular stop-- is largely pronounced /g/ in Spoken Arabic --a voiced velar stop-- or /k/ as is the case in some Palestinian dialects, cf 7.3 above).

61. A few hundred years back and up to early twentieth century, even the titles of almost all works had to be rhyming and rhythmical; and often the contents did not match the title. Examples of such works:

✦ حادي الأرواح في بلاد الأفراح - ابن قويم الجوزية
(القرن السابع/الثامن الهجري)

Haadi l-'arwaaH fii bilaadi l-'afraaH

The Instigator of Souls in the Land of Happiness by Ibn qayyim al-jawziyyah (7th/8th centuries A.H.=13th/14th centuries A.D.).

✦ نهاية الإيجاز في دراية الإعجاز - فخر الدين الرازي
(القرن السابع الهجري)

nihaayatu l-'iijaaz fii diraayati l-'i`jaaz

Ultimate Conciseness in the Understanding of Inimitability (of the Qur'an) by fakhru d-diin ar-raazi, (7th century A.H.=13th century A.D.).

✦ البرهان في علوم القرآن - بدر الدين الزركشي
(القرن التاسع الهجري)

al-burhaan fii `uluumi l-qur'aan

Proof in Qur'anic Sciences by badru d-diin az-zarkshi, (9th century A.H.=15th century A.D.).

* **الدرر المنتثر في التفسير بالماثور - جلال الدين السيوطي**
(القرن التاسع الهجري)

ad-drru l-manthuur fi t-tafsiir bi-l-ma'thuur
Scattered Pearls in [Qur'anic] Exegesis with Tradition by jalaalu
d-diin as-suyuuTi, (9th century A.H.=15th century A.D.).

* **اقوم الممالك في معرفة احوال الممالك - خير الدين التونسي**
(القرن الثالث عشرة الهجري)

'aqwamu l-masaalik fii ma`rifati 'ahwaali l-mamaalik
The Straightest of Paths for the Knowledge of the Welfare State of
Countries by khayru d-diin at-tuunisi, (13th century A.H.=19th
century A.D.).

This phenomenon of rhyming and rhythmical titles is reappearing again. It has been on the increase particularly for the last decade or so. The following are examples of recent rhyming titles:

* **معجزة الأرقام والترقيم في القرآن الكريم - عبد الرزاق نوفل**
(1983)

mu`jizatu l-'arqaami wa t-tarqiim fi l-qur'aani l-kariim
Miracle of Numbers and Numbering in the Holy Qur'an by `abdu
r-razzaaq nawfal, (1983)

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عبد العال سالم مكرم (1987)

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* **تصويبات في فهم بعض الآيات - صلاح عبد الفتاح الخالدي**
(1987)

taSwiibaat fii fahmi ba`Di l-'aayaat
Rectifications in the Understanding of some verses by SalaaH
`abdu l-fattaaH al-khaalidi, (1987).

62. Undergraduate studies in Tunisia normally last four years which are divided into two "cycles": the first cycle and the second cycle. During the first cycle, ie. the first two years, all the students in the same department (be it an English Language Department, an Arabic language Department, etc.) study the same subjects at the same time. But, during the second cycle, which lasts at least two years, the students who share only four major courses (**شهادات إجبارية** , *shahaadaat 'ijbaariyyah*) from among six, the other two being optional courses (**شهادات إختيارية** , *shahaadaat 'ikhtiyaariyyah*), have the choice of which courses to take first, as long as they take no more than four courses during the first year of this second cycle.

The four major courses (called "Compulsory Certificates") in the English Department are taught for five hours a week each. They are (1) The Literature Course, subdividing into novel, drama and poetry; (2) The Linguistics Course, (3) The Contrastive Stylistics and Translation Course, subdividing into Theory of Translation, Translation Workshops, and English/Arabic Contrastive Stylistics; and finally (4) The History Course, subdividing into British History, American History, and History of Mass Media. As to the remaining optional courses, the EFL student should choose one course that is related to the Department and the other outside it, i.e. from another Department but in the same faculty.

63. Some other Eastern European languages, such as Polish and also Russian, are classified among the highly inflected languages

64. This linguistic issue is still controversial. It is not yet clear as to what an Arabic compound is. There are two main problems, and they are both definitional: one is related to the term **تركيب** *tarkib* itself; the other to the position of the components of a compound. For a clearer idea about this issue, the reader is referred to Emery (1988b), as it is beyond the scope of this thesis to discuss it in detail.

65. In Arabic grammar, discussion is more about aspect than about tense. The Arabic *maadi* is referred to in English as perfect, while the *mudaari* is referred to as imperfect. However, they can both express present, past and future time. For a more detailed discussion about this point, the reader is referred to Cantarino (1974, 1: 58-77) and Kharma (1991: 295-303). See also pages 213 and 214 of this thesis.

66. The relative pronoun **التي** is also used for masculine/feminine plural inanimate; and it remains the same in all three cases.

eg **لقد نسخت المقالات التي احتاجها**
laqad nasaxtu lmaqaalaati l-latii 'aHtaajuhaa
 (I photocopied the articles which I need).

67. It should be noted that if the verb is placed first in the sentence, it must always be in the singular even though the subject may be dual or plural, eg.:

1) **ذهب الولد إلى المدرسة**
dhahaba (3ms) lwaladu (3ms. nom.) 'ila lmadrasah (pr.p)
 (The boy went to school)

2) **ذهب الولدان إلى المدرسة**
dhahaba (3ms) lwaladaani (m.dual.nom.) 'ila lmadrasah (pr.p)
 (The two boys went to school)

3) **ذهب الأولاد إلى المدرسة**
dhahaba (3ms) l'awlaadu (3m.pl.nom.) 'ila lmadrasah (pr.p)
 (The boys went to school)

- iv) ذهبت البنت إلى المدرسة
dhahabati (3fs) *lbintu* (3fs.nom.) 'ila *lmadrasah* (pr.p)
 (The girl went to school)
- v) ذهبت البنتان إلى المدرسة
dhahabati (3fs) *lbintaani* (f.dual.nom.) 'ila *lmadrasah* (p.p)
 (The two girls went to school)
- vi) ذهبت البنات إلى المدرسة
dhahabati (3fs) *lbanaatu* (3f.pl.nom.) 'ila *lmadrasah* (p.p)
 (The girls went to school)

However, if the subject precedes the verb then the latter must agree with it in number as well as in gender, except when the subject is a non-human plural (Cf egs. xi and xii below). In this case, the verb is in the feminine singular whether the order is VSO or SVO:

- vii) الولدان ذهبوا إلى المدرسة
al-waladaani (m.dual.nom) *dhahabaa* (m.dual) 'ila *lmadrasah* (p.p)
 (The two boys went to school)
- viii) الأولاد ذهبوا إلى المدرسة
al-'awlaadu (3m.pl.nom.) *dhahabuu* (3m.pl.) 'ila *lmadrasah* (p.p)
 (The boys went to school)
- ix) البنتان ذهبتا إلى المدرسة
al-bintaani (f.dual.nom) *dhahabataa* (f.dual) 'ila *lmadrasah* (p.p)
 (The two girls went to school)
- x) البنات ذهبن إلى المدرسة
al-banaatu (3f.pl.nom.) *dhahabna* (3f.pl.) 'ila *lmadrasah* (p.p)
 (The girls went to school)
- xi) تزهر الأشجار في الربيع
tuzhiru (3fs) *l'ashjaaru* (non-human pl.) *fi r-rabii* (p.p)
 (Trees blossom in Spring)
- xii) الأشجار تزهر في الربيع
al-'ashjaaru (non-human pl.) *tuzhiru* (3fs) *fi r-rabii* (p.p)
 (Trees blossom in Spring)

Abbreviations and Acronyms used in this Bibliography

BRISMES	British Institute of Middle Eastern Studies
ELT	Journal English Language Teaching Journal
FIT	Fdration Internationale des Traducteurs
IBLA	Institut des Belles-Lettres Arabes (Tunis, Tunisia)
IDELTI	Institute for the Development of English Language Teaching in Iraq
IRAL	International Review of Applied Linguistics
NFLC	Centre interested in teaching Foreign Language Culture
RRLC	Regional English Language Centre (Singapore)
TESOL	Teachers of English to Speakers of Other Languages

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GLOSSARY OF ARABIC TERMS USED IN THIS THESIS

<i>'a`daad murakkabah</i>	أعداد مركبة
compound numerals.	
<i>'af`aal mu`tallah</i>	أفعال معتلة
defective verbs.	
<i>'af`aal saalimah</i>	أفعال سالمة
sound verbs.	
<i>'al-'ijaazah</i>	الإجازة
licence/permission: a method of teaching in traditional Islamic education.	
	الإملاء
<i>'al-'imlaa'</i>	
dictation (cf <i>talqiin</i>): a method of teaching in traditional Islamic education.	
<i>'as-samaa`</i>	السماع
hearing: a method of teaching in traditional Islamic education.	
<i>`aTf</i>	عطف
addition.	
<i>Damiir</i>	ضمير
pronoun.	
<i>Damiir munfaSil</i>	ضمير منفصل
detached pronoun.	
<i>Damiir mustatir</i>	ضمير مستتر
hidden or implied pronoun.	
<i>Damiir muttaSil</i>	ضمير متصل
attached pronoun.	
<i>faa`il</i>	فاعل
subject.	
<i>faa`il mu'akhkhar</i>	فاعل مؤخر

subject placed behind.	
<i>fi`l</i>	فعل
verb.	
<i>fi`l khumaasi</i>	فعل خماسي
verb made up of five consonants.	
<i>fi`l rubaa`i</i>	فعل رباعي
verb made up of four consonants (quadriliteral).	
<i>fi`l thulaathi</i>	فعل ثلاثي
verb made up of three consonants (triliteral).	
<i>ghayr `aaqil</i>	غير عاقل
non-human	
<i>Haal</i>	حال
circumstantial accusative.	
'ibdaal lughawi	إبدال لغوي
consonantal substitution: a form of derivation in Arabic.	
'iDaafah	إضافة
possessive or genitive case.	
'inshaa'	إنشاء
composition.	
'i`raab	إعراب
grammatical analysis of words and sentences in Arabic.	
'ishtiqaag	اشتقاق
derivation in Arabic.	
'ishtiqaag 'akbar	اشتقاق أكبر
major derivation in Arabic.	
'shtiqaag 'aSghar	اشتقاق أصغر
minor derivation in Arabic.	
'ism	اسم
noun.	

<i>'ism `ayn</i> concrete noun.	اسم عين
<i>'ism faa`il</i> active participle/noun.	اسم فاعل
<i>'ism 'ishaarah</i> demonstrative pronoun.	اسم إشارة
<i>'ism maf`uul</i> passive participle/noun.	اسم مفعول
<i>'ism makaan</i> place noun.	اسم مكان
<i>'ism mawSuul</i> relative pronoun.	اسم موصول
<i>'ism taSghiiir</i> diminutive noun.	اسم تصغير
<i>'isnaad</i> predication.	إسناد
<i>'isti'naaf</i> continuation.	استئناف
<i>jam`</i> plural.	جمع
<i>jam` mu'annath saalim</i> sound feminine plural.	جمع مؤنث سالم
<i>jam` mudhakkar saalim</i> sound masculine plural.	جمع مذكر سالم
<i>jam` taksiir</i> broken plural.	جمع تكسير
<i>jawaab al-qasam</i> answer of oath.	جواب القسم
<i>jumlah fi`liyyah</i>	جملة فعلية

verbal sentence.	
<i>jumlah 'ismiyyah</i>	جملة إسمية
nominal sentence.	
<i>kalimah mushtaqqah</i>	كلمة مشتقة
derived word.	
<i>kalimaat murakkabah</i>	كلمات مركبة
compounds or compound words.	
<i>khavar</i>	خبر
predicate.	
<i>khavar muqaddam</i>	خبر مقدم
predicate placed in front.	
<i>khutbah</i>	خطبة
oration.	
<i>kunyah</i>	كنية
agnomen.	
<i>luH ; lawHah</i>	لوح/لوحة
wooden slate used in traditional Qur'anic school on which a child writes verses from the Qur'an (for reading and memorization) using a pen made of reed and home-made ink.	
<i>mabnii ; ghar munSarif</i>	مبنى/غير منصرف
uninflectable.	
<i>maaDii</i>	ماضي
perfect tense.	
<i>maf`uul bih</i>	مفعول به
object.	
<i>maf`uul bihi muqaddam</i>	مفعول به مقدم
object placed in front.	
<i>ma`iyyah</i>	معية
company.	

<i>malakatu l-fahm</i>	ملكة الفهم
faculty of understanding.	
<i>malakatu l-HifZ</i>	ملكة الحفظ
faculty of memory.	
<i>manSuub</i>	منصوب
in the accusative/objective case.	
<i>marfuu`</i>	مرفوع
in the nominative/indicative/subjective case.	
<i>ma`rifah</i>	معرفة
definiteness.	
<i>maSdar</i>	مصدر
verbal noun.	
<i>maziidaat al-fi`l</i>	مزيادات الفعل
derivative stems of the verb.	
<i>mubtada'</i>	مبتدأ
subject.	
<i>mubtada' mu'akhhkar</i>	مبتدأ مؤخر
subject placed behind.	
<i>muDaaf</i>	مضاف
possessive noun.	
<i>muDaaf 'ilayh</i>	مضاف إليه
possessor.	
<i>muDaari`</i>	مضارع
imperfect tense.	
<i>munaaZarah</i>	مناظرة
term used in traditional Islamic education meaning disputation or debate and involving usually two people (and sometimes two groups) who hold different opinions about some particular matters of religion or grammar.	

<i>muqaabalah</i>	مقابلة
contrast.	
<i>murakkab 'isnaadi</i>	مركب إسنادي
predicative compound.	
<i>murakkab mazji</i>	مركب مزجي
fusional compound.	
<i>mutaraadifaat</i>	مترادفات
synonymous words.	
<i>muthanna</i>	مثنى
dual.	
<i>naHt</i>	نحت
coining: a form of derivation in Arabic.	
<i>nakirah</i>	نكرة
indefiniteness.	
<i>naSbah</i>	نصب
Arabic vowel which changes a noun into the accusative case.	
<i>na`t</i>	نعت
adjective.	
<i>qasam</i>	قسم
oath.	
<i>raf`ah</i>	رفعة
Arabic vowel which changes a noun into the nominative case.	
<i>saj`</i>	سجع
rhymed prose.	
<i>sawfa</i>	سوف
particle indicating far-away future tense in Arabic.	
<i>shi`r</i>	شعر
poetry.	
<i>talqiin</i>	تلقيين

"instruction": a teaching method in traditional Islamic education. It later became known as *'imlaa'* (cf *'imlaa'* above).

tarkiib

ترکیب

compounding.

taskiin

تسکین

vowellessness.

taSriif ; Sarf

تصریف/صرف

inflection.

tazaamun

تزامن

simultaneity.

APPENDICES

APPENDIX A

The following are compositions written by 1st-year undergraduate EFL students during a final exam at the UNIVERSITÉ DES LETTRES, ARTS ET SCIENCES HUMAINES, Faculté des Lettres, Département d'Anglais, La Manouba, Tunis, Tunisia.

(It is worth noting that these compositions are reproduced as they are ie. with all their mistakes).

A1.

Nawadays, girls have the same opportunities as boys in all the domaines. It's an old-fashioned idea that girls should not do the military service. There was no reason about that because girls practice all sorts of sport and go to all the competitions in other countries. So it isn't difficult for them to be trained in the military sport. And about the military studies girls are able to work hard and o become successful in this domaine. It doesn't mean that there are some girls who don't like military service. There are some lazy ones who can't bear the weapons and wars.

In industrial countries, military girls are a positive factor in the army. We remember the girls who had gone to libanon to defy rivals in the armies of different nations so we can believe that girls are courageous and they behave like men or more wisely. Even in Tunisia now and other Arab countries. We have military girls in different positions in higher ones. They are military members and human beings. They have the strength of the body and the brain like men.

A2.

Last week, as I was assisting my mother in the kitchen a cousin of mine who is doing his military duty, came to pay us a visit. As soon as he entered the kitchen he flung himself on the first chair he could find in his way, after a pause he said in a voice which mingeled exhaustion and anger «I am really exhausted; you see I sometimes envy you for being a girl, you're free from this sordid military duty». As my cousin left me solemn thoughts came up to my mind about why doing military service is peculiar to boys.

One of the outworn reasons which people illustrate in this regard is the fact that girls are not as able bodied to carry on the heavy requirements of military service as boys. But isn't the kind of education that each sex receive which created this concept? Indeed girls are taught from tender ages to try to be pretty doddles; they are often warned from any practice of any exacting shores not to lose

the beauty of their body.

On this light, we may say that girls may get accustomed to the accomplishment of tiresome duties with some awareness of parents and educators, and the experiences performed by developed countries to involve some girls in military services are said to be a roaring success, fact that highlights the idea that girls are being kept away from doing military services not as much because of their unabilities as because of certain political and especially social creeds.

Regarding the argument that claims that women are too sensitive to perform military service and to be of any efficiency in due time and cases of emergency; one may here again refer to the same concepts of the soft nature of girls which the common trend continuously try to coil girls' necks with so as to oppress any protest from any side which aim is to change the present situation and the way of assigning what is seen as men's and women's duties.

A problem that may make this balking of involving girls in military duties comprehensible is the fact of the pregnancy of women whilst doing military services. Generally these periods of pregnancy entail occasional bad mood and physical exhaustion which prevents a woman from any ability to make great physical efforts.

But this problem too may be solved merely by the immunity of pregnant women from military duty but to reimpose it again on them after their recover.

Briefly one may argue that solutions to the problem of women and military duty are not very elusive but what is literally elusive is the fact of trying to change a whole course of thinking because after all it's the general trend that has the greatest impact on our lives as individuals not minor views%

A3.

Different countries are fighting against the underdevelopment in order to be progressed and to enjoy from the fruit of this progress without paying attention to its extends. That's true that progress is a mean for us to survive but it certainly has its negative consequences and results. So what are they?

Let's start by talking about the industrial progress of some countries that are still looking after it by inventing machines, building factories, looking for mineral resources ... etc in some words killing the nature in the name of progress. And this progress has also affected people who has become more materialectic even in their feelings and soon we won't be surprised to see people deprived from any sense and becoming "human engines". This is available in case

that human being race would survive and continue its existence, and I don't think so especially with the invention of our future destroyer "the nuclear bomb", invented by people who were looking for the progress of their country.

And I think that we shouldn't be afraid about our future when we talk about progress in this way because it is we who had wanted it.

A4.

Nowadays, progress became a great problem that makes scientists and philosophers wandering about the negative and positive sides of it. It is not to be denied, that progress has advantages which changed our live and bettered our conditions. It is true also, that progress is one-man expression, besides it shows us the power and willing of human being in creating something useful. Thus progress can be considered as a good and necessary thing in the sens that it improve our way of living: for example: the industrialization which improve the quality of goods and take little time to make it; besides other aspects of modern life like: the new sciences, the different dicovers ...

However, progress has its negative sides which make life sometimes unbearable in the sens that it have very bad effects which threaten Man kind. Among the nuisive effect, we speak about polution which made ecologist very fermely decided to saveguard the environment. Progress also change human feelings and built a relationship between people based upon matter rather than love which is regarded as the most abstract and nobless feeling; it help us to built a strong and sincere society, thus we cannot do any harm to others. However "the philosophy" of progress does not share this opinion, but rather seek for more strong and realistic ideas to make progress more and more efficient.

Finally, I think that progress is not "always a good thing", in spite of its severals advantages as it is printed before; so progress is also a bad fact if it is not well used, or used for nuisuble purposes%

A5.

Progress is the ultimate aim of everyone and especially of every nation. But to reach such a progress you must work hard and sacrifice many things; money, society and even your body. As an example, I can take that of the third world which is progressing step by step and that of those countries which have already reached the peak of progress. But progress must be built on a sound soil to resist the destructive waves. So we are bound to say, or more exactly to ask: Is progress always a good thing?

Such a question can't be answered negatively or positively as an ordinary one, because the subject it deals with, is fundamental and concerns a nowadays' problem. If progress is concerning the person, it is a good thing to be successful but in a such a way that it doesn't hurt neither the environment nor the state as a whole. Everybody feels happy when he succeed in an exam or reach a high position in the society, especially when it is due to hard working, but when this person, but when this person becomes materialistic and impress and look down at the others, such progress is unuseful because it harms more than it helps.

In the case of the nations, many ones are progressing day after day but the inconvenient is that they are losing control on their people; immorality has been spread, violence everywhere and especially the unity of these countries which becomes more and more rude towards the backward countries because these letters depend on them politically or economically. Progress has never meant power and tyranny and neglect who haven't had the chance to progress.

The question remains: Is progress always a good thing? It is a kind of consciousness and flexibility towards the others. To know how to deal with its consequences is the main success of the progress. Progress must be profitable for the one and for all.

A6.

Progress nowadays seems to have a good connotation for most of us. People do like progress in every field and demesne and in every aspect of life. Progress bring with it happiness, and facilitates many things, especially when it is a technological one. But does it stop there, or can we go beyond these facts and try to find out if there's something that is wrong with it?

Let's first start with the good deeds of progress in our modern life, and we'll immidiately see or notice that everything he has brought with it is new, and successful to some extent, and let's take the example of the different means of transport such as the cars that are going along the streets, they make the contemporary man much more relaxed than before and they save his time and prevent him from being overtired. This true in many other aspects of life concerning day to day life, and it is not true in many other aspects of life especially when they have recently invinted different kind of bombs and weapons just to bring the different countries into bloody cluches, and to make them carry on with foolish wars, causing a deep pain for many human beings, and scattering many families from each other, they have also invented the robot man, and many other machines to replace man in different fields with the only argument that they are seaching for perfection, forgetting that doing such an awful thing provekes

unemployment in many families and causes sometimes a disaster. And this is how progress cannot all the time be profitable and successful.

A7.

Progress is the evolution of human being's life regarding their previous state. It is the promotion of the individuals and the nation from a situation to a better one. The notion of progress is a subject for discussion. Is progress a good thing or is it a bad thing.

In fact there are those who think that progress is a good thing and have their reasons, and those who think just the opposite, they have also their reasons.

For the formers, progress is a good thing because with progress many good things have been realised. Many diseases are removed. The people are living in better building with so many kinds of necessities. Sanitary nutrition. The means of communications and transport facilitated the tasks of the people wherever they are, with telephones, telegrams, planes, quick ships and trains... The discovery of the space is also a sign of progress of the human beings. These are some of the reasons of those who qualify progress as a good and positive thing.

For the latter (those who think the opposite), progress is a bad thing since it has many negative results on people and nature. According to them, progress kills the traditions of the people and separate them from their past. progress is destructive for human beings and nature if we talk of the weapons and atomic bombs. Progress makes human beings as machines, in the factories mainly. These are some of the negative aspects of progress.

I think that progress is a positive sign of humanity if there is a somekind of respect for the traditions of the communities. Also if the progress in somefields (weapon industry...) is not used to destruct people and nature. I think that because history progresses and don't remain steady, and because the persons usually have a straitforward vision of the universe. So we have to accept progress as a good thing, inspite of its negative features because I think that there is no perfect things in this world. It is normally that everything has its positive and negative features at the same time.

A8.

Women are the half of the society. So, they are equal to men towards their society in rights and duties. They are equal in peace and war. In peace the situation is very clear. But in case of war and especially in an undevelopped society, women became a great problem

since they have no way to participate in defending the enemy, they are not trained in the Army, So the half of the Nation will be paralyzed and all the burden is heaped on the shoulders of men.

And since our world today makes no distinctions between men and women, these latter are allowed and should be encouraged to participate in the Armed forces of their countries.

The next war won't keep women alive, so they have to know how to defend. Of course, some missions in the Army needs great courage and endurance so it is hard for women to be involved in them, but at least, girls must be trained at nursing and doing the civil missions which are needed in war.

Nowadays, all the developed countries have great numbers of girls in their Armies, and most of the movements of liberation in the world uses women as well as men in protesting against the colonists, So, there is no need to prevent girls from doing their duties towards their countries.

A9.

Girls are always asking for equality with boys. They are given what they call for. Nowadays they're totally equal with men. There is no difference between a girl or a boy, they enjoy the same rights and have the same duties except for a point: military service.

I think that girls, since they are calling for equality, must have to do military service. They may say that they are physically impotent and military service requires a strong body, I reply that even in some works they are practicing nowadays strength is necessary. Girls should fulfil the military service because in doing so they convince men that they are not only domestic work or easy work. Girls have to accept that they should not be selfish because equality with men is not only to go outside the home for work, or to go to cinemas and to enjoy a complete freedom. Equality must be in duties and rights, and if women ask for equality they must have to go to the military service. Away from any stereotyped ideas or prejudice, I think military service for girls is and must be compulsory because a society in which the half ignores military service can hardly develop. If women go to military service they may learn some principles which can afford them helping men in case of war or a foreign invasion.

It is time, I think, for girls to acknowledge that equality with men must be everywhere because in nowadays it is men who should have organisations calling for their equality with women. No one denies that women are physically weaker than men but military service for women should not be as for men. They should be taught how to use arms, how to assist men in case of war.

A10.

Girls, and women in general, are used to do all the kind of work that men do. Yet they are not allowed to military service. That's why we are usually asking ourselves for that privation

Although, girls have proved to do their best in all the fields, they are restricted of doing military service which is an obligation for all the boys.

The major reasons are that girls are seen to be sensible, weak, they appeared that they don't have the ability to do such difficult movements and to support the heavy guns that men can carry.

In deed, girls proved to be so sensitive that people in general never believe that they could rely on them in a period of war.

In fact, I don't think that a girl could use a certain arm to fight and to kill.

So, the reasons for the restriction of girls to do military service seem to be obvious, but, experience could prove the opposite if only they try to let them prove their ability in such field.

All.

Nowadays, everything is gradually progressing and it is generally from worse to better. But can we say that progress is always a good thing? To begin let's take the example of industry which saw great changes and progress mainly in the twentieth century due to the progress in technology.

I won't tell everything the industrial progress effected but only the main thing, that is the condition of industrial workers who have no more their previous activities done with pleasure. They became rather machines than human beings, they simply do monotonous actions all day long without being aware of what they do so they are no longer creating but imitating machines.

Once the work is over, the worker feels entirely exhausted and could no more find any energy to read or to do any other activity. However, his attitude towards his family changes and he no longer takes care of it.

This routine either in the work or at home can give a little clear vision of the bad effect of progress in industry on Man.

Finally from as simple as my point of view may be progress is not

always a good thing but it can also have an unexpected impact on us.

A12.

'Should women work outside, should they participate in men's world? in which field should they work? what services can they offer to the society?' These and many other questions are still rising in every society and each answers them according to how this society thinks and how does it look to women. One of the most recent problems is either to include women in military affairs or to keep her away from such services.

Woman has been working outside since she had discovered that she had to offer to her society as much possible as she could. she knew that she had the ability to do what a man can do. She challenged and struggled and at last she succeeded in convincing the society that she is strong enough not only to do housework and simple works outside adequate to her physical abilities, but also in doing hard works. She could be physically and mentally able to do men's jobs if we accustomed her from childhood to a certain kind of education as it is given to boys. So, as she proved to be able and strong, there is no objection for her to take a weapon and to give military services. She can be allowed to be initiated in doing military affairs and to be needed at hardship. If she has a strong willing, she will never be defeated or frightened. Her personality will allow her to keep her alliance to work seriously. And why not if a man is prepared to help her and to be in her side in every doing.

This argument is true to some extent since we cannot ignore that whatever a woman do, she still has some physical weaknesses beside the big responsibility of household that is still considered to be of her domain. she has naturally some weaknesses that cannot allow her to do military services as a man can do. As world's ideas towards women is concerned, a woman will never be a man. If we want to be strict and reasonable, nuclear weapons don't need women's force. Besides, a fact that we cannot ignore, she will face many problems and next generations will be lost.

So a woman can be included in military field. But she is pressed by society and responsibility beyond her.

A13.

The will of human beings to improve their condition, and to reach a high standard in their life, leads our world to know a high position in progress.

Progress is the result of the development of technology and the

awareness of people.

Many people think that progress is a good thing, since it brings different changes. Progress leads people to live in modern ways, because it makes things easier, if we take the example of transport, we will find that progress has a big role to allow people to travel, and to communicate with each other, to know other civilization. In fact, progress helps people to reach what was beyond their capability many years ago. Progress provides people with factories which help them to avoid unemployment and to improve their industry, even progress leads many scholar to discover the moon and know everything inside it.

But, this does not mean that progress has not negative aspects because the building of factories make pollution which is becoming a threat in our modern life. Also the discovery of the new army, the nuclear bomb which destroyed Hiroshima is the result of progress. Progress divides our world into two parts: the part which holds the modern technology and army, and the other which tries to better its situation.

Progress is not a good thing as may people think, since it can lead our world to many future problems.

A14.

Most societies have grown out of their restrictions on women. and this is what many people: women and men have called for. Many rights were given to women in order to balance their conditions with those of men. But when we call for equal opportunities for both sexes, this equality must be in all kinds of fields. Wars had urged governments to compel their people to a fixed time of military service, but what we realize now, is that this service is reserved to men rather than to women. But it is said that there is no reason why girls should not have to do military service.

We can't answer quickly by "Yes" or "No", since first of all we must discuss this matter.

Generally, between the age of eighteen or twenty the youngs are called for one or two years of military service and so it's normal that boys and girls answer their government's order for military service. This service is not provided for a specific interest of a group of people, but it's a national duty for both girls and boys. Then why only boys waste a year or two. It is often thought that military service is waste of time. when girls carry on either their studies or their works, is this fair? Girls can reply «We are not up to do this toil service». Yes, it's true, but there many other ahrd tasks that are done by women who are working in the mines and in the saharas looking for petrol and so forth. Why not military service?

Perhaps, because it is wageless.

I think that military service enables both women and men to protect their countries in cases of emergency when just a little help to soldiers is needed. I think that there is no reason why girls should not have to do military service. It is a national duty and during wars it is not fair, that the young boys face death in the battle fields to protect fearful girls hiding themselves, and waiting for victory. Girls have claimed equality with men, so they must prove up that they are worth this equality by accepting the same tasks done by men. Girls used to be underprivileged, this is true, but are we reversing the fact now?

A15.

If we compare our present life to that we have led few years ago we will probably notice that our present life is better than that we were used to it before because of the progress that we have reached in all the fields.

So, before we lived in a miserable conditions, but to day every thing that we had dreamed about in the past is at expense of our hands. We can communicate with other countries or friends in every place of the world in few seconds by telephone, or in few hours by plane, we can see the news that happened in the world in television we can defend and cure the diseases that were dangerous and uncureable by the new medicaments that are explored and this is due to the progress that had attended the scientist research. And as a fact of matter we are living a real life in which we can enjoy of every thing without any problems.

But, In reality, if we look to the progress that we have reached in the military field we should say that the calm days of had gone away and would not return because of the dreadfull caused by the atomic weapons and the resuts of it in wars, so this stands an opposition with what I have said about progress. At the end we can say that progress is good in several things and we should not tálk about progress in other things.

A16.

The technological development in the world after the industrial revolution emphasized the importance of material life. So every nation is eager to pocess enough machines in order to improve the material life of its population. But it is clear that this development has many advantages and disadvantages. These disadvantages draw the intention of philosophers to think about progress which became a burning question that needs accurate definition otherwise everything that is

strange will be considered a way of progress.

The situation in the underdeveloped countries pushes the governments to seek progress. So they import a lot of machines from every where, and abandon agricultural programs in the favour of progress. Women stick to fashion and buy a lot of clothes in order to look fashionable, because fashion is a proof of progress. So people in the underdeveloped countries are torn between two feelings: on one hand they have to progress in industrial and agricultural fields in order to overcome poverty and famine. On the other hand, they have to do away with their traditional ways of living. These ways are considered out-fashion nowadays. These underdeveloped countries don't want to bury their heads in the sand while European countries are progressing.

Progress is two-fold phenomenon. On one hand, progress is a way to improve the material life. On the other hand, progress is a way of destruction and nuclear bombs are a result of technological progress. So progress is a two-edged knife, progress can provide human beings with cars, fashion, clothes. And in the same way, progress can destroy this world at every moment according to the will of two giants without taking into consideration the interests of other countries.

A17.

Nowadays divorce in Tunisia is so frequent that it pushed a lot of sociologists and psychologists to study this phenomenon.

According to their studies and from what we can notice in our daily life, the causes of divorce are manifold. But two of them are the most important.

First, and which is beginning to disappear, is that when a girl or a woman is asked for marriage, it's the parents and not the girl who decide whether to accept or not. In this way the girl cannot see what will be the basis of her life with the chosen husband. She is unable to know what is common and what is different in their viewpoints. So, the obvious result --especially if they are of completely different characters-- is a continuous conflict. And their marriage is doomed to fail.

Second, and with some connection to the first cause, is when Marriage is not based on love but on material profits or needs. This is true in two levels. The one is when the two partners are rich and the other is when one is rich and the other is poor. Their relation will be based on money and give and take. And after some time or especially when one of the partners falls in bankruptcy the couple will discover that their relation is based on the empty with no feelings. So the best solution to avoid divorce may be either to be convinced

after a long experience or not to marry at all. I mean by marriage the legal marriage.

A18.

since the beginning of the world, the human being aims instinctively at progression. Indeed, he reached it in many fields especially in science and industry.

Man managed to afford almost all needs for life, this progress had gone on gradually till he reached a considerable result; Now he meets all diseases with the efficient remedy, he facilitates the means of communication and transportation, lessens the exhaustion of workers by creating machines, provides food ready to the working women.

Many aspects in our life is due to good, efficient progress especially in the human thinking and the emergence of diverse political, philosophical doctrine and ideas mainly in Europe, but as we know, all creation by human being is a melt of good and evil, that means there are many disadvantages in this progress mainly the arms that demolished almost all the world in two big crusades, the exploitation of weak people by colonizing their countries and depriving them of their rights.

progress is good in case we know how to use it for the good of humanity but evil when we misuse it for destroying and exploiting.

A19.

Our modern life has known a big progress in its all aspects. That is mainly for the fast evolution of sciences. But, unfortunately this progress has many negative aspects which is rather destructive for man and his civilization

Progress in his positive way has provided man with all things he always tends to acquire. It is because of it that he has acquired a large knowledge about what is around him. It makes a close link between different civilizations the fact that made the rule of take and give more accurate. It allows man to make shorter the distances between countries. The advent of fast means of transportation is a good proof for that. Were it not for the jet, for example, man could not have passed from Europe to America in lesser than a month. Progress makes man more comfortable. He provided him with all that he needs in life. Television to see what is happening outside in its time makes a convincing evidence.

But progress as it can be for the benefit of man it can also be a

danger threatening him all along his life. The advent of nuclear weapons is a threat man can never forget. It makes the more industrialized countries fearful for the others and always making an attempt to exploit it. The fact that made man dominate his friend which is the worst aspect of progress.

APPENDIX B

The following are compositions written by 2nd-year undergraduate EFL students during a final exam at the UNIVERSITÉ DES LETTRES, ARTS ET SCIENCES HUMAINES, Faculté des Lettres, Département d'Anglais, La Manouba, Tunis, Tunisia.

(It is worth noting that these compositions are reproduced as they are ie. with all their mistakes).

B1.

Divorce in our society is becoming more and more. And Divorce is especially common among those who are recently married. I mean young people. And Divorce surely has its main causes that differ from one couple to another. The causes are numerous and among them we find betrayal and the difference on the level of the intellect.

Many husbands, and many wife betray each other. I mean they get a sexual relationship that is illegal, and the cause of this is that whether the wife or the husband does not attract the other side, for instance a woman who does not satisfy the sexual desires of her husband because she is not beautiful and because she does not take care of her beauty and of her appearance, thus the husband went out to satisfy his desires, but after many times the wife finds out that her husband is involved in sexual relationship with other women, so she reacts and this leads to problems that ends with divorce, and in the same case for women who betray their husbands because of their lack of sexual attraction, and may be because they are tired of hard work. and can't satisfy her sexual desires. Again the wife went out to look for men to satisfy her and when the husband discovers that he demands divorce.

The difference in the intellectual level is a serious problem that leads to divorce. Once the couple is married. The wife and the husband knows each other more deeply, the husband may discover that his wife does not know how to behave in particular circumstances, does not know how to spend money, she does not know how to educate her children, she does not know how to deal with serious problems, she does not know how to held conversations with guests or with strangers. And he may find her unable to help him solve his daily problems. And all these matters, I think are the cause of divorce in Tunisia, and because a lot of those women who are divorced lack the ability to make their husbands feel happy and helpful.

I think divorce is the cause of many serious problems, they differ from a couple to another. And I think that the young people, before marrying, should be aware of all these problems so that they can have

a happy and peaceful life.

B2.

Divorce, no less than other contemporary problems, threatens seriously our Tunisian society. Living in a society comfortably needs badly good relations and communication between people living together. Marriage, which is a community between two persons, is the basis of society; while divorce is a kind of destruction to this community. So, in order to deal with this serious problem, we should look for its main causes.

As a developing country, Tunisia suffers from the problem of feminism. The difference between man and woman is historically existing. There is between them a wall that makes the world of each one an ambiguous one for the other. The girl, from her early education, is taught to keep always far away from the boy, not to talk to him nor to go with him to any place. So when they grow up, they have to bear the results of their education. Although they study or work side by side, they are separated and alienated. That's why they lack knowledge of each other. This has of course bad effects on their future life since the process of marriage is usually arranged and fulfilled between the parents and not between the concerned couple who has to face each other really only when they are in one house. Only at that time, they begin knowing each other gradually till they come in confrontation with the bitter truth. Their opinions, tastes, aspirations are contradicted. This conflict makes them unable to go on living with each other. So, they find it better to divorce and put an end to their problems.

Besides, another major problem which is linked to the first, is indeed a cause for the conflict between a man and a woman, and therefore for the divorce. Nowadays, women are getting free from the social chains that were putting them a long time in prison and made them slaves to the complex of superiority that men feel about themselves. So, once living together, the aspiration of the wife is opposed to the egoism of the husband who believes that he alone should arrange the affairs of their life. But, the wife wants to be equal to him since she works outside as well as he does. This notion of equality is usually causing a conflict between the husband and the wife. So, they resort to divorce.

As a matter of fact we can say that these causes which are resulting to divorce are created by certain social concepts. Religion too, reinforces this difference between man and woman. So, the causes of divorce have various aspects, social, religious, and political. In order to avoid the problem of divorce we should create a better relationship between man and woman and consider them nothing but human beings and members of a society.

B3.

Divorce in Tunisia comes to appear as a major topic for discussion, specially that its increasing number each year, leads to doubt and lets people ponder upon its reasons or causes.

First, they realize that culture plays a definit part in it, whether it is a social or intellectual culture. For it directly leads to mutual misunderstanding, whether in the manner children are to be educated or in the manner one or both of them have to behave with guests or relatives.

Second, materialism plays a dominant part, according to me, in the rupture of the couple or the whole family. And not only the lack of materialism which can lead to divorce, but also its surplus, and specially for people who are not used to money. For they would change completely, forgetting their past as well as what they acquiesced --if once they had-- of culture, religion and education.

To sum up, I can assert that it is difficult to limit the causes for divorce, then try to solve it, for no one can ignore the role which sudden occasions can play on our lives, which some people call it fate, but at least we can prevent it, by establishing from the first, the basis on which the married life should be based.

B4.

Divorce is a universal and up-to-date problem. But the differences in cultures and way of life lead also to differences in the causes of divorce. In Tunisia, for example, the two main causes of divorce are the fact of marrying without the complete choice of the partners to themselves, and the other cause is the problem of unemployment.

In our society there are many people who marry without their own consent. Effected by the authority of her parents, a girl may be engaged to a man whom she does not love. Her parents oblige her to engage to him for the only cause that he is rich and he will provide her with happiness and a cosy life. They even do not take into consideration the difference in age and the way of thinking. There is also a tradition in our country, especially in the rural society, that a man should be engaged to his cousin or another relation of his family.

Consequently such conditions lead to betrayal of the one partner to the other --and especially the husband to his wife-- in order to fulfil his sexual needs with whom he wants. This fact of betrayal may lead one day or another to divorce as the ultimate solution to their

false marriage.

Tunisia as well as many other countries suffers from the problem of unemployment which has many side effects on the families. Unemployed young man or a man that has not a steady job may marry with the material help of his family or with mortgaging.

In fact once married he tries hardly to find a job. In many times he does not find a job and if he finds one it is a low waged job that can not provide his family with what it needs. As a result quarrels increase in the family between the two partners, and the discontent of the married girl's parents grow steadily. Then they involve in the life of their daughter by making her ask divorce from her husband since he can not provide her with the needs of life which is his main role.

To conclude these two causes are not the sole causes that lead to divorce. But there are many other logical causes. And the differences in these causes do not only exist on the level of different countries but also on the level of the same country. In other words the causes that lead to divorce in the country side are not the same as in the town.

B5.

If one wants to know the real causes behind this social problem, threatening our Tunisian society, he should compare the number of divorces before this time and now. In deed it is after leaving the house and going for work outside her house that woman experiences more and more problems, either with her husband who used to be the only authority in the house, or with the outside world which still refused the work of woman side by side with man. After working outside the wife refuses to take care of the house and the children by her own she asks help from her husband but the husband refuses because he doesn't want to accept equality with his wife, he still wants to be considered superior. But the wife refused. this kind of treatment and after her economical independence due to her work she resorts to divorce.

If I insisted on the fact that the main cause of divorce in Tunisia has a close relation with the work of the woman outside, this doesn't in fact mean that there is no divorce in the families in which the woman don't work. on the contrary there is divorce but with a less important number. Marriages in Tunisia still take place as a result of the parents wishes and choice and this is in fact the second main cause of divorce. After marriage partners who don't choose each other realized that they can no more live together, because they have contradictory characters, thoughts... And of course the solution to stop this complete misunderstanding is divorce.

Briefly we can say that marriage should take place as a result of

love, mutual feelings and complete understanding. In order to save this social institution from this destructive sickness and lead a steady life the husband should help his wife in the house work, and essentially consider her as a person, a human being who has duties and also rights exactly as him.

B6.

We can define marriage as indirect promise from the part of the two partners to live for the rest of their lives together. It is in fact a great promise and thus a hard task for the marrying couple and this is why, very often, too many people fail to achieve this task. Whenever someone realizes that he has made a mistake by binding himself to the other person, the solution seems to be divorce. But divorce is a serious threat to our society as it has a bad effect on the family which is the basis of society.

If we have a glance on society, we find out that divorce is very frequent. There are a lot of causes for divorce from which I pick out two which I think are the most important ones for divorce in Tunisia. The main cause which results in divorce seems to be the lack of love from the part of the marrying couple. Too many people in Tunisia do marry another person without having any love for that person. Either he marries a girl who he doesn't love but because she catches his attention for her beauty or for her good behaviour or that there is love from his part and not from the other person and this can be said also for the girl. Very often we have marriages with love from one partner and not from the other, and this is frequent especially when love is from the part of the husband who decides to marry this girl or that and because a big number of families in Tunisia agree for their daughter's marriage with the first person who presents himself and ask them for her hand. This is a big problem because many families do not give a great importance to their daughter's emotions. In fact, it is also a serious mistake committed by many youngsters, from the masculine part, in Tunisia who ask for the hand of their loved girls without trying to know their opinions. These marriages which are not based on love or those who are based on love only from one side, very often, result in divorce. There is not a link which binds them together emotionally so they break their formal link of marriage after the first quarrel. They lack the important emotional link which can endure and can't be easily broken. This the main reason for divorce in Tunisia in my point of view. The second important cause is the lack of precise study of each other's character. Marriages in Tunisia are arranged very quickly and so the couple have not enough time to know the other partner very well and so have a good decision before marrying. Very often in our society, if the period of betrothal takes a long time it results in the breaking of that formal agreement. This fact, instead of making parents aware and insist on lengthening this period to enable their sons to have the right decision, it made them

afraid of this breaking of the first agreement and so they hurry the marriage. These hurried marriages makes the couple discover about each other after the marriage and so if he or she finds that his or her partener is always on the wrong side with him or her, the solution, of course, will be divorce. They both find themselves unable to match their behaviors according to the other's and so the hard promise of living together to the end of their life becomes impossible.

We can conclude that divorce usually stems from a lack of insight before the marriage, and very often we find that the parents have a major responsibility in the failure of their sons' marriages. Divorce is a heart pointed out towards the heart of our society and that is why it should be taken seriously.

B7.

Cinema, the 7th art, has a lot of common with poetry. It is multi-dimensional and it calls upon our senses in a powerful way since it is a combination of arts.

Contemporary cinema has given us many masterly works and the Polish cinema in particular has presented some outstanding, remarkable films like "The promised land" by Andrei Waida or the "Camouflage" by Zanussi.

The film that interests us is here is known under its french title "Les demoiselles de Wilko" and is directed by Andrei Waida, a highly talented artist with a versatile mind.

What we should know about Waida is that he is a distinctly Polish director involved in the affairs of his country and a part of his films voices his position toward them. Yet, he is not only a public-minded artist by a poet as well and a philosopher who contemplates man's predicament on earth and explores some of his agonizing, unanswered questions. "Les demoiselles de Wilko" illustrates its artist's obsession with those questions which are death, memory, past and the value of life.

His central hero is a highly sensitive man with a job that satisfies him and a calm, adventureless life. He lives alone in a city, a man approaching forty. Overcome by the death of a friend, he is close to a breakdown, his health is failing him, so he follows his doctor's advice to take some time of, and he returns to the village where he spent his boyhood to visit his uncle and aunt and his once loved friends. This trip of his is also a trip to the past and a questioning whether the past can be revived or not.

The film starts with a gros plan of an aging face and finishes with the same image. The hero's uncle is close to death. Through their

discussions we find out that this is a factor that brings them closer and closer, an unspoken identification a mute understanding unites them. Death is omnipotent not only in the hero's thoughts but in nature as well, since it is late summer, and in the lives of the persons he loved.

In the past he was very close to a family of five sisters, with one of them he had fallen in love, now he finds out that she died. Everything and everybody seems changed. He tries to revive the emotional attachment he had with those sisters, but they have changed and above all he has changed. The youngest sister and it is significant that she looks like the one our hero was in love with, falls in love with him, but he doesn't respond because he feels that it's too late that past can not be repeated that what wasn't fulfilled in due time, can not be fulfilled in an unsubstantial present where the only certainty is death. When he is asked what he is going to do his enigmatic answer is that he'll live with certainties he has.

Past becomes something to be valued and cherished, a source of nostalgia, an answer to the question of who I am at the same time it is as irrevocable as death is.

So, he returns back to his city, but he is not defeated. His solution is a stoic acceptance of death, a conciliation with the past and its haunting nature.

"Les demoiselles de Wilko" is not only a thought-provoking film but it also acts on an emotional level. The vibrant emotions it imposes determines our involvement, because its probings are also our own, its hero's search is everyone's search, more or less fruitless, more or less constructive.

B8.

Divorce is one of the most important social problems in Tunisia. It threatens the preservation of the family unit, and the stability of society. Divorce is caused mainly by religious conservatism, and economical problems.

In fact, our Tunisian society is ruled by conservative and out-of-date religious laws. For instance, the husband can't choose his wife freely, because religion forbids that. Also, the father is the dominant power in the family; He imposes his will on his son or his daughter, so they can't refuse his or their mother's choice.

On this basis, a wife and a husband find themselves united, even though strangers to each other. They may have different moods and manners, and different ideals and aims in life. Thus, the unity of the family may be replaced by contradiction.

The Tunisian society is mostly poor, and this fact anticipates, too, to the destruction of the family unit. In fact, the couple united by conservative measures will face poverty, problems of housekeeping, and the education of children, And since they had not tight emotion in common, they will fail and separate from each other.

Finally, to get rid of this dangerous poison --divorce--, and to build a more healthy society, people should eliminate its causes. They must get rid off conservatism and poverty, to lead a happy life.

B9.

Nowadays, there is a great disapproval against the rise and the increase of the rate of divorce in Tunisia and many objections are formulated against it.

However, now, many intellectuals find it of a necessity to fall back on marriage itself and the relationship of the young couples before and after marriage as a convenient starting point to discuss the causes of divorce looking at the way of choosing one's partner as a determinative step which shows whether the couple will be happy or will face problems. In fact, many traditions and customs overcome the state of marriage in our society which is still a typical one. Therefore, the Tunisian society is still dominated by the extended family system. In which it is only up to the householder to decide about the future of the family members since it is him who provides them with welfare state. For the main reason, the young person is void of any right to decide about the kind of partner he will live with. This fact will ring a bell in our minds to think about the kind of relationship between this young married couple. They did never see each other, they didn't talk to each other before marriage. They have to begin a new life by their own without planning for it. So, this life will be most of the time doomed to failure.

Another problem which is raised by the recently young married couples is the role of the wife. Since the important role of woman is to bring up her children and keep looking after them the whole day long. Besides, she has to look after her husband since her primary loyalty is to the husband. So, the wife finds it difficult to reconcile between her duties towards the children and her husband. So, problems will soon crash inside the family which finds itself exposed to divorce.

B10.

The main social problem nowadays in Tunisia is divorce. Courts are busy dealing with it. Many different causes contribute to the

separation of a married couple, but the two important things, according to, me are adultery and the disagreement on the way to spend the money gained by the two parts.

Indeed, has become wide spread in Tunisia because marriage is not based on love. Now, marriage takes into consideration, the wealth including the car and the aristocratic origin that the partner comes from. Unfortunately, as soon as the two start living together, problems emerge and happiness vanishes because of no love. The solution to escape this condition is adultery either for the husband or the wife because each one thinks that he will find happiness which is part of life with someone else. Moreover, the quarrels concerning money, I mean salaries, is a major cause of divorce. We all know that a majority of women work in our country. Every month conflicts arouse about who is to spend his salary the man or the woman. The wife wants to save her money to buy clothes and jems. The husband needs someone help him by drawing the burden of expenditures put on him.

Generally, this life, full of conflicts, ends in the court by divorce which is a disaster for society. The first victim are children. They find none to educate them or to look after their behaviour. They resort even to illegitimate means to get money in order to support themselves. They are put in prison because something they are not responsible for.

B11.

Divorce represents one of the most serious problem that occupies magazines and newspaper articles.

We notice an increase in the number of divorce every year all over the world. Developed countries represent the greatest number: statistic has shown that in the USA that three over five marriage end with divorce.

Fortunately, Tunisia has not reached that number yet, but we notice also an increasing number of divorce case.

Many sociological and psychological researchs were held to determine the main causes of divorce in our countries.

These researchs has shown that movement that woman's liberation is misunderstood by Tunisian woman. Woman think herself different from her ancestors; her mother used to stay at home to look for her children. But nowadays she is different, she is educated; therefore she must work outside and refuses to submit to the social and familial ties.

Tunisian woman is influenced with occidental culture, she tries to

limit the "frensh" and the "American" woman; forgetting her past and the culture to which she belongs.

On the other hand, we must recognize that woman has actually evoluated. She has reached a good level of education, and if she chooses to work it is in order to help her husband materially since life is becoming hard.

But, Tunisian man keeps the same mentality as before, he feels himself always superior to his wife. The patriarchal feeling dominates him, therefore he refuses to give any help to his wife at home. Since she helps him outside, he must help her inside.

He feels that doing domestic works humiliates him and hurts his feeling so he will loose any respects from others.

So, we see how much the two partners are responsible for the destruction of their life and eventually the destruction of their children. These children will be lost, and we would not be surprised if they become delinquant one day.

We must conclude that modern life and civilization have complicated our life and had effects on it.