Parallelisms in Arabic: Morphological and Lexical, Syntactic, and Textual

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Abstract

Parallelism in Arabic is investigated through data from three Arabic varieties: Modern Standard Arabic (MSA), Classical Arabic (CA), and (Yemeni) Adeni Arabic (AA). Parallelism in Arabic is examined at different linguistic levels: morphological and lexical, syntactic, and textual. Parallelism seems to be inherent and is more likely in writings that aim to convince or restate theses and topics. However, the occurrence of parallelisms is genre-specific, purpose-oriented, and situation/context-dependent. It is predictable in sermons, public speeches/addresses, and opinion writing. Apparently, parallelism, particularly beyond reduplication and lexical level, triggers resonance in the mind of the listener/reader, retaining the respective information in short term memory and thus marking it for emphasis.

Keywords: (Modern Standard) Arabic, Classic Arabic, Adeni Arabic, parallelism, repetition, cohesion, coherence, resonance, assonance, oral tradition, and emphasis.

1. Introduction

It is worth noting that the phenomenon of parallelism is rather a linguistic universal, not a quality exclusive to Arabic. It is a well-known fact that all languages have been spoken before they were ever written, and as such they have developed their own tools and styles. Such styles and tools have been lumped as the oral tradition. In contrast to written language, which is precise and more linguistically economical, they rely on alliteration, reiteration, repetition, rhyming, assonance and resonance much like poetry. Not only did this tradition rendered texts, and hence their contents, memorable and quotable, but also enhanced the esthetic value of the form and its presentation. This work will focus on Arabic represented in three varieties.

Parallelism may be described as the recurrence of linguistic structures, constructions and meaning in a certain setting and context. The concept of *parallelism* was proposed by Roman Jacobson (1957) as a constant structure of poetry, which obtains when a poet chooses comparable (similar or adversative) lemmas to use in a poem or verse. It applies to form and content in prose and poetry. It has been associated with repetition and coordination in contrastive rhetoric literature over the last four decades. It may be discerned through the various linguistic levels: morphological, lexical, and syntactic, and textual. Whether it is repetitive or redundant, that is a cross-culturally relative issue. It has been used and discussed by many in the field of contrastive rhetoric to refer to the zigzag (Kaplan, 1966), parallel and repetitious (Koch, 1981) style in ESL writing of Arab students (Kaplan, 1966: Derrick-Mescua and Gmuca, 1985) and in a select essays written by prominent Arab authors (Koch, 1981).

As a style (written or spoken), parallelism occurs in Standard Arabic, Classical Arabic and Arabic dialects to various degrees. However, it is unfair to generalize parallelism as the only or the prominent writing style available in Arabic; there are other styles, in which parallelism is less prominent. Classical Arabic, in which parallelism is predominant, attests to such parallelism as an oral aesthetic aspect. Most Arabic dialects are

spoken, hence reflecting oral tradition properties such as parallelism, and are rarely written. Modern Standard Arabic offers diverse styles including those inherited from Classical Arabic and those affected by Arabic dialects.

This paper aims to provide a close textual investigation of parallelisms in the different linguistic levels and in three Arabic varieties: Classical Arabic (CA), Modern Standard Arabic (MSA), and (spoken/transcribed) Yemeni Adeni Arabic (AA) dialect.

While exploring such varieties for parallelisms, it delves into the possible purposes and motivation for such parallelisms in the relevant texts. One track of previous research in the field focused mainly on errors in English compositions written by students of Arabic background as a result of interference of the so-called zigzag, parallel and *repetitious* style/pattern of Arabic. In comparison, the other track, less prominent and miniscule (Koch, 1981) concentrated on a select set of texts in specific genres of writing in Modern Standard Arabic. Al-Jubouri (1984), on the other hand, contends that the parallelism is a rhetorical tactic used for persuasion. This paper aims to fill in gaps and clarify issues motivated by previous research. Halliday and Hasan (1976) explain that literal repetition is one of the many cohesion devices that enhance textuality, i.e., coherence.

1.1 Background

It used to be that parallelism was a prominent style in Classical Arabic for many apparent reasons. First is the oral tradition, in which Classical Arabic is deeply rooted. Second, the lack of an orthographical system, in which space including white space management, text organization and structure are crucial. Third, the spoken form, poetry especially, was the only medium to chronicle daily events, tribal and personal concerns of people, i.e., it was the only mass media available until Arabic script was introduced around the 7th century. This form had developed elaborate and ornate linguistic features, which have survived to date and are mostly drawn on in speech acts of persuasion and argumentation, even in the written form in some genres. Public political speeches and Friday sermons, in which the orator/author assumes agreement of hearer/reader with speaker based on shared, mutual knowledge, are good examples of such speech acts, with high frequency of parallelisms and ornate language.

1.2 Terminology

The term *parallelism* here is used loosely to cover both so-called *repetition* and *parallelism* which have been used in the literature to describe the respective phenomena with respect to Arabic. I use *parallelism* to the exclusion of the term *repetition* in an effort to avoid any negative implications the term *repetition* may imply. For example, repetition may be associated with redundancy. What has been labeled as *repetition* in the literature, I relabeled as *reiteration* and treated as one manifestation of parallelism.

Morpheme is the smallest meaningful unit in language. Lexeme is an independent morpheme that in itself constitutes an entry in the lexicon. It may consist of one morpheme or more. It may be used interchangeably with *word* and *lexical item*, and *vocabulary item*.

As for the varieties of Arabic discussed herein, they have been abbreviated as follows. Classical Arabic, CA; Modern Standard Arabic, MSA; and Adeni Arabic, AA. CA is the variety spoken by the tribe of Quraish in Mecca around fifteen centuries ago, which has persisted through its descendent MSA. Its usage has continued until roughly the turn of the Eighteenth century, when the area had to deal with the Western culture and influence via colonization and otherwise. It is discernable in the Holy Qur'an, classical Islamic manuscripts, and classical literature including pre-Islamic literature. MSA began as a variety in the beginning of the nineteenth century to cope with the scientific advancement and resulting terminology and to compete with Western languages,

particularly English and French. AA is a dialect spoken in southern Yemen in the city of Aden and its vicinity. In contrast to CA and MSA, AA is spoken only, not written. For AA, samples are transcriptions of spoken texts quoted from Feghali's *Arabic Adeni Reader* (1990).

2. Parallelism: the scope

Parallelism pervades throughout the various linguistic levels: morphological, lexical, syntactic and textual. I have identified four types of parallelism, permeating morphology and lexicon, syntax, and text. These are *duplication*, recurrence of root; *replication*, recurrence of the same thought in different forms; *reiteration*, recurrence of the same word; and *alternation*, recurrence of alternatives. The term *Text*, as used here, designates language beyond the sentence level and is interchangeable with *discourse*. As such, this work is a taxonomy of parallelisms. It is descriptive rather than prescriptive.

2.1 Morphological and Lexical Parallelisms

Observations of parallelisms include occurrence of morphemes, words, and phrases with similar or common meanings and sometimes forms in the same phrase, clause, or sentence. Four manifestations of parallelism are identified and discussed herein. The first is confined to the appearance of two or more words that share the same root, for example, اقراراً أقرَّ [1]*admitted admittedly'*. In this phrase, part of the form and meaning are replicated but across different parts of speech, namely verb and adverb. Let us call this *Root Duplication*. The second occurs in the form of lexical couplets and triplets such as the English *rave* and *rant* or *way, shape,* or *form*. This lexical and semantic parallelism is referred to as *replication*. The third is the repetition of the same word; let us dub this *reiteration*. The fourth consists of providing alternatives, using the Arabic equivalent of *but* 'لكن'/*rather* 'بل' and *or* 'أو'. Let us call this *alternation*.

2.1.1 Root Duplication

In this form of parallelism the root of the word is duplicated to a complement of some sort, usually an adverbial complement. Examples 1-3 illustrate this morphological pattern.

1.

فالعمارة   التي   نشأت مثلاً في ظروف مناخية   حارة اتسمت بسمات تلائم المناخ

Ɂalmanax tulaɁim bisimat itasamat ḥarah manaxiya ӧuruuf fi nashaɁat Ɂallati falʕimara
(Munif, 1992: in *Al-kitaab*, 182)

Masonry, which has developed for example in a tropical climate, is <u>character</u>ized by <u>character</u>istics that are commensurate with such a climate.

Where an (American) English speaker may use *reflects characteristics compliant with the climate*. Utilizing Arabic morphology, the same root is used for two derivations: two different parts of speech, verb and noun. The noun is in turn prefixed with the preposition ب 'with' to become the headword of the prepositional phrase بسمات تلائم المناخ functioning as an adverb of manner. The parallelism here is partially semantic, partially morphological, yielding the respective lexical options.

Example 2 shows the same pattern in Classical Arabic. Describing his book in his famous introduction, Ibn Khaldun says:

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[1] Ill-formed in English

2.

فهذبت   مناحيه   تهذيباً   (Ibn Khaldun, 2001: in *Al-kitaab*, 373)

tahðiban manaḥih fahaððbtu

 So I trimmed its edges proficiently.

The two parts of speech resulting from the morphological derivation from the root hő́b are   هذبت, verb
and تهذيباً, adverb. This part of speech in Arabic is known as mafʕuul muṭlaq, which has the function of an adverb.
The same process is discerned in AA as in 3.

3.

إِشترط علُه شروط كتيرة

(Feghali, 1990: 115) katiira šuruuṭ ʕaluh ʔištaraṭ

He made so many demands (for his daughter's dowry)

In 3 the root ش رط has yielded past tense for the verb إشترط 'impose conditions' and a plural noun شروط
'demands'. This example demonstrates the resourcefulness of Arabic morphology—not to say that this aspect
is exclusively unique to Arabic, which may be conceived by some as repetitious. What is repetitious is the root,
which occurs in the different parts of speech, as illustrated in 3.

Root duplication as used here may be economical and efficient in terms of memory and processing. This may
be an efficient use of memory; where instead of accessing two different entries in the relative locations in the
brain, only one entry is accessed and manipulated through morphological derivations compliant with
grammatical (including syntactic and semantic) rules, involving more processing in the short memory and less
long term memory space. Thus, root duplication could be viewed as a function of parallelism. Arabic
morphology so readily lends itself to this function. This leads us to the third kind of morphological and lexical
parallelism, *reiteration*.

2.1.2 Replication

        Replication as explained above is like alternation; only in replication the lexical items are within the
same semantic field, usually implying congruity or concordance, no synonymy or semantic identicalness is
implied here. The examples in 4-6 illustrate this.

4.

الحالة العربية باحتمالاتها و تصوراتها و إمكانية تكرارها لتجربة

litajribati tikrariha ʔimkaniyat wa taṣawuratiha wa biḥtimalatiha ʔalʕarabiyatu ʔalḥalatu

الثورة الإسلامية في إيران (Huwidi, 1992: in Al-Kitaab, 15)

ʔiraan fi ʔalʔislamiya ʔaththawrati

The Arabic situation in its possibilities, prospective, and potential of repeating the Islamic Revolution of Iran
Example 4 from MSA shows two parallelisms, morphological and lexical. Morphologically speaking, Arabic
object and possessive pronouns, unlike Arabic subject pronouns, are suffixes, i.e., attachable bound morphemes.
Note in example 4 the recurrence of the feminine possessive pronoun morpheme ـها [-*haa*], which is co-
referential with the N(oun) P(hrase) الحالة العربية "*the Arabic situation*." Unlike English, in which one occurrence
of the possessive pronoun may suffice, recurrence of the possessive in Arabic is a mandatory grammatical
process. This *grammatical* process crucially involves inflection, which is a morphological process, to ensure
coreferentiality, which is a syntactic rule. This is in accordance with the definition of grammar which
encompasses morphology, phonology, syntax and semantics.

Lexically, the three phrases باحتمالاتها , تصوراتها ,إمكانية تكرارها are not exactly synonyms—although there are no
real synonyms, they are within the same semantic field. In this context, they have a common meaning that may
be translated into one word in English "potential (of recurrence)." They may be rendered as *probabilities,*

preconceptions, potential respectively. An American English speaker would use one of these, most probably *potential*. Without the parallelism, 4 could be alternatively rephrased as

> *The potential of the Arabic situation, especially of repeating the Islamic Revolution in Iran . . .*

This pattern is pervasive in CA and has been passed down into Arabic in its variant forms, as in example 5 from MSA.

5.

و أبديت   فيه لأوليّة   الدول و العمران   <u>عللاً</u> و <u>أسباباً</u> (:Ibn Kahldun, 2000

(in *Al-Kitaab*, 373

asbaban waʔ ʕilalan alʕumraan wa addiwal liʔawaliyati fihi ʔabdeitu wa

I have described the rudiments and origins of states and social structures [societies].

Here the relationship of أسباب 'causes' to <u>عللاً</u> 'reasons' is one of parallelism semantically speaking. It would suffice to have one أسباب causes, but the author here is rhyming and satisfying meter (prosody) creating a resonating effect.

From AA, which is, like any Arabic colloquial dialect, unwritten and only spoken, example 6 shows the same tendency.

6.

الطيّارة   <u>تنخفض و ترتفع، تنزل و تطلع</u>(Feghali, 1990: 123)

tiṭlaʕ w tinzul tirtafiʕ w tinxafiḍ ʔaṭṭayyara

The plane <u>descends</u> and <u>ascends</u>, <u>dips</u> and <u>rises</u>.

It is possible to use one construction (conjunct), تنزل و تطلع or تنخفض و ترتفع, instead of the two to make the point.

2.1.3 Reiteration

Reiteration is a form of parallelism that is characterized by reproduction of the same lexical item, phrase, clause or construction verbatim. In other words, reiteration is literal repetition. The utterances in 7 from MSA, 8 from CA, and 9 from AA illustrate such a pattern.

7.

فالمهمَّ   أن النتيجة   <u>واقعة واقعة</u> مهما حاول بطلها   الهرب (Edriss, *al-Kitaab*: 55)

alharab baṭaluha ḥawal <u>mahma waqiʕa</u> waqiʕa annatijata ann falmuhim

What is crucial is that the end is inevitable despite the hero's attempt to escape it.

8.

و فصلته   في الأخبار و الاعتبار   <u>باباً</u> <u>باباً</u> (Ibn Khaldun, 2001: in *Al-kitaab*, 373)

<u>baaban</u> <u>baaban</u> alʔiʕtibaari w lʔaxbaari fii faṣṣaltuhu wa

I have divided it [the book] into events and instances, <u>chapter</u> by <u>chapter.</u>

9.

باندخل   الحوافي   <u>حافة حافة</u>، و <u>سكّة سكّة</u> (Feghali, 1990: 1)

<u>Sikka</u> <u>sikka</u> w <u>haafa</u> <u>haafa</u> alḥawaafi baandxul

We will tour neighborhoods, <u>block</u>-by-<u>block</u>, <u>road</u>-by-<u>road</u>.

In examples 7-9 the same word is repeated. The respective words, underlined, are repeated verbatim. I doubt that the speaker/author means to be repetitive here just for the sake of repetition. The reason may either be aesthetics/poetic or rhetorical, i.e., emphasis. Obviously, the speaker in 9 means to say that they will explore the neighborhood thoroughly. Therefore, emphasis overrules aesthetics, as the goal of reiteration.

2.1.4 Alternation

In this type of parallelism the speaker/author provides alternatives and/or contrasts to drive the point home. So a speaker/author would be dwelling on the same topic or subtopic from different angles, as in examples 10-13 below from MSA, CA, and AA, respectively.

10.

<div dir="rtl">

و لكن الأصولية الإسلامية. . . ليست سبباً بل نتيجة، و ليست فعلاً بل ردة فعل،

</div>

fiʕl radat bal fiʕlan laisat wa natiija bal sababan laisat alʔislamiyata alʔuṣuuliyata lakin wa

<div dir="rtl">

و ليست متناً بل هامش، و ليست أصلاً بل فرع، و ليست ثابتاً بل متحول،   و

</div>

wa mutaḥawil bal θabitan laisat wa farʕ bal ʔaṣlan laisat wa haamiš bal matnan laisat wa

<div dir="rtl">

ليست مركزاً بل طرف (217 ,*Al-Kitaab*) (Shaheen, 1998: in

</div>

ṭaraf bal markazan laisat

But Islamic fundamentalism . . . is not <u>a cause but an effect</u>; [it is] <u>not an action but a reaction</u>; [it is] <u>not a (body) text but a margin</u>, [it is] <u>not a root but an offshoot</u>; [it is] <u>not a constant but a variable</u>; and, [it is] <u>not a focus but a periphery.</u>

In 10 there are twelve words forming six pairs of alternate couplets. Each member of the pair is the opposite of the other, i.e. the pairs consist of antonyms. Example 11 from CA features the same pattern.

11.

<div dir="rtl">

وما تسقط من ورقة إلا يعلمها و لا حبة في ظُلُمات الأرض و لا رطب

</div>

raṭibin laa wa alʔarḍi ḍulumaati fii ḥabbatin laa wa yaʕlamuhaa ʔilla warqatin min tasquṭ wa

<div dir="rtl">

و لا يابس إلا في كتاب مبين (The Holy Qura'an, the Cattle, 6:59)

</div>

mubiin kitaabin fii ʔilla yaabisin laa wa

Not a leaf falls but with His knowledge: There is not a grain in the darkness (or depths) of the earth, not anything fresh or dry (green or withered), but is [inscribed] in a record [clear to those who can read] (Translated by Ali, 1998).

Once more, the alternatives are conjoined with إلا 'but', using the structure [not (a/n) NP but NP]. The alternatives are opposites. Example 12 from AA reveals the same pattern.

12.

<div dir="rtl">

في اليمن، لمّا الشخص يتوفّي في حادت أو موت طبيعي (Feghali, 1990: 103)

</div>

ṭabiʕi mɔt ʔaw ḥaadit fii yitwaffi ššaxṣ lamma alyaman fi

In Yemen, when someone passes away in an accident or natural death

The speaker uses the disjunctive أو 'or' to state the alternation of two types of deaths, natural and accident-related. It would have sufficed to use "يتوفّي", since it is a hyponym, whose meaning covers both types of death. There is redundancy here, which could only be explained as a way of emphasis by way of elaboration.

2.2 Syntactic Parallelism

Syntactic parallelism occurs in the form of replication, recurrence of similar content/meaning in different forms, and alternation. Duplication, recurrence of the root in different speech parts, and reiteration, replication of the same word, are more morphological and lexical features than they are syntactic.

2.2.1 Replication

Syntactic replication is the recurrence of independent (coordinate) and dependent (subordinate) clauses with similar meaning and topics within the same sentence. This feature is discernable in MSA, CA and AA, as examples 13-14 illustrate, respectively.

13.

لأننا   نسمي   بها   الكائنات   و   الأشياء   <u>التي</u>   <u>تظل   ضائعة   مجهولة</u>   <u>بعيدة   عن</u>

<u>naʕ baʕiida majhuula ḍayiʕa taððal allati alʔašyaʔ</u> wa alkaʔinat bihaa nusammi liʔanana

<u>وعينا   بها   حتى   نسميها</u>،   فان   سميت   <u>خرجت   من   المجهول   إلى   المعلوم</u>،   أي

ʔay almaʕluum ʔila almajhuul min <u>xarajat summiyat faʔin</u> nusammiha ḥatta bihaa waʕiyina

<u>من   العدم   إلى   الكينونة</u> (Hijazi, 2000: in *Al-Kitaab*, 135).

alkaynuuna ʔila alʕadam min

With it [language] we name beings and things, which would remain lost and unknown, outside our consciousness until they were named; once named, they emerge from the unknown to the known, i.e., from vacuum to existence.

The utterance in 13 contains two independent clauses. The first contains a relative clause modifying the object الكائنات و الأشياء 'beings and things', followed by an appositive (adjectival clause) also modifying the object. The second independent clause من العدم إلى الكينونة consists of two prepositional phrases. The latter prepositional phrase من المجهول إلى المعلوم 'from vacuum 'from the unknown to the known' modifies the former prepositional phrase to existence', both of which form the predicate. The appositive in the first independent clause and the first prepositional phrase in the second rephrase the content in the clause they modify. Thus, there is a recurrence of meaning or thought. In the underlined chunks in the two independent clauses, the second is similar in thought and meaning to the first, and the fourth to the third.

In 14 Ibn Khaldun describes the organization of his famous book, that his approach was meticulous and creative. The asterisk seems to be for punctuation.

By observing the structure and semantics of example 14, symmetry becomes utterly clear.

There are four independent clauses coordinated by و [wa] 'and', the topic of which is the author's book; the subject in the first three is the author in first person singular; the last clause contains an appositive as an object complement, the object being the book, asserting that it is a genuine method and approach.

14.

فهذبت   مناحيه   تهذيباً*   و   قرّبته   لأفهام   العلماء   و   الخاصة تقريباً*   و

wa <u>taqriban alxaṣa wa alʕulamaʔ lʔafhaami qarrabtuhu</u> wa <u>tahðiban manahih fahaððabt</u>

سلكت   <u>في ترتيبه   و   تبويبه   مسلكاً   غريباً*   و   اخترعته   من   بين   المناحي</u>

<u>almanahii bain min axtaraʕtuhu wa ġariban maslakan tabwibih wa tartibih fii salaktu</u>

مذهباً   <u>عجيباً*   و   طريقة   مبتدعة   و   اسلوباً*</u> (Ibn Kahldun, 2000: in *Al-Kitaab*, 373)

ʔusluuban wa mubtadaʕa ṭariiqa wa ʕajiiban <u>maðhaban</u>

I have edited it properly; [and] I have made it easily accessible to the learned and the layman; [and] I have adopted a unique way in arranging and ordering it; [and] I have invented it as a brilliant approach and creative way and style.

Example 14 bears evidence from CA for the same pattern. The first sentence marked by the first asterisk is a general statement explaining that he edited it efficiently. The rest of the example is an ornate description of the

organization: how meticulous and considerate it is.   That is an instance of recurrence of detailed rephrasing of the first sentence, i.e., parallelism of thought and syntax.

Example 15 is from AA and exhibits the same tendencies of replication.

15.

هدا الشي كلكم   تعرفونُّه، القات اللعين،   اللي خرّب بيوتنا   و   شتت بنحنا   و

w banaḥna šattat w biyuutna xarrab lli llaʕiina lqaata taʕrifunnuh kullukum ašši hada

خلالانحنا   ضايعين. و لا قدرنا   نبني بلادنا،   و   لا قدرنا   نربي

nrrabbi qadarna la wa blaadna nabni qadarna la wa ḍaiyʕiin xallanahna

عيالنا (Fegahali, 1990: 111).

ʕiyaalna

This thing, you all know, damned qaat, which wrecked our homes; [and it] scattered us; [and it] rendered us lost. Neither could we build our country. Nor could we raise our children.

The example in 15 consists of two sentences with a total of six clauses. The first sentence contains one independent clause هدا الشي كلكم تعرفونُّه 'This thing, you all know', followed by an appositive القات اللعين 'damned qaat', qualifying the object الشي 'thing'. Embedded in that independent clause there are three dependent clauses by virtue of a relative pronoun *?alli* 'which' and conjoined with و [wa]; خرّب بيوتنا 'wrecked our homes'; شتت بنحنا 'scattered us'; and خلالانحنا ضايعين 'rendered us lost'. The three dependent clauses in the first sentence are parallel in meaning and syntax.

The second sentence falls into two independent clauses conjoined with و [wa] 'and'. The subject is qaat, a plant that has the effect of a stimulant and is chewed by some in Yemen. The topic is the negative effects of the tradition of chewing qaat. All these clauses are replicate parallels, different ways to explain the effects of qaat with similar meaning. Scrutiny of the constituents and contents thereof reveals that parallelism is pervasive in form and content in example 15. The two independent clauses in the second sentence are parallel in form and slightly in the general meaning, negative effects of qaat.

2.2.2 Alternation

Syntactic alternation is the recurrence of a number of alternatives for the same thought, i.e., content, using different phrases and/or clauses/sentences, i.e., form. Such alternation could be conjunctive or disjunctive, i.e., indicating terms as alternatives or options. Often, it employs a connective such as بل 'rather' and أو 'or' for disjunctive alternation as in 16 and 17, respectively, and و 'and' for the conjunctive alternation.

16.

المسيحيين أن   بل   محتوم   قدر   أمام   هم   العرب   المسيحيين   أن   صحيحاً   ليس

almasiihyiin ?an bal maḥuum qadar ?amaama hum alʕarab almasiihyiin ?an ṣaḥiḥan laisa

العرب هم أمام   خيارات و عليهم أن يحسنوا تحديد خيارهم   الأفضل.

al?afḍal xiyarahum taḥdiid yuḥsinu ?an ʕalaihim wa xiyaarat ?amaam hum alʕarab

(Shaheen, 1998: in *Al-Kitaab*, 218)

It is incorrect that Christian Arabs are facing an inevitable fate; rather, Christian Arabs are facing options. They have to choose wisely.

Using the connective بل 'rather', Shaheen links two parallel clauses that have a similar structure to the that-clause. The two clauses offer two alternative views: خيارات 'options' vs. قدر محتوم 'inevitable fate'. Shaheen repeats the subject NP. Not only that but also the subject pronoun هم 'they' (which translates to English as *are* in this context). The two conjoined clauses in 16 exhibit parallelism of syntax, and semantics in the form of antonymous relationship. Moreover, there is a reiteration of the full noun phrase in the conjunct clause. It is

possible to state the alternative NP خيارات 'options' or even prepositional phrase أمام خيارات 'facing options' following the connective بل 'rather' and avoid repeating the rest of the clause. Could the reason be anything other than emphasis on the alternative?

Along the same lines, this pattern is discernable in CA, as in 17:

17.

و هما العرب و البربر* إذ هما الجيلان اللذان عرف بالمغرب مأواهما و

wa maʔwahuma bilmaġrib ʕarafa allaðaan aljilaan huma ið albarbar wa alʕarab huma wa

طال فيه على الأحقاب مثواهما* حتى لا يكاد يتصوّر فيه ما عداهما* و

wa ʕadahuma maa fiih yutṣauwar yakad laa ḥatta maθwaahuma alʔahqaab ʕala fiih taal

لا يعرف أهله من أجيال الآدميين سواهما   (Ibn Kahldun, 2001: in *Al-Kitaab*, 373)

siwaahuma alʔaadamiyiin ʔajyaal min ʔahluhu yaʕrif laa

They are <u>the Arabs and the Berber</u>, for they are <u>the two generations</u>, who established in Morocco <u>their dwelling</u> and for centuries <u>their abode</u>, so much so that <u>it could not be thought of without them</u> and <u>its people knew no humans other than them</u>.

Ibn Khaldun offers alternatives for one thought, one referent, العرب و البربر 'the Arabs and the Berbers', putting it in different words, so to speak. The referent is the first underlined string of words; the rest are the alternatives: in this case they are alternatives connected with the transition/conjunction و 'and', not أو 'or' or بل 'rather', i.e., additions. The alternatives denote the long establishment of the two peoples/ethnicities in Morocco.

The example in 18 from AA shows the same pattern, recurrence of form and thought.

18.

الواحد يلاقي نفسه داخل عدن محصور بين جبال من كل جنب، من كل

kull min ganb kull min gibaal bein maḥṣuur ʕadan daxil nafsuh yilaqi ʔalwaaḥid

محل   (Fegahali, 1990: 111)

mahal

One finds himself in Aden, surrounded by mountains all around, on every side.

As in 17, 18 offers two alternatives for the anchor prepositional phrase بين جبال 'amidst mountains'. The first alternative is من كل جنب literally 'on every side' i.e. 'all around', which functions here as an adverb of place. The other alternative is من كل محل, literally 'from every place', i.e., 'all around'. The idea is that mountains surround Aden proper. Both alternatives are prepositional phrases functioning as adverbs of place and are augmentative, not disjunctive and no conjunction used.

To sum up this section, alternation is a form of syntactic parallelism that takes the form of paraphrase and rephrase by way of offering alternatives. Such alternatives modify an anchor, referent, and have similar or dissimilar thought. As the examples above show, emphasis may be the primary goal of alternation. Apparently, syntactic parallelism is conducive to emphasis, a conclusion reached by al-Jubouri's (1984) based on his analysis of Arabic newspaper articles. He rightly argues that parallelism is tactical, a rhetorical style used for persuasion.

2.3 Textual Parallelism

In this section I discus text organization and structure in terms of order of thoughts, flow (development) and cohesion. Cohesion, as defined by Halliday and Hasan (1976) is the interconnectedness of parts of a text through the use of lexical and grammatical devices.
I look into text organization by following paragraphing and relation of thoughts vis-à-vis the main topic and supporting material, be it sub-topics or supporting facts and examples. In analyzing cohesion, on the other hand, I rely on the use of reference devices (pronouns) and conjunctions, particularly intersentential conjunctions (transitions).

2.3.1 Cohesion

As far as parallelism is concerned, I discuss lexical cohesion and referential cohesion. Lexical cohesion is a basic cohesion strategy according to Halliday and Hasan (1976), which helps pull the text together, improving textuality, i.e., coherence. Lexical cohesion falls into repetition (identical form), synonymy, antonym (e.g., 'day' and 'night'), meronomy (e.g., 'brim' and 'crown'), acronymy (e.g., USA), hyponymy (e.g., 'automobile' and 'car'), metonymy (e.g., Washington and the US government). The speaker or writer here strives to connect utterances topically, i.e., via lexical items referring to the topic. Some of these forms of lexical cohesion have been projected in section 2 above, "Morphological and Lexical Parallelism". Referential cohesion, on the other hand, is achieved by using pronouns, demonstratives, relative pronouns, deixis, and the definite article to achieve   coherence.

In addition, like in many languages, Arabic verbs and adjectives are inflected for person/subject, number and gender (verb- and adjective-agreement). This (morphological inflection) in and of itself contributes significantly to cohesion and ultimately coherence. So much so that inflection may be considered a cohesion device in Arabic on par with those identified by Haliday and Hasan (1976). Consider example 19:

19.

الآن فقط أستطيع أن أقول بشيء من اليقين   لقد ضاعت [فلسطين] بسبب الجهل،

aljahl bisabab [filisṭiin] ḍaʕat laqad ʔalyaqiin min bšaiʔin ʔquul ʔann ʔastaṭiiʕ faqaṭ ʔalʔaan

و هو جهل لا أستطيع أن أشير لأحد أنهِ سببهِ، فهو جهل مركب و

wa murakkab jahl fahuwa sababuhu ʔannahu liʕaḥad ʔušiir ʔann ʔastaṭiiʕ laa jahl huwa wa

سار فينا طويلاً (Arrumaihi, 2001: in *Al-Kitaab*, 357).

ṭawiilan fiina saar
Now I can say with some certainty that Palestine has been lost because of <u>ignorance</u>; and <u>it</u> is <u>a type of ignorance</u>
I cannot blame anyone for (<u>it</u>); <u>it</u> is a complex ignorance and (<u>it</u>) has permeated through us for so long.

In 19, the anchor/referent NP الجهل 'ignorance' is referenced several times in the text in three different ways: lexically, grammatically, and morphologically. It is lexically referenced by repeating the same word twice. Grammatically, i.e., pronominally, it is referenced four times: twice by the subject pronoun هو 'it'; twice by object pronouns ـه 'it'. English drops the pronoun in this position in relative clauses, zero-anaphora. Arabic does not, hence the parenthetical *it* in the translation. The author chooses to use the subject pronoun هو 'he' to reintroduce a topic that has just been mentioned in the previous sentence instead of إنه 'it' which is, to me, more appropriate in this situation. The latter إنه 'it' seems to be higher on the scale of familiarity, and hence is more unmarked than the former, هو 'it'. Marking a referent lower on a familiarity scale makes the referent more

newsworthy. By using هو 'he', which seems to me to be lower on the scale of familiarity for MSA and hence marked, the author places more emphasis on the topic than by using إنه 'it'. This choice is governed by information packaging principles which foreground new information thereby drawing more attention to it, i.e., emphasis.

Likewise, this pattern of parallelism through cohesion is instrumental in CA. This is obvious in example 17 above and repeated here in 20, from Ibn Khaldun's "Introduction."

20.

<div dir="rtl">

و هما العرب و البربر* إذ هما الجيلان اللذان عرف بالمغرب مأواهما

</div>

ma?waahumaa bilmaġrib ʕarafa allaðaan aljiilaan humaa ?ið albarbar wa alʕarab huma wa

<div dir="rtl">

و طال فيه على الأحقاب مثواهما* حتى لا يكاد يتصوّر فيه ما

</div>

maa fiih yutaṣauwar yakad laa ḥatta maθwaahuma l?ahqaab ʕala fiih ṭaal wa

<div dir="rtl">

عداهما* و لا يعرف أهله من أجيال الآدميين سواهما

</div>

siwaahuma al?aadamiyiin ?ajyaal min ?ahluhu yaʕrif laa wa ʕadahuma

(Ibn Khaldun, 2001: in *Al-Kitaab*, 373)

They are the Arabs and the Berber, for they are the two generations, who established in Morocco their dwelling and for centuries their resort, so much so that it could not be thought of without them and its people knew no humans other than them.

Again in 20, after a lengthy introduction, the author introduces for the first time the referent العرب و البربر'the Arabs and the Berber', using the subject pronoun هما 'they are'. He references it anaphorically once with the subject dual pronoun هما 'they' and four times with the dual object pronoun suffix هما 'them'. He also references them with the dual relative pronoun اللذان 'who'. The recurrence of the pronouns is a structural requirement, syntactic (roles and relationships) and semantic for referentiality, i.e., cohesion.

Likewise, 21 from AA evinces the similar characteristics:

21

<div dir="rtl">

الملك شداد بن عاد كان يِشتي يحبس أخوه. كيف يحبسه؟ فكر بطريقة انه

</div>

?innuh biṭariqa fakkar yiḥbisuh kaif axuuh? yiḥbis yištii kaan ʕaad bin šaddad ?almalik

<div dir="rtl">

احسن حاجة يِفعلِه، هي انّه يدّخلُه إلى هادي المنطقة اللي محوّطة

</div>

muḥawwaṭa alli ?almanṭaqa haadi ?ila yidaxxiluh ?innuh hii yifʕalih ḥaaga aḥsan

<div dir="rtl">

بالجبال من كل مكان. فامر قومِه بأنّه يحفروا بغدة او نفق في الجبل.

</div>

ljabal fi nafaq ?aw buġda yiḥfru bi?annuh qawmuh fa?amar makan kul min bilgibaal

<div dir="rtl">

فحفروا بغدتين في الجبل، بغدة كبيرة و بغدة زغيرة. البغدة الكبيرة و

</div>

w alkabira ?albuġda zaġiira buġda w kabira buġda lgabal fii buġdatain faḥafru

<div dir="rtl">

البغدة الزغيرة كلهم يخرّجوا الواحد من عدن إلى المعلّة، اللي هو جبل

</div>

gabal hu ?alli almaʕalla ?ila ʕadan min lwaḥid yixxarigu kulluhum azzaġiira albuġda

<div dir="rtl">

الحديد. فحبس الملك شداد أخوه داخل دي القفرة (Feghali, 1990: 1).

</div>

alqafra di daxil ?axuuh šaddaad almalik faḥabas alḥadiid

King Shaddad bin Aad wanted to imprison his brother. How does he imprison him? He thought that the best way is to confine him in this area, which is surrounded by mountains. So he ordered his people to carve a hole or tunnel in the mountain. So they carved two tunnels, a small tunnel and a big tunnel. The big tunnel and the small tunnel both take one from Aden to Al-Maalla, which is Mount al-Hadeed 'Iron Mountain'. So King Shaddad bin Aad imprisoned his brother in this arid region.

The story from AA in 21 involves seven noun phrases (NPs). They are, in order of occurrence: King Shaddaad bin Aad, his brother, the desert, his people, the tunnels, and Aden and Al-Maalla. I will analyze the first of these

NPs in terms of cohesion. The NP King Shaddaad bin Aad, the central character, is introduced once in the beginning and referenced 11 times later, a total of 12 occurrences: Twice by name الملك شداد بن عاد 'King Shaddad bin Aad' and الملك شداد 'King Shaddad'; three times by the possessive pronoun ـه 'his' in اخوه 'his brother', قومه 'his people', and again اخوه 'his brother'. It is referenced seven times in verbs: كان يشتي يحبس 'was wanting [to] imprison. This construction consists of three verb forms auxiliary كان 'he was', modal يشتي 'he wants', and main verb يحبس 'he imprisons'. The rest of the verbs are يحبس 'he imprisons', فكر 'he thought, يفعل 'he does', يدخل 'he puts', أمر 'he ordered', حبس 'he imprisoned'. The prefix ي [y-] attached to the verb is the present tense marker and the verb is inflicted for third person masculine singular. Unlike CC and SA, Voweling is irrelevant in AA, as in many Arabic dialects. Hence, the past tense ends with a neutral consonant, i.e., it is unvoweled, and no affixes, which marks it for third person masculine singular.

To sum up, in addition to the cohesive devices common to some languages, inflection for person, gender, as well as tense in Arabic makes use of additional cohesive devices. For example, an answer to the question أين التفاحة؟ 'Where is the apple?' is أكلتها 'I ate it', literally (ate-I-it). This parallelism in local cohesion may confuse a nonnative Arabic speaker/learner who may come from a dissimilar linguistic/cultural background that exhibits less local cohesion. In contrast, a native speaker encounters no coherence difficulties. The reason may be that English among other languages confirms more to Grice's maxims especially that of quantity than Arabic does. This variance in cultural/linguistic conventions may be responsible for judging a text incoherent, repetitive, wordy, and redundancy-laden, and so on and so forth. Although this aspect of extra-cohesion, as well as other parallelisms explored here, may be viewed as negative by a nonnative speaker/learner of Arabic, its purpose is cohesion and it is structurally semantically required for the purpose of referentiality and syntactic relationships.

2.3.2 Text Organization

A note here is in order; paragraphing and punctuation conventions in Arabic are different from Western ones. Paragraphs may or may not be topically or sub-topically independent. That is to say that, text organization, structure and flow do not adhere to principles governing Western prose and rhetoric in the respective the genres. Text organization may develop as has been described in Kaplan's seminal work in contrastive rhetoric in 1966 as zigzag. In this pattern the author would address the point return to it later within the course of the text several times. This pattern is overwhelmingly preferable in writing that seeks to persuade or ignite enthusiasm in the masses, as passion and emotions dominate in this context.

The synopsis outlined in 22 is for an article by Elyas Khori (1999) analyzing the (then) current events in the Middle East. Outlined following the Toulmin argument model (Lunsford, 2009), it is in MSA and it contains textual parallelisms. An educated Arab reader will have no difficulty in following the flow of the topic.

22. Title: [2]Mamlukization and Americanization (*Al-Kitaab*, 2001: 370-372)
   A. Introduction
Claim: The world prepares to receive the 21st century by plunging back into the 19th century
Grounds:
- Current events: from the Balkans to Iraq, one empire launching unjustifiable, endless wars, reclaiming 19th century volatile territories, using human tragedies to justify an age of aerial wars;

---

[2] Mamluks describes aa medieval Muslim dynasty of slave warriors who ruled Egypt and Syria in 1250-1517. It was toppled by the Ottomans, who ruled most of the area for 4 centuries, until the turn of the 20th century.

- o   The Arab Region falls into 4 categories: 1) under direct occupation, 2) under mandate, 3) under air strikes, and 4) at the brink of constant civil war;
- o   The Balkans is a mix of all four: Serbia under attack, Kosovo suffering displacement, Macedonia under occupation, Montenegro staggering, and Bosnia in a truce of fear;
- o   At the turn of the 20th century, industrial revolution afforded qualitative military, economic, and cultural superiority for the North over the South, without temporal separation between the opponents;

Warrant:

- The US inherits the European powers and vies to occupy volatile Ottoman territories;
- The US launches unjustifiable early 21st century wars;

B. Body

Backing:

- The US Empire began its comprehensive expansionary war following the collapse of the USSR;
  - o   Was war necessary when the cold war was over?
  - o   Was the war in Iraq and Yugoslavia needed to draw the US borders?
  - o   Has the war become a psychological/media need?
  - o   Or was it to completely blockade Russia, ensuring its debility.
  - o   Franklin Roosevelt [sic]: "Americanizing the world is our nation's destiny and fate"
  - o   US POV, alleged moral justification for wars;
  - o   Arab POV: frustration at Western support for our dictatorships in the Arab Region;
  - o   Frustration for failure to: 1) build a coherent society; 2) confront the Israeli invasion which caused an incurable wound and a profound human tragedy;
  - o   Frustration at the use of moral justification by the US to drive the Arab Region back into the last (19th) century: to occupation, colonization, and mandate;
  - o   The chasm between the two perspectives is not insignificant: dialogue is completely lost;
  - o   The pilot speaks the post modernism language ; the (Arab) ground onlooker perceives self as a picture on the screen/monitor or victim in a lab;
  - o   (Qualifier): As if the world were split into two; one in the 21st century, the other in the 19th century: Iraq back to the Stone Age, sectarianism, and local oppressive militarism;

C. Conclusion

- Americanization leads to Mamllukization, not vice versa, for dialogue between the 21st century, where they live, and the 19th century, where we live, has become impossible;
  - o   Citing an interview with a displaced Kosovan refugee in Albania broadcast by a European satellite TV;
  - o   Comparison between the Palestinian and the Kosovan plights: genocide and displacement;
  - o   Europe's passive role, as blinded by failure and vengeance;
  - o   As a result, the world is drawn by the US airman with his/her indiscriminate missiles: a world divided into two zones with no dialogue except for blood, silence, and hate;
  - o   Quote from Yusef bin Maisra: "We decry the present and lament the past."

This article, among many others, shows that not all Arabic writing in MSA is repetitive and flows in zigzag-like pattern, that not all genres favor a particular style or patter, rather it is the author who adopts a certain style or pattern, and that writing styles or patterns are genre-dependent, as some styles lend themselves easily and are more appropriate to certain genres. In this article the goal is to analyze current events and put them in a historical and logical perspective. It follows the principles of argumentation, as it states a thesis/claim, provides

support/grounds, warrant or assumptions that link the facts/support to the claim. It shows more structural parallelism than semantic parallelism. It is arranged into a claim and subclaims with backing up. Throughout the article, the author meticulously maintains an ongoing contrast of parallel two worlds: one living in the 19th century—the Arab World (i.e., living in the Mamluki era), the other in the 21st century—the USA, (i.e., the American Empire). It is organized into beginning (introduction), middle (body), and end (conclusion).

Moving on to CA, Ibn Khaldun in his "Introduction" follows a more rigid format in 23. This format is grounded in CA rhetoric.

23.

A. "In the name of God, Most Gracious, Most Merciful"

B. Introduction:

    1. Self and History

    2. The significance, purpose, and outline of the book

C. Body:

    1. Introduction

    2. Book 1: Social Structure/Sociology

    3. Book 2: The Arabs

    4. Book 3: The Berbers and their allies

D. Conclusion: the title and the scope of the book, apology for any shortcomings

(*Al-Kitaab*, 2001: 373-374)

As cited in *Al-Kitaab* (2001) the passage at the paragraph level shows little parallelism. However, within paragraphs and sentences parallelisms abound.

The following is an outline for an oral description of Aden City extracted from *Arabic Adeni Reader* (Feghali, 1990: 1).

24.

A. Introduction: an invitation to tour Aden City

B. Body:

    1. Historical Aden

    2. Historical background: Aden-Al-Maala

C. Conclusion: Aden has been well known since; next, the story of Aad

As in 23, in 24 parallelisms are discernible within paragraphs and sentences but not cross paragraphs. Intersentential and intrasentential Parallelisms have been treated in the previous sections. In the next section, I present some examples of Saja [sajʕ], a feature inherited from CA, which is in turn deeply rooted in the oral tradition. MSA has inherited this feature from CA.

2.3.3 Rhyming: assonance and resonance

Rhyming is a characteristic widely used in Classical and traditional Arabic poetry. In the case of Arabic, it has made its way to prose and hence writing styles in certain genres. It is discerned more frequently in writing that aims to persuade: sermons, speeches, political addresses and literary contests among other environments and contexts. Thus, using assonance creates resonance in the mind of the listener/reader. The effect is psychological:

internalization, memorability, quotability, all of which are conducive and appropriate for rote learning. Rote learning is writing/committing data to long term memory while the echoing effect retains the item in short term (working) memory, which may be related to emphasis via retention in active memory space (short term). However, it is less frequent in other genres, e.g. scientific, legislative, judiciary and technical styles of writing/genres, factual writing and scientific writing, so to speak. The following examples, 25-27, illustrate this point.

25.

a. لكنهم   لا يعدمون   بعض العقلاءِ   و الأسوياءِ (Huaidi, 1992: *Al-Kitaab*, 16).

al?aswaiya? w ?al?uqala? ba?ḍ ya?ḍamuun la lakinahum

But amongst them there are those who are reasonable and normal.

b. مواجهة   هذا   الخطر   لن تكون   بالهروبِ   أو   الحروبِ

alḥuruub ?aw bilhuruub takuun lan ?alxaṭar   haaða muwajahat

Confronting this danger will not be by fleeing or war. (Shaheen, 1998: *Al-Kitaab*, 218)

c. أتلمس   الطريق   إلى مصادر أفراحهم   و أحزانهِم،   اطمئنانهِم

?aṭmi?naanihim ?aḥzaanhim w ?afraahim maṣaadir ?ila ?aṭṭariiq ?atalammas

و قلقهِم،   طموحاتهِم   و إحباطاتهِم،   تفاؤلهِم   و   تشاؤمهِم،

tašaa?umihim w tafaa?ulihim ?iḥbaaṭaatihim w ṭumuuḥaatihim qalaqihim w

هدوئهِم   و غضبهِم،   بكلمة   مختصرة   (إذا أمكن الاختصار)

(?al?ixtiṣaar ?amkan ?iða) muxtaṣaratin bikalimatin ġaḍabihim w huduu?ihim

أسعى للتعرف   إلى أحلامهِم   و كوابيسهِم" (Barakat, 1992: *Al-kitaab*, 287).

kawaabiisihim w ?aḥlaamihim ?ila litta??arufi ?as?a

I grope for the way to their joy and grief, serenity and worry, ambitions and frustrations, optimisms and pessimisms, calmness and anger. In brief (if it is possible to be brief), I strive to identify their dreams and nightmares.

In 25a, the two underlined segments rhyme; likewise in 25b. In 25c, the underlined segments are possessive pronouns that supply the recurring rhyme, which is to say that the rhyme is syntactically and referentially imposed.

26.

a. و   هما العرب و البربر*   إذ هما   الجيلان اللذان   عرف بالمغرب   مأواهما   و

wa ma?wahuma bilmaġrib ?arafa allaðaan aljilaan huma ið albarbar w al?arab huma wa

طال فيه على الأحقاب   مثواهما* (Ibn Khaldun, *Al-Kitaab*: 2001, 373)

maθwahuma al?ahqaab ?ala fiih ṭaal

They are the Arabs and the Berber, for they are the two generations, who established in Morocco their home and for centuries their abode.

In 26a. *huma* as dual subject pronoun is used twice and –*huma* the dual possessive pronoun is repeated twice. The dual suffix –*aan* appears twice for number agreement. All four instances of –*huma* and the two instances of –*aan* create a rhyming scheme.

b. فأما   إذا   أبيت   فقد   أحببت   علياً   على عدله   بين الرعيةِ،   و قسمه

qismihi w ?arra??iyati bain ?adlihi ?ala ?allian ?aḥbabtu faqad ?abayt ?iða fa?amma

بالسوية (Al-Hajoniya, *Al-Kitaab*: 2001, 338)

<div align="right">bissawwi<u>yati</u></div>

<div align="center">But if you refuse, I loved Ali for his justice among subjects, and his fairness.</div>

In 26b, the underlined parts -<u>yati</u> of the words Ɂarraʕʕi<u>yati</u> and bissawwi<u>yati</u> rhyme and are parallel in weight (cvc.cvc.cv.cv.cv).

<div align="right">c. و قد كان هذا المذهبُ   صار عندهم   كالنسب   الذي   يجمع   على   <u>التحاب</u></div>

<div align="center">Ɂatta<u>ḥaab</u> ʕala yajmaʕu Ɂallaði kannsabi ʕindahum ṣaara Ɂalmaðhabu haða kaana qad wa</div>

<div align="right">و كالحلف   الذي   يجمع   على   <u>التناصُر</u> (Al-Jahid: 2000, 28)</div>

<div align="center">Ɂatta<u>naaṣur</u> ʕala yajmaʕu Ɂallaði kalḥilfu w</div>

This doctrine had become to them a [form of] kinship which binds by love and an alliance that binds by mutual support.

In 26c, parallelism is in form and content: in form through measure (binyanin) and syntax and in content as both constructs denote a bonding of some sorts amongst a certain stingy people. Syntactically, the underlined phrases are both prepositional phrases, launched by the preposition كـ 'as'. The underlined constructs both contain a relative clause headed by the relative pronoun الذي 'which'. The prepositional phrase in which the relative clause is embedded is repeated in the second construct except for the last word. Even the two final words in the two prepositional phrases have similar weight and measure, measure 6 which is the reflexive-reciprocal/mutual of measure 3. Although they have a seemingly different weights; التَناصُر Ɂattanaaṣur (cvc.cv.cvv.cvc) 'support for each other' and Ɂattaḥaab (cvc.cv.cvvc(c)) 'love for each other'. The last consonant in the latter is a geminate and degeminates when concatenated: e.g., تحابَبْنا taḥaababna (cv.cvv.cvc.cv) vs. تَناصَرْنا tanaaṣarna (cv.cvv.cvc.cv).

Example 27 from AA shows similar parallelisms.
27.

<div align="right">a. بدون   رحمةٍ   ولا   <u>شفقةٍ</u> (Feghali, 1990, 167).</div>

<div align="center">šafaqa wala raḥma biduun</div>

Without mercy or pity . . .

<div align="right">b. باندخل   الحوافي   حافةٍ حافة، و سكة <u>سكةٍ</u> (Feghali, 1990, 1).</div>

<div align="center">sikka sikka w ḥafa ḥaafa Ɂalḥawafi banadxul</div>

<div align="center">We will go through blocks (neighborhoods), block by block and street by street.</div>

<div align="right">c. توسع البوابير   الرايحةِ   و   الواجيةِ (Feghali, 1990, 1).</div>

<div align="center">Ɂalwagiya w Ɂarrayiḥa Ɂalbawabiir tusaʕ</div>

<div align="center">[It] fits traffic in both directions, outbound and inbound.</div>

There is rhyme in addition to reiteration (exact word repetition) in 26. Rhyme is in the sound of the phoneme /a/ in 27a written as ـة and realized (phonetically) as [a] in isolation. Aside from repetition, the weight of the respective words are parallel: in a رحمة [raḥma] (cvc.cv) 'mercy' and شفقة [šafaqa] (cv.cv.cv) 'pity', rhyme. In 27b, حافة [ḥaafa] (cvv.cv) 'block' and سكة [sikka] (cvc.cv) 'street', rhyme. In 27c, الرايحة [Ɂarraayiḥa] (cvc.cvv.cv.cv) 'going' and الواجية [Ɂalwaagiya] (cvc.cvv.cv.cv) oncoming, rhyme and have similar weight.

3. Conclusion

In this paper data from three Arabic varieties MSA (Modern Standard Arabic), CA (Classical Arabic), and AA (Adeni Arabic) have been presented to examine the extent of parallelism in Arabic and its purposes and motivation. Generally speaking, parallelism as defined here has been examined and throughout the linguistic levels: morphologically, lexically (section 2.1-4), syntactically (section 2.2), and textually (cohesion: 2.3.1; and textual organization: 2.3.2). Parallelism is in the fiber of Arabic, so to speak. It dates back to the oral tradition and the poetic style before the emergence of Arabic writing. Such characteristic has been passed down through generations over history. As the examples show, it is most discernable in CA, and more in AA than in MSA. However, according to the examples in this paper, parallelism falls into two types: structural (formal) and Semantic (content). Structural parallelism is the recurrence of morphemes across words in a sentences or clause to satisfy some syntactic rule or requirement, for example, personal pronouns inflected on verbs and nous. Another motivation for it is the derivation a lexeme for a different part of speech from a root morpheme, *duplication*. The latter is linguistically economic and efficient for memory space and processing. Arabic morphology has a bountiful derivational system. For example, accessing the root entry of a lexeme (concept) and applying the necessary morphological, phonological, syntactic, and semantic-pragmatic rules saves (processing) effort, time and memory space than applying as multiple entries as needed for a similar construction.

As far as semantic parallelism is concerned, it is the recurrence of thoughts and concepts within the same sentence or across sentences. Most often, emphasis is the motivation for this type of parallelism. For some, it may be stylistic, a venue to showcasing linguistic skills and eloquence. Nonetheless, the goal is to impress into memory.

This begs the question: which of the manifestations of parallelism identified here are emphasis-oriented and which are not. Here is the break down. Morphological and lexical parallelism of duplication is purely structural: syntactically imposed or morphologically induced, as such emphasis is not the goal. Replication, reiteration and alternation are semantic or conceptual in most cases: intellectually and psychologically driven, thus emphasis and impression may be the goal. This is understandable especially that memory was the only chronicling media for data/information, as it was in the oral tradition prior to writing.

Semantic parallelism also involves cohesion (2.3.1) for reference. That is, cohesive parallelism aims to interconnect the text and enhance coherence. The same applies to text organization (2.3.2). As for rhyming (2.3.3), a property deeply grounded in the oral tradition, the motivation and purpose of it seems to be to impress to memory, which may be somewhat related to emphasis.

There remains the question whether this pattern of parallelism is negative. The answer is no, not necessarily. It is relative to the beholder's cultural rhetoric, i.e., it is a matter of perspective and background. If one views it form the perspective of a diametrically opposed cultural rhetoric, say American English rhetoric, then it may be negative; but if one views it from a cultural rhetoric similar or close to Arabic rhetoric, then it may not be so.

Pragmatically, parallelism in its different manifestations has the effect of foregrounding the respective part of the message. It creates a resonating effect in the mind of the listener/reader conceptually (meaning, thought) and or formally (structurally; rhythm, beat, meter, rhyme, assonance and resonance, etc.). Thus the purpose of such semantic or conceptual parallelism is strategic or tactical; it is not by any means pointless or purposeless. Therefore, it is used to convince, persuade or dissuade. Accordingly, it is crucial here not to generalize such parallelisms as the only or the dominating style of writing; for writing is genre/context/situation-specific and as such it adapts to the goal, purpose of writing and the topic addressed. If the goal is to persuade, in the general sense, and the topic is social, political, religious or cultural, history-related, then such parallelisms

are more likely to occur. If the goal is to describe, serialize, argue, for example in the scientific, logical and philosophical sense, then such pattern of writing is less likely to be prominent.

3.1 Implications for Teaching/Learning AFL/ASL

This work provides a relatively comprehensive structural and rhetorical account of Arabic through three varieties: MSA, CA, and AA. Structurally, like many other languages, Arabic morphology is very resourceful: the derivational system is bountiful. There are structural, particularly morphological parallelisms that may seem lexically repetitive. ASL/AFL learners should be alerted to parallelism where applicable and appropriate. Teachers should inform their students:

- that Arabic is a Semitic language that is relatively rooted in the oral tradition;
- that modern varieties of Arabic including MSA evince oral tradition values such as parallelism;
- that parallelisms abound certain styles of writing, which are residual from the oral tradition and Classical Arabic;
- that the purpose is rhetorical, and that there are other styles that show less parallelism or lack thereof;
- that such parallelisms are more obvious and common in certain styles that aim to persuade and advocate, but not as common, even absent in other styles such as the scientific, technical, logical, syllogistic, and factual writing and reporting.
- to appreciate it as is, adapt to it and adopt it as a mode in order to understand the Arabic culture and language better;
- that what may seem to them as redundancy may not be so to native speakers for the matter is one of perspective and is culturally-specific;
- not to scoff at Arabic parallelisms as that may undermine any intrinsic motivation they might have to learn Arabic; and
- not to impose their own rhetorical patterns on Arabic and expect Arabic to behave like their own language.

Bearing in mind such awareness, the students will seldom find themselves lost or perplexed when they approach a cross-cultural rhetorical clash zone. This awareness will facilitate their understanding of the language with its parallelisms and the discourse conventions pertinent to Arabic. They will be able to tease apart the topic, the topic statement, the support material, and the argument from their surroundings and context.

Moreover, having this awareness in perspective will help the students earlier on in their learning process. Such awareness may increase comprehension, listening and reading, since there is semantic commonality and interchangeability in most cases, which give more room for guessing and inferencing. By the same token, it will save students the time to look each lexeme (word) up in the dictionary. Above all, students gain an Arabic perspective in addition to their native language perspective on rhetoric and language. My recommendation is that this awareness if conveyed early on in the process of learning Arabic the students/learners are forewarned and not taken by surprise. It should be emphasized here that learners need only be made aware of, not be taught, parallelisms. They should not plunge into the language with expectations dictated by the cultural rhetoric of their mother tongue.

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