

العربية

Al-'Arabiyya

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Contents

ESSAYS

College-Level Teachers of Arabic in the United States:  
A Survey of Their Professional and Institutional Profiles and Attitudes  
*Mahmoud Abdalla and Mahmoud Al-Batal*

Diglossia, Code Switching, Style Variation, and Congruence:  
Notions for Analyzing Mixed Arabic  
*Gunvor Mej dell*

Sluicing in Libyan Arabic  
*Ali Algryani*

Rhetorical Properties and Generic Structure Analysis of Christian and Muslim  
Obituaries:  
The Case of the Egyptian Daily Newspaper *Al-Ahrām*  
*Sadam Issa and Ghazi AbuHakema*

Arabic-Teacher Training and Professional Development: A View from STARTALK  
*Mouna Mana*

Destructive Genesis: The Dialogism of Najib Surūr's *Luzūm mā Yalzam*  
*Hala Ghoneim*

Arab Studies and the Mi'raj of Post-ACTFL Technologies  
*Natalie Khazaal*

Agreement and Cliticization in Arabic Varieties from  
Diachronic and Synchronic Perspectives  
*Elabbas Benmamoun*

BOOK REVIEWS

Arabic, Self and Identity: A Study in Conflict and Displacement, *Yasir Suleiman*  
Ordinary Egyptians: Creating the Modern Nation  
through Popular Culture, *Ziad Fahmy*

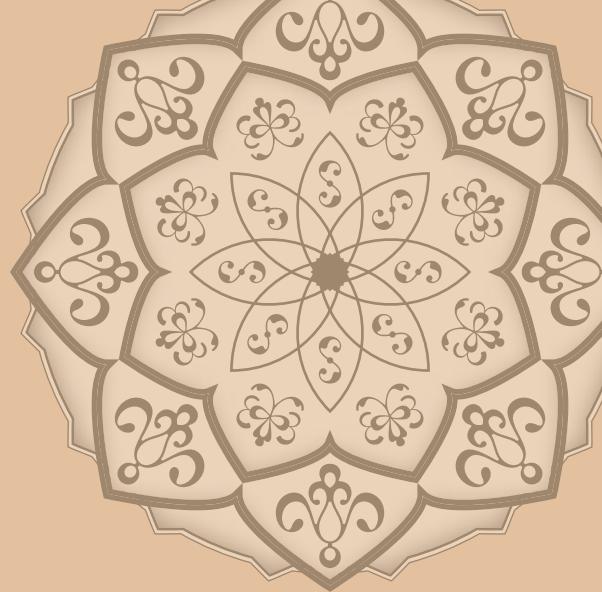
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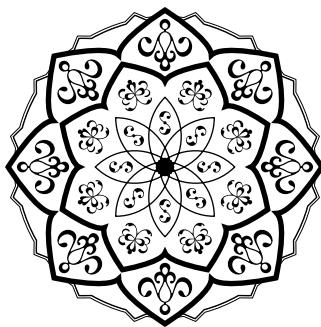


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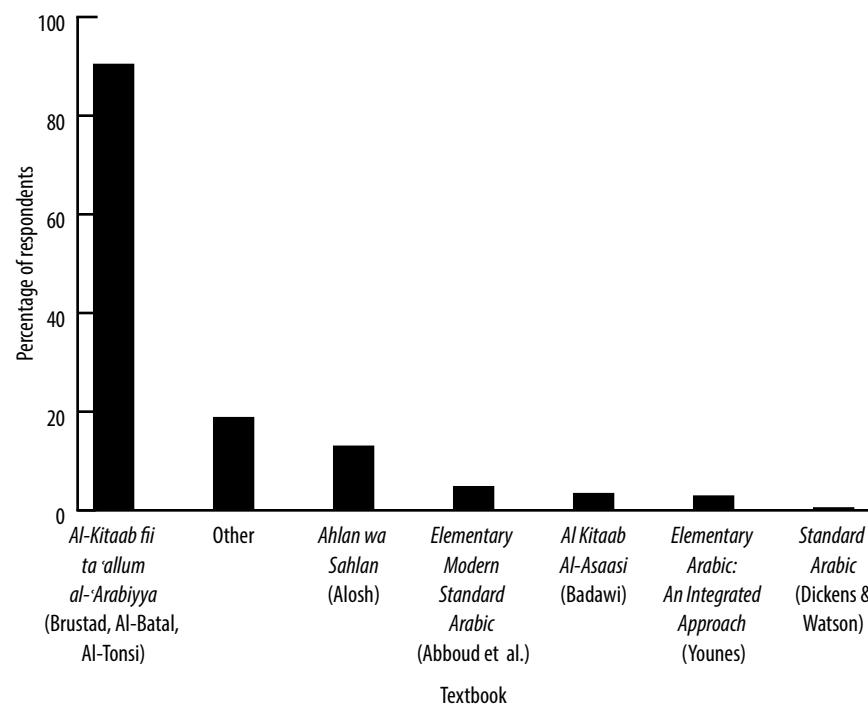
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**Figure 11.** What textbook(s) do you use in teaching?

that their Arabic curricula incorporate the ACTFL guidelines to varying degrees. Of the teachers surveyed, 35.9% indicated that the guidelines are incorporated to a large extent, 35.9% indicated that they are to some extent, and 12.1% indicated that they are to a small extent. Only 7.8% indicated that the guidelines aren't incorporated, and a small group (8.3%) didn't know whether the guidelines are incorporated. These responses provide strong evidence of the impact the ACTFL guidelines have had on the Arabic field since they were introduced in the 1980s.

Additionally, a little over half of the teachers reported that their programs utilize proficiency testing to a large extent (23.4%) or a moderate extent (28.8%), whereas the others reported that they use it to a small extent (22.4%) or not at all (25.4%). As expected, the most widely used proficiency test is the ACTFL oral proficiency interview (OPI), which is used by 79.5% of those who reported that they use proficiency testing in their programs. A much smaller number of the teachers (15.7%) indicated they use ACTFL's writing proficiency test (WPT), 7.9% use the Center for Applied Linguistics (CAL) for reading and listening, and 5.5% use the University of Michigan's Arabic proficiency test developed by Raji Rammuny. While these figures show that proficiency testing—especially in the area of speaking—is widely used in Arabic programs, they also reveal

the need for new standardized proficiency tests for reading and listening to be used alongside the OPI.

Of the 209 teachers surveyed, 106 reported that they had participated in OPI training and 17 indicated they had taken the CAL simulated OPI training. Twenty-four of the respondents indicated that they were certified ACTFL testers and twenty-one reported they were in the process of being certified. This excellent development will enhance assessment in our field. However, the fact that the remaining 41% of the respondents have not had training in any kind of proficiency testing points to another gap in the field.

### In-Class and Out-of-Class Activities

Our survey shows that daily written homework assignments constitute a major part of out-of-class activities. The majority of teachers (68.8%) reported that they assign their students daily homework that takes between one and two hours, 21.6% reported assignments that require two to three hours to complete, and 8.7% reported giving homework that requires one hour or less.

As for the type of activities that constitute homework assignments within the first two years of instruction, teachers listed the following activities, shown below in order of frequency:

1. Listening to a CD/DVD to learn vocabulary
2. Writing vocabulary sentences
3. Doing grammar drills/preparing for oral presentations in class
4. Reading grammatical explanations
5. Essay writing

Only 12 teachers of 209 indicated that they assign listening comprehension activities as part of the homework. This small percentage conflicts with the much larger percentage of teachers who rank listening as the second most important skill.

We asked the teachers about the extent to which they utilize group work in their classes for various activities, and their responses are presented in table 3. The responses show that a large majority of teachers utilize group work at all levels of instruction, reflecting a substantial pedagogical shift away from a teacher-centered classroom.

**Table 3.** How often do you use group work for different class levels?, %

	More than 50% of the time	25%–50% of the time	Less than 25% of the time	Never
<b>Beginning level</b>	42.1 (N=85)	39.1 (N=79)	17.8 (N=36)	1.0 (N=2)
<b>Intermediate</b>	42.5 (N=79)	47.3 (N=88)	9.1 (N=17)	1.1 (N=2)
<b>Advanced</b>	45.2 (N=75)	36.1 (N=60)	15.1 (N=25)	3.6 (N=6)

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## Diglossia, Code Switching, Style Variation, and Congruence

NOTIONS FOR ANALYZING MIXED ARABIC

■  
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### Abstract

The study addresses the complexity of describing and accounting for the highly variable forms of spoken "mixed Arabic" by presenting a survey on various approaches, concepts, and models that have recently been applied to such data in the sociolinguistic literature on Arabic. Merits and limitations of code-switching (CS) models receive consideration, as do the notions of the asymmetry of codes and constraints on switching and mixing; an alternative approach linked to style variation with patterns and principles; and the notion of lexical conditioning. The author suggests that the common ground of Arabic, the shared structures and features of the varieties, should receive more attention from analysts, and that close study of individual speakers' perceptions of their linguistic choices might be a next step.

### Introduction

This study discusses sociolinguistic notions, principles, and models used to account for the very complex phenomenon variously labeled intermediate forms of Arabic, code-switched or mixed Arabic, *lughā wusṭā* or *lughat al-muthaqafin*: the analysis of language use that combines features and items from the two basic varieties: standard Arabic,

Finally, p-stranded sluices derive from copular clauses by wh-movement plus TP deletion. This is predicted under Shlonsky's (2002) analysis of Class II (resumptive) wh-questions in Palestinian Arabic (PA). Shlonsky (2002) proposes that such wh-questions are copular clauses consisting of a subject DP and a free relative clause functioning as a nominal predicate. The wh-phrase is base-generated in spec TP, and it undergoes movement to spec CP, as shown in (65).

- (65) [CP man<sub>i</sub> [TP t<sub>i</sub> (hu) illi Ali šāff-ah]]?  
 [CP who [TP (PRON.he) that Ali saw.3MS-him]]  
 "Who is it that Ali saw?"

Shlonsky's (2002) analysis is similar to Cheng's (1997) in some aspects. In principle, both analyses consider resumptive wh-questions copular clauses, and both assume no movement from a clause-internal position. However, while Cheng (1997) argues that the wh-phrase is base-generated in its surface position, Shlonsky (2002) proposes that it moves to the CP domain.

#### Analysis of Sluicing under P-Stranding

Building on Shlonsky's (2002) analysis, I propose that resumptive wh-questions in LA are copular clauses derived by movement. Sluicing can have a copular and noncopular source as an underlying structure (see Martín González 2010; van Craenenbroeck 2010), which indicates that there are two sources of TP ellipsis in the language: sluicing and pseudosluicing. Despite the fact that sluicing and pseudosluicing can be derived by wh-movement and TP deletion, only pseudosluicing displays apparent p-stranding effects.

The fact that wh-clefts, as opposed to regular wh-questions, cannot be headed by a preposition indicates that the former allows neither pied-piping nor stranding a preposition. The preposition in an *illi*-clause does not undergo any movement. Therefore, it is argued that the structure in (66), despite its superficial appearance as sluicing, is derived from a cleft source and thus is an instance of pseudosluicing. Like sluicing, pseudosluicing is derived by wh-movement plus TP deletion. Sluicing under p-stranding is licensed by an interrogative C and triggered by an E feature endowed with uninterpretable [*uwh,Q*] features that need to be checked. Once the wh-phrase has moved to spec CP, the [*uE*] feature is checked; as a result, its complement, the TP, is sent for non-pronunciation at PF.

- (66) a: Ali təkəllem mɻə wahād, lakən miš  
 Ali went.3MS with someone but NEG  
 ɻarəf man.  
 know.1MS who  
 "Ali talked with someone, but I don't know who."  
 b: man?  
 who  
 "Who?"

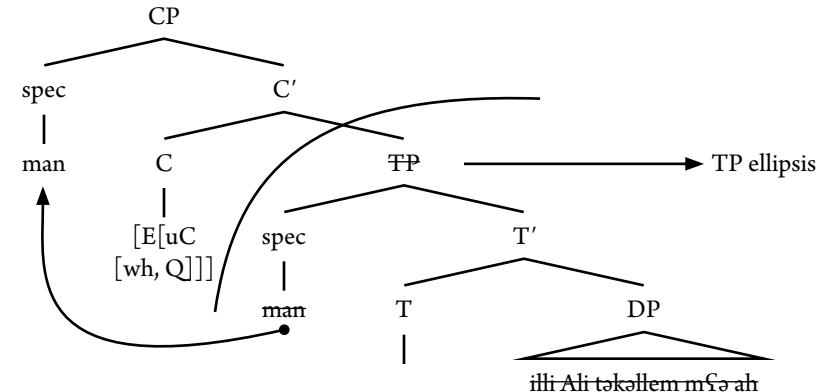


Figure 2.

The fact that resumptive wh-questions allow neither pied-piping nor the stranding of a preposition could be ascribed to the properties of the relativiser "illi," which is compatible with nominal constituents only, as illustrated in (67) and (68).

- (67) \*(r-ražəl) mɻə illi Ali təkəllem.  
 the-man with whom Ali talked.3MS

- (68) (r-ražəl) illi Ali təkəllem mɻə-ah.  
 the-man that Ali talked.3MS with him  
 "The man who Ali talked with."

[DP (r-ražəl) [CP Op., C illi[WH, EEP, N] [TP Ali təkəllem  
 the-man that Ali talked  
 mɻə-ah]]]

It is proposed that "illi" has uninterpretable [*uwh, uN, eep*] features that need to be valued. The [*uN*] feature is valued via agreement with a nominal goal bearing the same feature; the [*uwh, eep*] features attract a wh-operator to move to spec CP, as in (68)<sup>10</sup>. Thus, as an active probe, C attracts only nominal constituents to move to spec CP; hence, the incompatibility of nonnominal constituents with "illi" is accounted for (67). The nominal operator is bound by the head DP of the relative (see Shlonsky 2002). The pronominal clitic -ah "him" in (68) is the spell-out of the trace (or copy) of the null wh-operator, which is realized on the preposition as a pronominal clitic.

In sum, the apparent cases of sluicing under p-stranding derive from a cleft source; therefore, they are instances of pseudosluicing. This confirms that sluicing in the language conforms to the p-stranding generalization. The fact that the preposition in

of intertextual practices. 'Id argues that intertextuality is of little value if the hypertext is a pale imitation of the hypotext, a mere expression of approval or admiration of it, or a repetition of its themes or message. Valued intertextual practices are creative and transformative; they add, delete, alter, combine, and generate new meanings. Thus 'Id considers the *mu'āraqāt* of al-Barūdī and Hāfiẓ to be "valueless imitations" and Shawqī's as "so distinctive, unique, and idiosyncratic that it is inconceivable to call them '*mu'āraqāt*'" (2000, 229).

The task of the contemporary critics, in 'Id's opinion, should transcend medieval critics' obsession with tracing hypertexts back to an original text and dividing poets into antecedents and mimics. In other words, the term *sariqāt* must be redefined so that intertextual practices that have long been regarded by Arab critics as plagiarism can be analyzed in more productive ways. The focus of this analysis should aim at revealing the transformations the hypotext undergoes in the process of the creation of the hypertext:

لا ترصد (شطاعياً هذه التناصات) المتناثرة على ساحة النص المتناص، لتقع في خطأ النقد القديم  
تحت مصطلحه السابق: السرقة، وإنما للتتبع تحولات تلك النصوص واستكشاف قيم تحركها ومدى  
توظيفها وما تضيفه في إعادة إبداع جيدي وتشكيل مخالف.

I will not locate [fragments of hypotexts] scattered on the surface of the hypertext, which would be a repetition of the mistake traditionalist criticism made under its old rubric "plagiarism." I will trace the transformations of these hypotexts, discover the measure of their movement, the extent to which they are utilized, and what they contribute to the re-creation of excellent innovations and distinct configurations. ('Id 2000, 230)

Such critical revisions of medieval terminologies and practices are of importance to Arab modernism. On the one hand, they enable a rethinking of heritage without ultimately destroying it and a utilization of Western notions more oriented toward catering to indigenous needs than fetishizing the Other. A bridge is established between the past and the present, between modernist and traditionalist poetry and criticism: "Modernist poetry guards [*yar'ā*] traditionalist poetry; both meanings [of the Arabic verb *yar'ā*] are intended: 'preserve' and 'mock.' The two meanings are inseparable. Modernist poetry is an interpretation of traditionalist poetry" (Nāṣif 2000, 234).

One can immediately infer from the title of Surūr's collection and the ten epigraphs he cites that the poet is mainly concerned with the authenticity and utility of the poetic utterance. On the one hand, he subscribes to the acknowledged fact that poets are bound to take up again and again the ideas, words, and tropes of their forbears. He insists, on the other hand, that poets are capable of making an authentic contribution to life and art. The title of the collection *Luzūm mā Yalzam* (The necessity of the necessary)<sup>8</sup> misreads the title of al-Ma'arrī's famous collection *Luzūm mā lā Yalzam* (The necessity of the unnecessary), known as *Luzūmiyyāt* or "Necessity verses" (singular, *Luzūmiyyah*). Al-Ma'arrī's *Luzūmiyyāt* is a unique yet paradoxical text. It introduces to Arabic poetry new and unique philosophical themes, elegantly written in traditionalist verse. Al-Ma'arrī not only commits to the already strict traditionalist poetics but voluntarily imposes on

himself additional restrictions. He resolves to use all letters of the alphabet as letters of *rawī* in his collection, which consists of more than ten thousand lines. The letter of *rawī* is the essential element—among other less important elements—the rhyme scheme on which a traditionalist Arabic poem is built. It has to be repeated in every line, and it often gives classical poems their titles: *mīniyyah*, *sīniyyah*, *lāmiyyah*, and so forth. Al-Ma'arrī also insists that every letter be represented in *Luzūmiyyāt* four times: three times with the three short vowels of Arabic and once with the *sukūn* (absence of vowels). Moreover, he resolves on using an unnecessary additional letter (besides the letter of *rawī*) in each rhyme scheme. Al-Ma'arrī never deviates from these additional, unnecessary restrictions that give his poems their name.

Critics and poets have always been fascinated by al-Ma'arrī's ability to express complex philosophical ideas so lucidly and effortlessly in spite of these restrictions. *Luzūmiyyāt* remains one of the most significant, most quoted masterpieces of Arabic literature that have called into question the political and religious institutions of their eras. One of Surūr's ten epigraphs is a line by al-Ma'arrī: "Although I am among the moderns, I shall achieve what the ancients could not."<sup>9</sup> This epigraph stands out because it is the only one that challenges the ancients, while the other nine—written by such authors as 'Antarah, Voltaire, Jean de La Bruyère, 'Alī ibn abī Tālib, an anonymous ancient Egyptian author, Abū Tammām, and others—give in to the idea of the inevitability of repetition. Surūr accepts al-Ma'arrī's genius but questions the difficult and strange way he chooses to challenge other poets:

— سيدى كم حررت في أمرك.. حفلاً لست أفهم..  
كيف يغدو ثائر القوم ولوغاً بالقيود !  
— كنت أهفو للخلود .  
— كان يغنىك الذي يلزم عما ليس يلزم !

- Sir, I am confused. I truly do not understand;
- How does an avant-garde [poet] become captivated by restrictions!
- I sought immortality.
- You should have given up the unnecessary for the necessary!

(1996, 148)

Al-Ma'arrī reminds Surūr that a poet's quest for immortality justifies any practices to which he may choose to adhere as long as he is talented enough to observe them. He goes on to accuse Surūr and his fellow modernist poets of renouncing the restrictions prescribed by al-Khalil, the founder of Arabic prosody (d. 789), because of their inability to adhere to them. This accusation echoes familiar accusations by traditionalist critics and poets that free-verse poets are incapable of rather than unwilling to follow traditionalist prosody. Surūr defends modernist poets by pointing out to al-Ma'arrī that almost all of these poets had written traditionalist poetry before they self-consciously renounced it in favor of free verse. Free verse has been adopted by avant-garde poets because it deliberately distances them from a nationalist agenda of which they do not approve. Moreover, it gives them liberating tools for challenging political, religious, and