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**Argument in American and British Cultural  
Studies Dissertations, Case Study:  
Mouloud MAMMERI University**

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## Abstract

This research explores the cultural variations in presenting, organizing, and reporting arguments in MA dissertations in Cultural Studies submitted and defended at the Department of English in the University of Mouloud MAMMERI of Tizi Ouzou. It builds on theoretical bearings explored by Robert Kaplan in his theory of Contrastive Rhetoric. However, this research, unlike Kaplan's theory (which compares four cultural groups in relation to Anglophone cultures), is centered on the distinct traits of Arabic Rhetoric transferred by Algerian students of English as they compose in academic discourse. One finding highlighted at the level of this research is the "Intergenreality" found in Algerian dissertations, in which students abide to the broader conventional practice in the Anglo-American academia, while, on the narrower level, they unconsciously repudiate the same-practice rhetorical moves due to the inevitable influence of their first language/culture. The repetitive patterns found in Algerian students dissertations, from the boarder level of sections and paragraphs to the narrower one of sentences, clauses and even single words, make their argument more of a narrative and descriptive than its expected academic nature. Thus, Algerian students fail to present arguments that successfully and effectively communicate their notions and theses in the academic sphere.

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# **General Introduction**

People use language in everyday life to express their feelings and concerns, opinions and ideas, attitudes and judgments, criticism and approval, skepticism and certainty, etc. They also respond to others' statements whether by agreement or disagreement. In doing so, stating or responding, they consistently get involved in arguments, where they deploy different strategies to achieve respondents' adherence or reach their agreement. These strategies, it is believed, vary from one cultural group to another: the way people articulate an argument in China or South Korea, for instance, differs from the way American people develop arguments. Other cultural groups could be contrasted as well, such as Arab peoples, Latin Americans and the Spanish, the Russians, the French, and so on. If this divergence in argumentation was taken as a fact, applied linguists would not address this matter genuinely, for the divergence does not pose any problems in the process of language acquisition. Nonetheless, the variation in the way people argue across the different cultures does affect students' composition in foreign languages, and consequently language learning in general. Now, rhetorical difference must concern applied linguists and warrant their investigations in order to anticipate potential problems and to resolve them in the context of foreign language teaching.

The first and preliminary observation on differences in argumentation within second language teaching context was made by Robert Kaplan about fifty years ago (1966). A Linguistics Professor and director of ESL program,<sup>1</sup> Kaplan noticed that, although second language students at American universities and colleges mastered English syntax, they "have still demonstrated inability to compose adequate themes, term papers, theses, and dissertations."<sup>2</sup> As an applied linguist, he addressed this *inability* and sought to explain it in terms of rhetorical and thought patterns. The problem of inability, according to him, stems from the contrast between English rhetoric sequence and other linguistic systems.<sup>3</sup> One former theory held by the American anthropologist Edward Sapir confirms this notion of contrast and highly inspired Kaplan is the doctrine of cultural relativism. Sapir argues that



“each cultural group had its own unique world view, based partly on a long-term connection to the physical environment, but mostly on the long-term connections of group members to each other.”<sup>4</sup> Carrying on Sapir’s premise, Kaplan initiated what is known in Applied Linguistics as Contrastive Rhetoric, suggesting that each culture (or cultural group) has a unique rhetorical structure stems from its unique world view. Members of each cultural group transfer and adopt this rhetorical structure even when they speak/write in foreign languages.

Contrastive rhetoric, employing several approaches from different disciplines, seeks to identify rhetorical patterns related to different cultural groups, and to address the urge to consider these patterns in cross-cultural communication. English language learners from other cultural groups, for instance, are likely to find difficulties to understand English rhetorical patterns, let alone deploy them in their composition in English. On other end of communication act, native speakers of English (NSE) do not often understand the *peculiar* rhetorical strategies that their students adopt in composition classes. The lack of, or at least, difficulty in understanding one another in cross-cultural communication is the main concern of contrastive linguists, who, as applied linguists in the first place, seek to eliminate or mitigate the problems arising from variation in rhetorical patterns across cultures.

Contrastive rhetoric, since its foundation in 1966, has been gradually developing, and researchers have introduced significant contributions to the field. Many of them “conventionalized” rhetorical structures of different cultures. Among them, one may cite John Hinds’ framing of the Japanese *ki-sho-ten-ketsu* rhetorical structure,<sup>5</sup> Ulla Connor’s ethnographic studies into Finnish language,<sup>6</sup> and Barbara Johnstone’s treatise on repetition patterns in Arabic discourse.<sup>7</sup> The notion of conventionalizing rhetorical structures of different cultural groups facilitate contrastive rhetoric researches. Johnstone, for instance, examines contemporary Arabic discourse, where she discerns three repetition patterns crucial to Arabic persuasive composition; they are Lexical Couplets, Paraphrase and

Parallelism. The personal experience of the linguist, as a university professor, stimulated her to conduct research on Arabic discourse. She declares:

The texts which provided the initial motivation for this study were not in Arabic; they were essays in English written by Arabic-speaking students ... In reading and correcting Arab students' essays I was again and again struck by the peculiar strangeness of the writing in some of them. This strangeness was due not only to mistakes in grammar, spelling, and punctuation, but also to higher-level, more global "mistakes" in how ideas were put together and how topics were approached.<sup>8</sup>

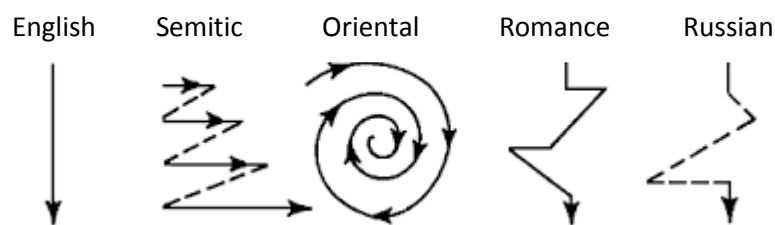
The anecdote demonstrates that the difference between Arabic and English rhetoric affects ESL students' composition and, therefore, poses many problems concerning the production as well as the perception of persuasive texts, in this case, in English. Among the different patterns she identifies in Arabic rhetoric, repetition patterns are the most appealing.

### 1. Review of Literature:

As a matter of fact, the post war period witnessed a significant leap in cross-cultural studies after the growing awareness of cultural differences and heterogeneous nature of peoples around the world. Several areas of investigation have emerged and progressed contrasting and comparing cultures, languages, and social structures. Among these areas, contrastive rhetoric was founded in 1966 to investigate thinking patterns across cultures. Published literature in the field has been growing enormously simultaneously with the growth of cross-cultural communication around the world. English language and cultures have been established as the center of such communication. Consequently, contrastive rhetoric investigations focus on contrasting English rhetoric patterns with other cultural groups.

Kaplan's seminal paper on "Cultural Thought Patterns in Inter-Cultural Education"<sup>9</sup> published in 1966 drew the attention of applied linguists to issues regarding cross-cultural context. Kaplan starts by foregrounding the problematic faced by both teachers of English as a second/foreign language and students of EFL/ESL programs. Teachers, as native speakers

of English, find it difficult to understand argument patterns in their foreign students' composition. They often perceive it as "out of focus" or "lack of organization or cohesion." For them, the "strangeness" of rhetorical patterns makes the argument "awkward." Intrigued by the teachers' *negative* comments, Kaplan conducts a careful analysis on a substantial corpus of seven hundred composition written by foreign students. He categorizes them in four main cultural groups and describes rhetorical patterns observed in each group. (1) The first group constitutes of Arabic speakers, whose arguments are constructed adopting a "complex series of parallel construction." (2) Oriental group includes Chinese and Korean but not Japanese; compositions in this group display indirectness, where students address the subject matter of their text without referring directly to it. (3) The Romance group, includes French and Spanish speakers, is characterized by too much digression from the main thesis of the argument. (4) Finally, the Russian group, like the Arabic speaking group, develops paragraphs following a series of parallel construction, in addition to many subordinate clauses which are irrelevant to the main topic of the text. Starting from the distinction explained in his paper, Kaplan draws the following graphics to illustrate the contrast between rhetorical structures in different cultural groups.




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Figure 1: Kaplan's Graphics Paragraph Developments Across the Cultural Groups (1966)

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More specifically, Barbra Johnstone's treatise on *Repetition in Arabic Discourse*<sup>10</sup> tackles only one cultural group, which is the main concern of my research as well. The author investigates three recurrent repetition figures writers heavily relied on in persuasive writings in Arabic. Her study analyzes four texts written by Arab eloquent intellectuals and one

speech by Gamal Abd El-Nasser; the texts, written and oral, address contemporary subjects, such as Arab Nationalism, Arabic Thought and Politics, and Literary Theory. Johnstone devises three main patterns in Arabic rhetoric, while Kaplan deals with one major pattern, in addition to other less important ones. The three main patterns are all repetition figures; each is realized on a different level. (a) Lexical Couplets pattern tends to repeat synonyms and close-in-meaning words and phrases, while (b) Paraphrase is defined as repetition of meaning realized on the level of clauses and sentences; (c) Parallelism, too, is realized at the same level, but unlike paraphrase, it repeats structure. Although Johnstone's motivation to conduct her study on Arabic rhetoric was essays written by Arab ESL students, her study deals mainly with Arabic-written texts. In other words, the book focuses on rhetoric of one culture without referring to another contrastive culture, and then excludes it from Contrastive Rhetoric scope.

The importance of these two studies, Kaplan's and Johnstone's, is crucial to my research, which relies on the former's theory and applies the latter's findings. However, the important contribution of my study lies in the shortcomings of these two materials. On the one hand, Kaplan's investigation, due to its broad scope, does not deal with Arabic rhetoric genuinely; it tackles only Arab students' compositions in English. Kaplan's description of Arabic rhetorical patterns also focuses on a single aspect of paragraph developments, which is Parallelism, while there are other aspects, such as Paraphrase and Lexical Couplets, Root Repetition, etc. On the other hand, Johnstone's book deals with Arabic rhetoric in a genuine investigation; unlike Kaplan's paper, her analysis covers almost all argumentative aspects found in Arabic discourse. Nonetheless, the book approaches rhetoric from one single perspective, Arabic texts; it does not compare Arabic rhetoric nor contrast it with other different rhetorical traditions, such as the English one, as in Kaplan's study.

## 2. Issue and Hypothesis:

The genuine contribution of this research is not to provide novel insights in the field of academic composition. It aims at expanding the view to the causal relationship between students' native culture and the one of the target language in cross cultural classrooms. While the linguists reviewed above perceived the transfer of rhetorical patterns merely from a linguistic scope, the present study expands this scope to englobe social factors in shaping one's rhetoric and thought patterns. Analysis of MA dissertations written in a discipline concerned mainly with the Anglo-American culture shows to what extent "intergenreality" affect Algerian students, who are found between two worlds: their native culture and the Anglo-American one.

The present research, therefore, takes the two studies and combine them together in one englobing work. In the first place, it approaches Arabic rhetoric, as the first language of Algerian students, in a detailed analysis, using findings from different previous studies, some of them conducted by non-Arab linguists, such as Johnstone and Clive Holes,<sup>11</sup> while others are written by Arab scholars, such as Al-Jahiz<sup>12</sup> and Al-Jurjani.<sup>13</sup> The latter two are considered as the first genuine contributions to the study of Arabic Rhetoric. The present study also adopts a contrastive analysis of Algerian students' composition in order to point to the transfer of rhetorical patterns from Arabic argument strategies to compositions in English. It explores the sociological and psychological dimensions of argument, which is mostly overlooked by previous works; in addition, it accounts for the cultural difference among modes of argumentation. Finally, it combines two significant approaches on rhetoric, Kaplan's Contrastive Rhetoric and Johnstone's Repetition in Arabic Discourse, with the goal of providing fresh insights to the theory of argumentation.

After the publication Kaplan's paper, a substantial quantity of investigations have been conducted in the field, tackling various levels of rhetorical patterns. Ranging from

broader to narrower, levels are summed up as follows: Information organization and management,<sup>14</sup> argumentative moves and steps in academic compositions,<sup>15</sup> cultural-specific rhetorical structures and thought patterns, and the level of single words and formulaic expressions, where investigation focuses on grammatical and lexical choice and sentence schemes.

The four levels of contrast mentioned above have been dealt with so far by applied linguists from different cultures around the world. Cultures of the Far East tackled by scholars as Kubota, Lehner and Ellwood<sup>16</sup> who compared Japanese and English texts; Wang<sup>17</sup> and Zhu<sup>18</sup> studied Chinese corpora. Western cultures also enjoyed their share of analysis by linguists like Connor and Mauranen, who analyzed Finish and English texts on many occasions; Spanish and Mexican texts enjoyed the lion's share of investigation such as Dafouz, Acevedo, Suárez, Moreno and LoCastro;<sup>19</sup> Some linguists even contrasted different varieties of English, American and British.<sup>20</sup> Finally, oriental cultures, such as Persian and Arab, were also the focus of a number of linguists, among whom we can cite Faghih, Rahimpour, Sabzevari, Sadeghi who contrasted Persian to English argument, and Arab by Irtaimah, Stapa, and Koch.

In conclusion, Contrastive Rhetoric has stimulated the publication of a substantial amount of works that approach its subject matter from different perspectives, different levels and different scopes of contrast. The studies have been contrasting English with other cultural groups: from the Far East (Chinese and Japanese) to the Middle East (Turkish, Persian and Arab), also European cultures (French and Spanish) and Latin American (mainly Mexican). Among these numerous studies, my research falls in the Middle Eastern cultural group, with an important contribution overlooked by most works in the literature. It expands the causal relationship to account for social, rather than merely linguistic, factors in the shaping of rhetoric in the Algerian academic discourse, more specifically in the discipline of Anglo-American cultural studies. The dialectic between Algerian students' native culture

and the one of the discipline they investigate gives way to “intergenreality,” which makes their rhetoric *awkward* and hence at risk to communication breakdown in cross-cultural contexts.

### 3. Aim and Description of the Study:

As far as Algerian university is concerned, Johnstone’s framing of Arabic rhetoric concerns us the most. Algerian ESL/EFL students, like any other ESL/EFL students around the world, are likely to face problems related to composition and eventually to argumentative variation among English and Arabic rhetorical structures. The aim of Applied Linguistics, concerning such a problematic aspect, is to explore students’ composition for traits of transfer from the students’ native language/culture to the target language/culture. After revealing such traits, it becomes apparent that the nature of divergence is cultural; as long as the language is the same, the difference is not of a cross-linguistic nature. Now, the objective of the analyst shifts from inspection to justification. In other words, the aim of the study is to identify the cultural considerations that compel students to adopt certain rhetorical patterns and maintain them even when they communicate in a foreign language. Thus, the objective of the present study has two facets; in one respect, it probes students’ English composition for Arabic rhetorical traits. In another respect, it endeavors to account for students’ inclination to maintain and transfer these traits from first language (L1) to composition in English as a second language (L2).

To recognize the set of problems students may face in cross-cultural context within Algerian academic discourse, it is necessary to conduct a research that adopts two different but complementary perspectives, contrastive rhetoric and the framing of Arabic rhetoric. While the former promotes divergence in rhetorical traditions across cultures, the latter focuses on Arabic rhetorical structure, allowing the researcher the possibility to identify them in English composition.

Additionally, this research includes a functional approach to highlight another argumentative aspect, argument organization. Initiated about twenty years ago, the approach has been investigating organization patterns in composition, and more recently comparing and contrasting these patterns across genres (e.g. Hyland and Tse, 2004),<sup>21</sup> disciplines (e.g. Rashidi and Alihosseini, 2012),<sup>22</sup> languages (e.g. Dafouz-Miline, 2003)<sup>23</sup> and cultures (e.g. Faghih and Rahimpour, 2009).<sup>24</sup> The field of genre analysis is recent, and findings are still under development; therefore, the focus on this aspect of argumentation offers a supplementary material to the main concern of this study, which is repetition patterns in Algerian academic argument.

The second part, on the other hand, deals mainly with cultural factors of divergence between the two cultures in contrast, British and Algerian. To account for the different cultural factors that interfere in the establishment of a given rhetorical tradition, one needs to go further than Applied Linguistics premises to incorporate neighboring disciplines. As far as social influence is concerned, the Sociohistorical approach to the subject matter foregrounds the difference between the two societies' structure; on the one hand, Algerian society is conceived as having a hierarchic structure; British, on the other hand, is based on a democratic structure. Each type of social structures entails a different mode of expression. Second discipline to contribute in the justification of argumentative differences is Rhetoric. Two modes of persuasion could be identified in the long history of rhetoric; one is related to Algerian rhetorical tradition, the other is related to the British one. Another contribution from Rhetoric is the notion of plasticity in argument; this notion is discussed in relation to mental process of syntagmatic and paradigmatic, which is found in the field of Linguistics. Psycholinguistics is the last discipline to offer its thesis to the justification of rhetorical differences between Algerian and British argument structures. This section deploys theories and theses from four disciplines, which often interact and overlap with Applied Linguistics,



to account for variation in the two rhetorical traditions; these neighboring disciplines are Sociohistorical field, Rhetoric, Linguistics and Rhetoric.

#### 4. Study Outline:

The study deals with two major parts, one of them investigates rhetorical theory in general and argumentation in Algerian academic discourse in particular; the other accounts for the different sociohistorical and psychological factors that shape the Algerian rhetorical tradition. The research is divided into three chapters: The first sets the framework of the study and devises the methods and theories. The second chapter displays the findings and endeavors to interpret and evaluate them through the use of different perspectives. Finally, the last chapter focuses on novel approaches to argumentation that looks to argument from an epistemic point of view.

The first chapter, *Contrastive Rhetoric, Data and Approach*, includes two main sections. One deals mainly with Arabic rhetoric patterns students adopt to present notions and theses of their arguments. They are three main patterns, Lexical Couplets, Paraphrasing and Parallelism., the following section deals with organization resources students include to organize and guide the imagined reader through the ideational notions and theses of the argument. These two sections form the first chapter, which sets the theoretical framework along with the following chapter. Later in the chapter, I discuss data collection and analysis, and define the methodology of collecting, sizing and naming of the corpus of the study. This part of the first chapter introduces the cross-cultural context in which the students compose their dissertations, then applies Contrastive Rhetoric theory on this context. It also describes the research hypothesis in detail and raises the questions to be answered by the end of the study. This chapter form the Theoretical Framework of this paper.

The second chapter, *Analysis of Argument Presentation and Organization*, displays the findings on the four levels of analysis, Lexical Couplets, Paraphrase and Parallelism, and

Organizational Resources. The results from this chapter broaden the divergence between the two rhetorical traditions, Algerian and British, emphasizing the hypothesis of Contrastive Rhetoric, but the question still raised is why they differ in the first place. The last section of this chapter endeavors to justify the fact that rhetoric differs from one culture to another (or from one cultural group to another). To do so, the study goes beyond Applied Linguistics premises to adopt others from different disciplines and perspectives. First, it deals mainly with cultural differences between the two societies, Algerian and British. The second perspective stems solely from Rhetoric as a discipline to shed light on difference of modes of persuasion. Next discipline is Psycholinguistics to account for repetition in Arabic and more specifically Algerian argument.

The third and last chapter, *Epistemic Modality and Reporting Argument*, tackles argumentative traits in academic composition. It deals with three cognitive aspects: modal use in academic composition and epistemic dimensions appropriate to each group; reporting argument in relation to the presence of the reported author within (or outside) the text; and evaluative and process functions of verbs of argument and the difference of their functions according to each cultural group.

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<sup>3</sup> Ibid., 14.

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## **Chapter One:**

# **Contrastive Rhetoric, Data and Approach**

## Introduction:

The following chapter deals with the presentation and organization of arguments adopting contrastive rhetoric models provided by the linguists Kaplan and Johnstone. Among the different patterns, I focus on the major rhetorical structures they recognize as typical to Arabic rhetoric. With examples from the literature and the corpus collected for this study, I illustrate their findings from materials suitable for this research. Moreover, this chapter explains the method and the purpose behind choosing the data. Finally, it develops the approaches followed in the study and argumentation theories used to closely understand rhetorical anomalies in Algerian students' dissertations. As for this research questions, study hypotheses, data description, and theories and methods adopted, this chapter aims to set the theoretical framework for the subject matter of the research.

### 1. Argument Presentation:

The corpus of the study demonstrates how Algerian students compose long pieces of writing in English to argue for stances they conclude from different readings. In their argument, they adopt Arab rhetorical patterns although they have been studying English for at least five years at university. The patterns they adopt to present their claims are usually repetitive, a feature deeply rooted in Arabic language and Arabic rhetoric.

In her study of Arabic rhetoric, Johnstone argues that repetition in Arabic discourse is not a matter of ornament, or merely due to the fact that "the Arab loves repetition." On the contrary, repetition, of both meaning and structure, in Arabic is purely a structural matter.<sup>1</sup> She affirms that repetition occurs on several levels: including meaning (paraphrase), structure (parallelism), and repetition of synonyms (lexical couplets). According to her, repetition figures "can be phonological, morphological, register, or dialect variants; synonyms or antonyms; or metaphorical versions of one another; or they can be related in any of a number of other ways."<sup>2</sup> She argues that repetition exerts a pressure on the audience;

this exercising of force by repetition is clear in the rhetorics of certain cultures around the world; she implies that most texts with parallel patterns are usually "formal and ritualistic."<sup>3</sup>

### 1.1. Lexical Couplets:

Broadly speaking, a lexical couplet is a set of two synonyms linked by a conjunction. This structure needs to meet three criteria: (1) the conjunction is usually additive, *and*, while it is hardly ever disjunctive, *or*. (2) If the two linked items are words, they should be synonyms; if they are phrases, the second phrase should paraphrase the first. Finally (3) the two words, or phrases, refer to the same information in the sentence.<sup>4</sup> The following examples illustrate the frequent occurrence of this structure in Arabic texts as well as in English texts written by Arabic-speaking students, and finally in English classical literature. The first series of examples are of different sorts from literature widely recognized among Arabic-speaking cultures. One can cite from the Koran (1) and (2); classical literature, the Arabian Nights (3), widely-known philosophy books, such as *Muqaddimah of Ibn Khaldun* (4), linguistic treatise, such as Al-Jahiz's *Al-Bayan* (5); and from modern texts as well (6).

(1) (وتعاونوا على البر والتقوى ولا تعاونوا على الإثم والعدوان)<sup>5</sup>

(2) (وإن تعفوا وتصفحوا وتغفروا فإن الله غفور رحيم)<sup>6</sup>

(Cooperate in righteousness and piety and do not cooperate in sin and aggression)

(If you pardon and overlook and forgive, then Allah is Forgiving and Merciful)

(3) "وكان الوزير له بنتان ذاتا حسن وجمال وبهاء..."<sup>7</sup>

The minister had two daughters with goodness and beauty and splendor...

(4) "فهو محتاج إلى مآخذ متعددة ومعارف متنوعة وحسن نظر وتثبيت، يفضيان بصاحبهما إلى الحق، وينكبان به عن المزالات والمغالط"<sup>8</sup>

It is in need to multiple resources and varied disciplines and genuine insight and fixation, lead their possessor to the truth, and hinders him from faults and mistakes.

(5) "ومع ما أعطى الله تبارك وتعالى موسى، عليه السلام، من الحجة البالغة، والعلامات الظاهرة، والبرهانات الواضحة، إلى أن حل الله تلك العقدة، وأطلق تلك الحبسة، أسقط تلك المحنة"<sup>9</sup>

In addition to what God has given Moses, peace be upon him, from significant argument, and apparent signs, and clear evidences

(6) "...فهم يسترهبون الناس بالتعالي الشخصي والتشامخ الحسي، ويذلونهم بالقهر والقوة"<sup>10</sup>

... for they terrorize people by personal arrogance and haughtiness, and humiliate them by oppression and power.

In (1), the words in pairs (*righteous, piety*) and (*sin and aggression*), although not identical, refer to the same kind of deeds: good deeds in the first pair, and evil in the second. The Arab speaker is familiar with such instruction and insisting. However, for the modern Western reader, this may cause ambiguity, and may be perceived as a mere wordiness. In the second verse (2), the condition of God's forgiveness apparently requires doing three tasks, "pardoning," "overlooking" and "forgiving," but in fact, they are the signs of one behavior, *forgiveness*. The Arabian Nights and Classical Arabic Literature are full of this kind of repetition figures such as the one in (3). The author, in order to magnify the beauty of the two ladies grows redundant in the use of adjectives with similar meaning. Passage (4) is taken from early sociological speculations by the philosopher Ibn Khaldun. He includes two clauses referring to the same notion: *multiple resources* and *varied disciplines*, and ascribing two similar features to be adopted by philosophers, *insight* and *fixation*, and two other ones to be avoided, *faults* and *mistakes*. Finally, passage (6) is completely different from the previous ones, for it is recent (published in 1990s) and tackles different discipline, political studies. However, the Arab author manifests the same lexical patterns of repetition in two occasions from the passage: *arrogance* and *haughty*, and *oppression* and *power*. The inclusion of additional synonyms in all the examples cited above looks useless and adds ambiguity for Western readers not familiar with Arabic thought patterns.

Close analysis of the corpus shows that the lexical couplets in Arabic texts are transferred to English texts written by Algerian students. Here are three perfect examples:

... she sees in them means of control and subjugation.

[AD1]

This shows that she is more intelligent and competent than the male characters [...] considers women irrational and weak. [AD2]

... the literary impact of an archaic preoccupation of honor and reputation [AD3]

In [AD1] the words *control* and *subjugation* are similar, but the student in this dissertation tends to add the second words in order to amplify his claim. This is true in [AD2] where the student couples the word *intelligent* with *competent*, and the word *irrational* with *weak*. The last example ends by two similar words that refer to the same notion, and if only one were included, it would have been enough to express the meaning; these are *honor* and *reputation*. Coupling terms with their equivalents, or synonyms in some cases, is a rhetorical structure deeply embedded in Arabic language to the extent that it is still present even when Arabic speakers use another language, in this case English.

The patterns of lexical couplets as in the example above are deeply rooted in Arabic language as exemplified by the Koran. The question that comes to mind is whether these patterns are totally obscure in English. They seem not to be always the case as the quote from Shakespeare below shows:

To be or not to be, that is the question.  
Weather 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles;  
And by opposing end them: to die to sleep.<sup>11</sup>

In Shakespeare's verses, *slings* and *arrows* are both distant weapons thrown by the *outrageous fortune*; moreover, *die* and *sleep* both are the result of opposing *a sea of troubles*. As the examples in Arabic language, and in English dissertations written by Algerian students, the *extra* term is added aimlessly. It does not add to the meaning, it does not introduce a new idea, but it tends to amplify the argument through accumulating the words and insisting on the meanings.

It follows that although the structure of lexical couplets is rare in English language, the Algerian students tend to include it often in their composition in English. The claim that



this kind of structures does not exist in English composition, and it is merely an Arabic invention is not absolute. However, in modern English compositions, the use of couplets is not as recurrent as in Arabic compositions. In the former, synonymy maintains an idiomatic nature that makes them frozen and non-productive to a certain extent. Here are some examples of English lexical couplets: *clear and concise*, *each and every*, *first and foremost*, *ways and means*, *safe and sound*, etc. Arabic-like lexical couplets in English language are found in classical texts as well as in the Renaissance era, such as Shakespeare's in the previous example. They disappeared from Western argumentation and rhetoric as a result of historical evolution of English.<sup>12</sup>

When writing in Arabic or English, Algerian writers, myself included, unconsciously feel the need to add another synonym to certain key words, assuming that such discourse produces the meaning and adds a persuasive force to the argument. This may stem from the Arabic substantial supply of vocabulary, which helps the writer and urge him to include two or more items to refer to one signified (explanation of these structures preference is provided in the second part of this chapter). Moreover, this Arab rhetorical feature influences Arab speakers' English compositions as well, that is the transfer of rhetorical patterns from L1, in this case, Arabic, to L2, which is English; this is the essential thesis of *contrastive rhetoric*.

### 1.2. *Paraphrase:*

Amplifying the argument through repetition is not limited to single words. It also includes repetition of whole sentences and notions, hence, repetition of content. Repetition of content, or paraphrasing, is the writer's inclusion of the same ideas repeatedly and successively.<sup>13</sup> Usually, he/she states his thesis in a sentence or a clause, repeats it once or even twice right after, using different wording and different structures in each sentence/clause. Sometimes the structure is the same, which results, besides paraphrasing, in *parallelism* (to be further explained in the next section). Repetition of content has long been a persuasive technique in

Arab rhetoric in both academic and literary discourse, and Arab speakers generally draw a conclusion after presenting the same idea repeatedly without abiding by any reasoning, nor argumentative persuasion. The following example provides a good illustration of paraphrase in Arab rhetoric; it is excerpted from a classic work of non-fiction widely recognized among Arabic-speaking cultures:

ولا يخفى على المستبد مهما كان غبيا أن لا استعباد ولا اعتساف إلا ما دامت الرعية حمقاء تخبط في ظلام جهل وتيه عماء، فلو كان المستبد طيرا لكان خفاشا يصطاد هوام العوام في ظلام الجهل، ولو كان وحشا لكان ابن آوي يتلقف دواجن الحواضر في غشاء الليل، ولكنه هو الإنسان يصيد عالمه جاهله.<sup>14</sup>

(1) It is no secret for the tyrant no matter how stupid he is that there is no enslavement nor abuse unless the masses are foolish blundering in the darkness of ignorance and bewilderment of blindness, (2) if the tyrant were a bird he would have been a bat hunting the lost masses in the darkness of ignorance, (3) and if he was a beast he would have been a jackal grabbing nearby chicken in the night veil, (4) but he is indeed the human the conscious among them hunts the ignorant.

Sentence (1) generally states the thesis: *ignorant masses are liable to enslavement*. The second sentence (2) repeats the same notion of the thesis through metaphor but keeping the same key references: the tyrant is fit to the environment (*a bat in the dark*) and the masses are easy preys because of their *ignorance*. The author, nevertheless, does not stop at this level, but continues to paraphrase the very first thesis with another imagery: this time, the tyrant is portrayed as a *jackal* and the masses as *chicken* and the *darkness/blindness* atmosphere is always present to imply the masses' ignorance. The final sentence/clause comes concluding, the reality shows that the tyrant is a man, a conscious man, and the masses he *hunts* are ignorant masses. Notwithstanding, such passages remain very appealing and persuasive for an Arab audience, and form is much more important than the content which needs to be repeated to convince the audience.

In Arabic rhetoric, repetition of content, or paraphrase, is a persuasive strategy used to emphasize meaning and strengthen adherence to the thesis. This rhetorical feature of Arabic rhetoric the Algerian students maintain and transfer to their composition in English is quite satisfactory. Although their mastery of English syntax and lexis as advanced learners

of English, the students' argument is still *unsound* for an English audience because of the unusual rhetorical structures. In other words, an English audience would find the repetition of an idea redundant because of the circulation of the argumentation.

I identify three different kinds of paraphrase structure; each of them is illustrated with examples from both Arabic texts and Algerian composition in English. The first structure of paraphrasing is presented by Johnstone (1991); she labels it as *the Tripartite Structure*.<sup>15</sup> In her analysis of texts written by *eloquent* Arab authors in both languages, Arabic as their first language and English as second language, Johnstone illustrates how the thesis statement is included in the first sentence or clauses, then it is paraphrased twice in subsequent sentences/clauses. What is more striking is the initial words in the last sentence; it is linked to the other two sentences with a logical conjunction such as *therefore, for, so, and thereby*. These paraphrastic structures, with logical indicators connecting their repeated ideas, show the persuasive force of repetition in Arabic discourse. The force in such structures, although effective on Arabic audience, seems awkward and unsound for an English reader. The latter finds difficulties to understand how logical conclusion is achieved through repeating the same idea in separate sentences/clauses without indicating the logical correlation between them. "In English, *thereby* is not a word we expect to see before a paraphrase. *Thereby*, like *therefore*, signals the conclusion of an argument,"<sup>16</sup> In composition classes, the English students are instructed to avoid repetition for its figurative dimension (figures are appropriate in literary discourse rather than the academic discourse). However, in Arab rhetoric, repetition is not merely ornamental, but also argumentative in a way that appears unusual for, more or less, rational peoples in the Anglo-American culture, precisely in academia. Johnstone schematizes the paraphrastic structures in the following diagram.

Sentence/clause (1)	Paraphrase 1 of (1)	Logical conjunctions (so, therefore, thereby, etc.)	Paraphrase 2 of (1)
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Table 1: *Tripartite Paraphrastic Structure in Arab rhetoric (Johnstone 1990)*

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The Algerian dissertations from the corpus in analysis include the tripartite structure in many occasions; the quotes provide typical examples:

(1) Midgley states that female anti-slavery was a form of Western proto-feminism, which provided on of the main roots out of which full-blown imperial feminism emerged. In fact, (2) she argued that female anti-slavery which was a proto-feminism helped in the foundation of imperial feminism. In addition to female anti-slavery, (3) the discourse of female anti-slavery in early feminist writings helped to create the notion of imperial feminism. [AD1]

The twentieth century witnessed a shift from the realistic tradition to the modernist one. (4) Race and gender became prominent issues and attracted the attention of a wide range of scholars and writers such as T.S. Eliot, Virginia Woolf, James Joyce and Joseph Conrad. (5) Some authors of this period re-evaluated the "Self"/ "Other" dichotomy to overcome the barriers that limited the blacks' and women's rights. (6) This new wave involved revolutionists who struggled for social change and democracy by opposing oppression and defying social and racial hierarchies. [AD2]

The first example [AD1] shows the tripartite structure in the three sentences of the excerpt. Sentences (1), (2) and (3), make the same claim: *female anti-slavery in early feminist writings initiates imperial feminism*. The student repeats her view in the three sentences using different wording and syntactic structure in each sentence. Since the key concepts, *female anti-slavery*, *feminist* and *imperial feminism*, are all theoretical terms, they occur as they are in the three paraphrastic sentences. On the other hand, the phrases "main roots out of" and "emerged" in sentence (1); "helped in the foundation" in sentence (2); and "helped to create" in the last sentence, (3); they all refer, in a way or in another, to the same act of initiation in the student's thesis above. The words *proto* and *early* both stand for the very first thing and trigger of other things. I would argue that the paraphrastic repetition of the claim defeats the purpose of argumentation which is persuasion. The form of paraphrastic structure is similar to the one proposed by Johnstone and could be schematized as follows:

The Thesis	<i>female anti-slavery</i>	<i>in early feminist writings</i>	<i>initiates</i>	<i>imperial feminism</i>
Sentence (1)	"Midgley states that female anti-slavery	was a form of Western proto-feminism	which provided on of the main roots out of which	full-blown imperial feminism emerged.
Sentence (2)	she argued that female anti-slavery	which was a proto-feminism	helped in the foundation of	imperial feminism.
Sentence (3)	In addition to female anti-slavery, the discourse of female anti-slavery	in early feminist writings	helped to create	the notion of imperial feminism.

Table 2: Example of Tripartite structure from an Algerian Dissertation

The second example [AD2] illustrates the same tripartite structure through paraphrasing the same notion in three successive sentences (4), (5) and (6). The thesis can be formulated as follows: *Twentieth-century authors protested against racial and gender oppression*. However, she presents it differently each time using synonyms or equivalents for the key terms of the thesis. First, she refers to the *twentieth-century authors* as "wide range of scholars and writers such as T.S. Eliot, Virginia Woolf, James Joyce and Joseph Conrad" in (4); "Some authors of this period" in (5); and finally as "This new wave involved revolutionists" in last sentence of the structure, (6). Second key concept of her thesis is the act of *protest against* by the previously-mentioned authors. She rephrases the act in (4) using "became prominent issues and attracted the attention;" in (5) the act of protesting is expressed by "overcome the barriers that limited;" and in (6) by "struggled for." The last part of the thesis, *racial and gender oppression*, is restated differently in (4), (5) and (6) as "Race and gender... issues," "barriers that limited the blacks' and women's rights," and "social and racial hierarchies," successively.

Besides the tripartite structure illustrated above, the second type of structure is the *binary structure*. This paraphrasing structure, although neglected by contrastive rhetoricians, is also frequent in Algerian dissertations. As the term I attribute to this kind of structures suggests, they are structures of two sentences that paraphrase one single thesis or notion;

they are linked by an Adverb of Emphasis (*in fact, indeed, actually, etc.*) as the following example:

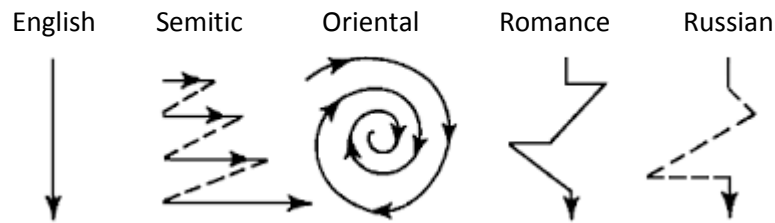
Sentence/clause (1),	Actuality adverbs, ( <i>in fact, indeed, actually...</i> )	Paraphrase of (1)
Table 3: <i>Binary Paraphrastic Structure in Algerian Dissertations.</i>		

Through repeating the same idea, students tend to emphasize their thesis in the discourse, and elevate it to become a self-evident statement by using Emphasis Adverbs, mainly *indeed* and *in fact*. In reality, the notion remains in the realm of probable unless the writer supports it with logical proof. Repetition in this case do not elevate the probable to become self-evident truth; it is relevant to literary context, but not in academic discourse. Emphasis in English language without support do not fit in academic arguments. The quote below illustrates the point discussed above:

In addition, (1) Caliban is Prospero's possession and his status as a slave remains so until the end of the play. In fact, (2) he is considered as his master's property available to use at any possible juncture. [AD1]

In the example, two sentences state the same thesis, *Caliban is Prospero's possession throughout the story*. The student merely states the notion twice linking them with an adverb of emphasis, "in fact."

In addition to the two frequent paraphrastic structures, there is another extreme case, where more than three sentences repeat the same idea, adding a small detail in each sentence. This is the structure noticed by Kaplan in his observations in contrastive rhetoric, which serve as a model for contrastive linguists from the mid-twentieth century on. In his study,<sup>17</sup> Kaplan labels this kind of rhetorical structures as *parallel construction*. In such a structure, the writer develops his/her thesis by stating a preliminary notion, then he keeps repeating it, adding a new detail in each sentence. Kaplan generalizes this structure to all Semitic languages/cultures, and draws a diagram comparing Semitic and other rhetorical patterns with the English one:




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Table 4: Kaplan's Graphics of Various Cultures' Rhetorical Patterns (1966)

---

The second pattern, *Semitic one*, illustrates the structure that Kaplan observes in English paragraphs written by Arab students. Contrary to Kaplan's observation, this pattern is not very frequent in the Algerian dissertations, and it is rarely found in Arabic texts, too. The following excerpt illustrates the case I wish to make:

In addition, (1) Caliban is Prospero's possession and his status as a slave remains so until the end of the play. (2) In fact, he is considered as his master's property available to use at any possible juncture. (3) In this context, Prospero states: "We'll visit Caliban my slave." (4) Prospero represents the master who dominates every inch of the island, whereas, Caliban is his subservient slave who receives his master's commands and orders. (5) Therefore, Prospero's language is always in an imperative mode that highlights his superior position over Caliban. (6) In fact, Prospero exercises his power on the native by giving orders and says.

[AD1]

The excerpt exemplifies the three kinds of paraphrase all together: Johnston's notion of *tripartite paraphrase*, my own observation of *binary paraphrase*, and Kaplan's structure of *parallel construction*. In the excerpt, the student starts with the notion that *Caliban is Prospero's possession* in sentence (1). Next, she paraphrases the same notion in (2) linking the two identical notions with the adverb of emphasis *in fact* (as in the binary paraphrase). Moreover, the third sentence, (3), merely quotes Prospero's words to support the claim in (1) and (2). Again, in sentence (4), the student adds a small detail: *Prospero owns not only Caliban, but also the whole island*, besides paraphrasing the very first claim for the third time. Similarly, sentence (5) adds another detail, *the imperative tone of Prospero's language*, to support the same claim stated in (1) and (2). Although the detail sentence (5) is merely a paraphrase of the four sentences preceding it, the student chooses the concluding conjunction *therefore* (as Johnstone

notes about Arabic rhetoric). The reader may find this conclusion unsound, but the student continues to insist on the claim/conclusion (the claim of sentences (1), (2), and (4) becomes a conclusion in sentence (5)) by paraphrasing it once more in sentence (6) after the adverb of emphasis *in fact* (again a binary paraphrase). The following diagram applies Kaplan's patterns of Semitic languages on the excerpt above.

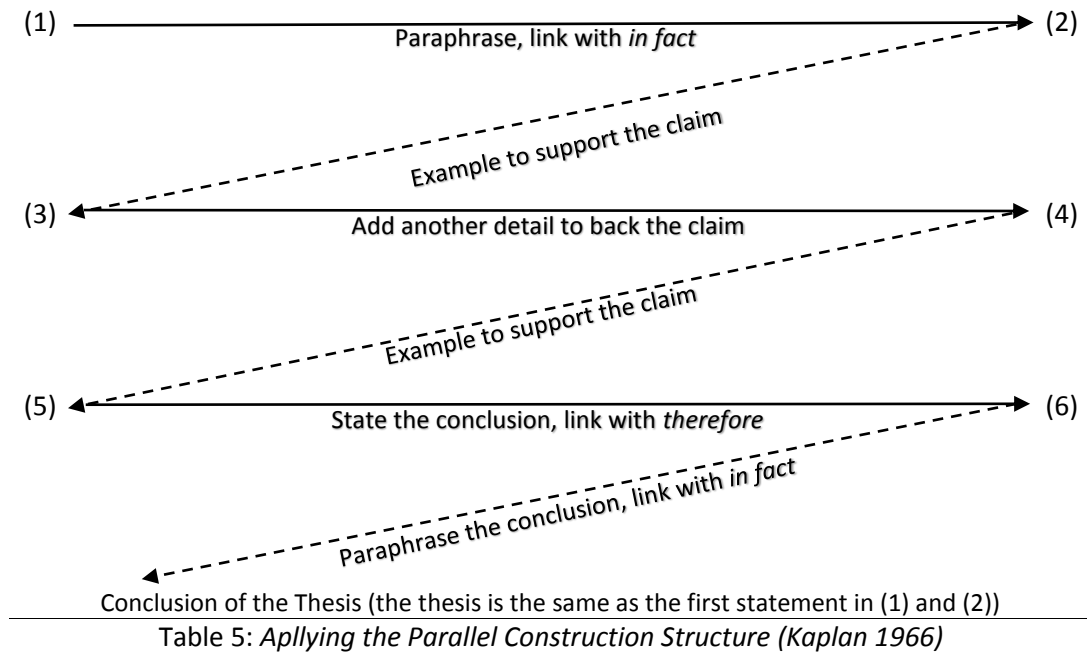


Table 5: *Applying the Parallel Construction Structure (Kaplan 1966)*

As shown above, paraphrase, or repetition of content, is a rhetorical strategy often adopted by Arabic speakers in general and Algerian students in particular. This strategy is deeply rooted in Arab rhetoric, and is maintained by students even in their English composition, despite their mastery of English lexis and syntax. Investigations on this strategy has identified three types of paraphrase structure. The first structure has been noted by Kaplan in his early contrastive rhetoric studies (1966); this is the *parallel construction* structure. In this structure, the writer develops argument through stating the same thesis in successive sentences, gradually adding a small detail or example in each sentence. The second structure is observed by Johnstone in her investigation on repetition in Arabic discourse (1991). She labels it as *the tripartite structure*, for it includes three sentences including the same notion,



funneling to a conclusion in the last sentence that usually starts by a logical conjunction (so, therefore, and thereby). Finally yet more importantly, I noted another paraphrase structure in Algerian dissertation overlooked by previous linguists. In this structure, the student states a notion, paraphrase it right after linking the two sentences with adverbs of actuality (in fact, indeed, and actually). Since it is twofold structure, I use the term *binary structure* to label this kind of structure. These are the three main structures of paraphrase to be adopted in Arabic discourse as well as in Algerian dissertations and other Arabic-speaking composition in English.

### 1.3. *Parallelism:*

While the two previous rhetorical patterns of repetition characterize Arabic discourse are both repetition of meaning, the present section deals with another kind of repetition, syntactic repetition. Parallelism, or repetition of structure, is manifested as the writer/speaker produces two or more sentences/clauses with identical structures. However, this repetition pattern, although merely syntactic, has a persuasive dimension in certain cultures/languages. Johnstone, in her study of repetition in Arabic discourse, includes a review of substantial studies on parallelism in different cultures: ancient Hebrew, Semitic oral traditions and the Old Testament, Rotinese in Indonesia, and Indian tribes of Central America are cited as cases in point.<sup>18</sup> The following example from King James Bible is used by Johnstone to make her case:

For he hath founded it upon the seas,  
and established it upon the floods.<sup>19</sup>

A consideration of these cultures suggests that they share *ancient, formal* and even *ritualistic* mode of expression. Arabic-speaking cultures is no exception; due to many factors, modern standard Arabic has remained the same language as it was fourteen hundred years before. Therefore, it is also ancient and formulaic; its relation to Islamic religion makes it also

ritual. Parallelism is much more prevalent in languages that have not undergone historical development.

For an Arab audience, parallelism has a persuasive and cohesive effect in discourse. "Syntactic parallelism is clearly a cohesive device, serving to tie together different bits of information in a text and to provide the reader or listener with cues as to how the text is structured."<sup>20</sup> As a result, Arabic texts, ancient and modern, manifest parallel structures on a large scale; parallelism is a central aspect of composition in Arabic. Indeed, almost all arguments in Arabic, written or spoken, are built on parallel patterns, to the extent that Johnstone claims that there is a kind of "pressure on a speaker or writer to use morphological parallelism in discourse."<sup>21</sup> This is true for the different discourses of social life: academic, political, literary, and most notably religious. The following excerpt is quoted from an ancient Arabic book in medicine, *The Canon of Medicine*, widely recognized in both Arab and even Western cultures:

فإن الاعتدال الذي للعظم هو أن يكون اليابس فيه أكثر، والدماغ أن يكون الرطب فيه أكثر، وللقلب أن يكون الحار فيه أكثر، وللعصب أن يكون البارد فيه أكثر.<sup>22</sup>

Indeed the moderation (1) for the bone is when the solid is in it more, and (2) for the brain is when the moisture is in it more, and (3) for the heart is when the heat is in it more, and (4) for the nerve is when the cold is in it more.

Intentionally, I Have chosen this passage, which explains medical truths at that time. Despite its scientific discourse, the passage relies heavily on parallel structures. All clauses in it are built on the same structure (*for* – N (name of an organ) – V (be) – Relative Adverb (*when*) – an Adjective functions as a Noun after *the* – *in it* – *more*). In the following table, the passage is divided into clauses; they are, then, classified under one another to show the similarity of their structure:

Common structure:	<i>for</i> – N (name of an organ)	V (be)	Time Conjunction ( <i>when</i> )	Adjective as a Noun	<i>Is in it more</i>
Clause (1):	for the bone	is	when	the solid	is in it more,
Clause (2):	and for the brain	is	when	the moisture	is in it more,
Clause (3):	and for the heart	is	when	the heat	is in it more,
Clause (4):	and for the nerve	is	when	the cold	is in it more.

Table 6: *Parallelism in Clauses' Structures; Excerpt from The Canon of Medicine.*

Parallelism, as a kind of repetition, is a figure of speech appropriate to formal literary text, such as oral storytelling and poetry. Besides, ritualistic modes of expression, as stated above, are full of parallel structures, such as the example from the Old Testament. However, in Arabic, this structure is the predominant in nearly all genres, literary, religious, as well as academic and scientific such as the excerpt from *The Canon of Medicine* above. Consequently, Arab writers adopt the same structure even if the genre is not the same. For instance, Algerian students maintain this parallel structure in their dissertations despite their mastery of English syntax, as advanced learners of English. Moreover, dissertations are academic texts usually follow logical proof, rather than ornamental figures, in developing their arguments. However, the Algerian students adopt, most likely unconsciously, this rhetorical pattern, which is suitable for literary texts, or *ritualistic* discourse, i.e. religious discourse.

Linguists, in investigating parallelism in Arabic discourse, have identified several kinds of parallelistic patterns. The current study focuses mainly on two taxonomies. On the one hand, Kaplan's proto-investigations on contrastive rhetoric established four types of parallelism associated to all Semitic languages.<sup>23</sup> Kaplan's distinctions are based on the level of the sentence, i.e. parallel structure is realized in the one sentence, except the last one, which deals with parallelism in a whole passage of several sentences. Johnstone, on the other hand, made two main distinctions of parallel structures, and both deal with parallelism in passages of many sentences.<sup>24</sup>

To start with, Kaplan identifies three types of parallelism on the level of one or two sentences; these are *synonymous parallelism*, *synthetic parallelism*, and *antithetic parallelism*. The fourth type of parallelism could be realized in a set of sentences; it is *climactic parallelism*. In first type of parallel structures, *synonymous parallelism*, the writer/speaker tends to divided his thought into two sequences, states a notion in the initial sequence of the thought, and then he/she phrases it in the following sequence; a coordination conjunction usually links the two sequences. Consider the following example:

Seventeenth-century Britain was a patriarchal society,	and	life was male-dominated.
<i>Initial sequence</i>	<i>coordinating conjunction</i>	<i>Following sequence</i>

The initial sequence states the notion that *17<sup>th</sup>- century Britain was a patriarchal society*, and then the second sequence merely phrases the notion of patriarchy by restating it is *a male-dominant society*. In the second type of parallelism, *synthetic parallelism*, the writer/speaker states a part of his notion in a sequence to be completed it in the following sequence. Usually, a conjunction adverb (besides, consequently, however, therefore, then, etc.) links the two sequences.

One can notice the dissatisfaction of Daisy with the whole world, in addition to a blurred	
<i>Initial sequence</i>	<i>Conjunction adverb</i>
vision of the meaning of life, her insincerity and lack of hope.	
<i>Following sequence</i>	

In the above excerpt, the student's claim is formulated as follows: *Daisy is dissatisfied with the world, has a blurred vision to life, insincere and lacks hope*. The attitudes the student attribute to Daisy are identical. However, she states, and paraphrases, them in two parts, linking them with a conjunction adverb *in addition*. This division results in the first part, which states *Daisy's dissatisfaction and blurred vision* - conjunction adverb *in addition* - *her insincerity and lack of hope*. The thought, therefore, is stated in two parts. The first placing emphasis on two aspects to be completed in the second part. Kaplan identifies a third type of parallelism on

sentence level, *antithetic parallelism*. In this type of parallelism, the writer/speaker states an idea in the first sequence, then, he/she emphasizes it in the following sequence, but by stating its *contrasting idea*. This latter is usually contrasting, not only semantically, but also morphologically. Consider the following excerpt:

The Conjuror breaks the traditional stereotypes and the idea of white's superiority on  
*the initial sequence*

the blacks and insists on the equality between them.  
*the following sequence*

In the initial sequence, the student states the claim that *the Conjuror breaks the idea of superiority of white over black*. In the following sequence, she asserts the same notion through its opposite [*the Conjuror*] *insists on equality between white and blacks*. This emphasis of thesis through its antithesis is what Kaplan labels as antithetic parallelism.<sup>25</sup>

Johnstone identifies two types of parallelism: *listing parallelism* and *cumulative parallelism*. Algerian students adopt both structures to build and support their claims throughout their dissertations; excerpts from the corpus are provided for each type of parallelism. In the first type of parallelism, *listing parallelism*, the writer/speaker presents details to support his/her thesis in a form of a list. The sentences or clauses enumerate the details equally and in identical structures. Parallelism of this kind has the same function of list-makers (first, second, next, finally, etc.); it "functions cohesively in indicating that the same level of generality is being maintained."<sup>26</sup> The example from the corpus is a case in point:

As for the theoretical framework, it is appropriate to use Bakhtinian thought on dialogism extracted from *The Dialogue Imagination* (1981) to show the dialogic nature of Behn's novel in relation to Shakespeare's play. As for the feminist approach to the issue, it is important to refer to the type of feminism that Moira Ferguson (1992) identifies in seventeenth-century female writings on slavery and anti-slavery. This aims at showing the extent to which Behn is in dialogue with Shakespeare about the status of women, British and colonized, the notion of race and the role of British women in the slavery and anti-slavery culture. As for the discussion, it will be divided into two sections... [AD1]

The student, in the passage above, lists the methods she adopts in her dissertation in a parallel structure. She starts all the sentences with a subordinate clause (“As for the theoretical framework,” “As for the feminist approach to the issue,” and “As for the discussion,”). All the subordinate clauses begin with the same introductory phrases related to the parts of the dissertation (the theoretical framework, the approach, and the discussion). Furthermore, all the main clauses are in the passive voice starting with introducing “it” (“it is appropriate to use...”, “it is important to refer...” and “it will be divided into...”). The sentences, although long and contain titles of books, display the same pattern, and reading them aloud produces identical resonance. The second type of parallelism to be adopted on paragraph level is *cumulative parallelism*, which is similar to Kaplan’s *climatic parallelism*. Sentences in such a structure are not separated nor equally balanced as the previous types, but they develop the argument through cumulative effect. The claim is stated at the beginning of argumentation, and then the following sentences add details, building the final thesis. Such a parallel structure has much more persuasive effect on the Arab audience than logical proof.<sup>27</sup> The following passage below provide a classic example of this type of rhetorical structure:

Women in Britain during the seventeenth century were subject to male domination. Therefore, many female writers emerged and unified themselves as sharing and enduring the same common cause. Early British female writers could not denounce directly the bad treatment of their patriarchal society and could not write about the condition of women in their works. As a result, some of them wrote under male names, and others who had enough courage wrote in an implicit way. Among the latter, Behn in *Oroonoko* used the slave as a metaphor for the domesticity and privacy of women's lives. Therefore, she revises Shakespeare's play in relation to slaves and native women. [AD1]

The passage contains six sentences grouped in three pairs; each pair includes a claim from which a conclusion is derived; the final pair rounds up the thesis of the passage. The pairs have almost identical structures:

Early British female(s) – obstacles they/she faced – conclusion indicators (*therefore, as a result, and therefore* again) – resolution they/she introduced to those obstacles.

On the semantic level, the passage builds the thesis in a shape similar to a funnel, going from the general to the specific. The first claim presents British women in general, and then the second restricts the problem to female authors, and the last claim focuses on one single female author. It is important to note that not all cumulative parallel structures has the same shape, the one of a funnel. Some structures develop the argument by following different pattern.

Repetition of structure, or parallelism, is a rhetorical pattern adopted by Arabic-speaking writers in both languages, Arabic, as their first language, and the foreign language, English. Parallelism includes three types on the sentence level; these are called: *synonymous*, *synthetic* and *antithetic* parallelisms. On the paragraph level parallelism is classified under two types, *listing* and *cumulative* parallelisms.

Overall this section has illustrated that Algerian students tend to maintain and transfer Arabic rhetorical patterns to their composition in English. It has shown that repetition might be realized in three different ways, in a form of Lexical Couplets, Paraphrase or Parallelism. In the next section, organization of argument is discussed to show to what extent findings from contrastive rhetoric theory are valid in the case of Algerian students of English.

## 2. Argument Organization:

Since argument organization differs from one group to another despite of the use of the same language, it is a culture-specific aspect. Algerian students of English maintain and transfer their L1 *rhetoric-functional* strategies to L2 composition. Although established by the linguist Roman Jakobson more than fifty years ago (exactly in 1960) in his outstanding paper, *Linguistics and Poetics*,<sup>28</sup> language functions have not been genuinely investigated until recently with the introduction of Systematic Functional Grammar by Halliday and co-writers in 1994.<sup>29</sup> The shift from studying the text from the *information* communicated to a more

*functional* perspective has changed the scope of linguistic investigations. The focus, as a result, turns the study to functional items of language, which includes words, expressions and full sentences that do not convey information but rather organize information in texts. Halliday distinguishes language functions into three main categories, ideational, textual and interpersonal. The Ideational implies that language is *Propositional*, “whereby we inform or question, give an order or make an offer, and express our appraisal of and attitude towards whoever we are addressing and what we are talking about.”<sup>30</sup> The Textual function is concerned with the language functions of *Reflexivity*; the ability of language to reflect and refer to itself by itself. Finally, the Interpersonal function of language means the *Personal* relation established by the writer(s)/speaker(s) between them and the audience. The Textual and Interpersonal functions, unlike the ideational, received the lion’s share of investigation toward the close of the twentieth century and the beginning of the twenty-first as Linguists put it under focus.

### 2.1. *Metadiscourse*:

In any social communication, participants do not talk only about the objective world, but they also comment about their talking (*I am telling you the truth*) or refer explicitly to themselves (*as I promised ...*) or to the other participant(s) (*You may not agree with me, but ...*). This ability of human language to comment on itself, defined as *reflexivity*, is considered as fundamental to human communication. Reflexivity englobes different categories of linguistic items that reference to language itself rather than external objects; among these categories, Metadiscourse lies at the center of reflexivity. Defined as “discourse about the evolving discourse,” metadiscourse allow the writer to comment on his/her text in the text. Moreover, it also includes linguistic items that refer explicitly to the writer’s presence and to the imagined reader(s). “Metadiscourse thus helps a writer to *guide, direct, and inform* [my emphasis]”<sup>31</sup> the audience throughout his/her argument in order to achieve desirable



adherence. Its rhetorical effect is crucial, and at the same time it is culture-specific. For these two reasons, the present study takes in full consideration these kinds of linguistic items.

Metadiscourse serves my study through highlighting similarities and differences found in the organization patterns in argumentation between the two different cultures, the Algerian and the English. Writers, in organizing their argument, combine two sets of resources, (1) resources to present and organize notions, details and examples to support their theses, and (2) resources to establish the relation between writers and the thesis they present, on the one hand, and between writers and audience, on the other hand. In academic discourse, "metadiscourse offers a way of understanding the interpersonal resources writers use to present propositional material and therefore a means of uncovering something of the rhetorical and social distinctiveness of disciplinary communities."<sup>32</sup> As defined by Hyland, Metadiscourse is "the linguistic resources used to organize a discourse or the writer's stance towards either its content or the reader."<sup>33</sup> In other words, it demonstrates the *rhetorical manifestation* of the writer in his/her text. Metadiscourse, therefore, consists of a range of linguistic items that can vary from units as short as single words, to longer sequences such as phrases and clauses, and even longer sets of two or more sentences.<sup>34</sup> The following examples from the corpus in analysis sets the matter in concrete terms:

(1) Besides, Auden speaks about the equality in his poem where he asserts that there is a reciprocal need between the colonizer and colonized. [AD2]

Therefore, women were the center of this class and their freedom and oppression reflected the balance of power between the two opposing forces. [AD4]

(2) In this context, Shaw and Auden preach equality in order to live in communism and democracy. [AD2]

In addition, Ferguson suggests that a kind of discourse called Anglo-Africanism was created by some British writers. [AD1]

(3) As it was mentioned above, one of the dominant features of twenties American was Prohibition. [AD4]

(4) To check my hypothesis and analyze the above mentioned issue, I decided to follow and borrow some concepts from the theoretical guidelines of Bakhtin's *The Dialogic*

*Imagination* to show the dialogic nature of Behn's *Oroonoko* with Shakespeare's play. I will use Bakhtin's dialogism as a frame theory. It will be supported by secondary one advanced by Moria Ferguson in her... [AD1]

The two sentences in (1) contains examples of single words organizing the information; they are 'Besides' and 'Therefore.' Both words mark the transition from a previous information to the current one: in the first sentence, 'besides' shows that the next information is an *addition* to the previous ones. While the second word, 'therefore,' indicates that the next thesis is the *result* of the previous notion(s). The next series in (2) displays argument organizer phrases 'In this context,' and 'In addition.' The first sentence shows that the ideas are correct in that situation only, while the in the second sentence, the phrase has the same function as 'besides,' i.e. it shows that the present information is an *addition* to previous one(s). The example in (3) demonstrates a clause as an organization marker, 'As it was mentioned above.' The subordinate clause, in this example, refers to another notion(s) in the text, while it does not provide information itself. The last example (4) shows that organization markers may be as lengthy as a sequence of many sentences. The passage includes more than three sentences; none of them provides notions to support the argument or present the writer's stance, but rather, they serve as directions to the different sections of the dissertation.

As a conclusion, metadiscourse markers are linguistic resources that help the writer organize claims of his/her argument in order to communicate his/her thesis. They encompass words, phrases, clauses and even sentences. They allow the writer to not only communicate ideational information, but also to organize claims in the argument, framework of the text, and to refer to information in and outside the text. In addition to communicating argument relations, writers communicate their personal relations with the argument or the audience; they may emphasize or show uncertainty about the argument, express their personal attitude toward the argument, or explicitly address the audience.

## 2.2. *Interactive and Interactional Resources:*

Applied linguists (e.g. Dafouz-Milne,<sup>35</sup> Ädel,<sup>36</sup> Tse and Hyland<sup>37</sup>), classify metadiscourse markers into two main categories:<sup>38</sup> Text-oriented Metadiscourse and Writer-reader Interaction. The former consists of the linguistic resources that help the writer organize the text for the reader and guide him through it. While the latter expresses the writer's personal judgments and attitude toward the topic in discussion. *Text-oriented metadiscourse* markers generally comprise the set of conjunctions, such as *because, besides, in addition*, etc. in addition to paraphrasing expressions, like *as a result, to sum up, last but not least*, etc. *Writer-reader oriented* metadiscourse refers to *extra-linguistic* orientations, defining the relationship between the author and the information in the text as well as the relation of the writer with the imagined reader.<sup>39</sup> Examples of this kind include “*You will probably think that . . . ; Does this sound . . . to you? ; Correct me if I’m wrong, but . . . ; as you will see; dear reader.*”<sup>40</sup> All metadiscourse resources fall under one of these two subcategories.

While linguists share the view that all metadiscourse items are divided into two main subcategories, they give a different naming to each subcategory. Metadiscourse items that refer to and guide the reader through the text are called *Impersonal* metadiscourse. As for items establishing the relation between the writer and his work and the writer with his audience are referred to as *Personal* metadiscourse. Other linguists prefer to use another terminology; instead of *Impersonal* metadiscourse, they adopt the name *Text-oriented* metadiscourse or *Text-external* subcategory, and instead of *Personal* metadiscourse, they refer to *Writer-oriented* metadiscourse and *Reader-oriented metadiscourse*; their grouping results in *Participant-oriented metadiscourse*; still, other linguists use the label *Text-internal* subcategory (Ädel). Another labeling follows Halliday's SFG theory that divides language functions into textual, interpersonal and ideational functions; metadiscourse subcategories, therefore, are labeled as *Textual*, for impersonal references, and *Interpersonal*, for personal references (Dafouz). However, for a clear identification and classification of metadiscourse resources, this research employs Hyland's taxonomy,<sup>41</sup> in its reference to *interactive* and

*interaction resources*. The term interactive metadiscourse encompasses the different linguistic items that refer to the text itself, while interactional metadiscourse covers the linguistic items that refer to the writer of the text (as a writer) and the imagined reader (as a reader).

The linguistic units in the first category, i.e. Interactive metadiscourse explicitly establish the thesis the writer wants the reader to grasp from his/her argument. By anticipating the reader's previous knowledge, the writer explicitly guides him/her through the text by this set of interactive resources. They include *transitions*, which have additive, contrastive, consequential or other functions in the discourse; in grammar, they are known as conjuncts. As for *Frame markers*, they establish the text structure. They are the set of resources that mark sequences and text stage, indicating discourse acts and topic shifts. *Endophoric markers* is another subcategory of interactive resources. They occur in the argument to refer to other parts in the text previously mentioned or coming next in the following sections or pages of the text to make the argument easier to interpret. By linking its scattered parts across the text, the writer allows the reader to form a coherent conception of the arguments' notions. Similarly, *Evidential markers* refer to other parts, not in the same text, but outside the text. This subcategory of markers identified by Hyland is excluded by recent studies; it is considered as an intertextuality subcategory, for the markers refer to texts external to the present one. Finally, *Coded glosses* signal the readers that the information is not new, but is merely restated in other way(s). They constitute the interactive resources.<sup>42</sup>

The second category, i.e. Interactional resources, help the writer to express his/her opinion and present his/her perspective, explicitly or implicitly, about the subject in discussion, or about the imagined reader, as a second party in the communicative act. In the former, the writer takes an evaluative stance, expressing his/her attitude and showing his/her epistemic judgments and commitments toward the notions and thesis of the argument, while in the latter, he/she is engaged in a direct relation with the audience. Interactional metadiscourse covers the following five subcategories of linguistic units. *Hedges* and *Boosters*

which are epistemic markers mark respectively the writer's reluctance to a certain notion, and certainty in another notion. *Attitude markers* show the writer's attitude toward the present argument. *Engagement markers*, the purpose of which is to build a relation with the reader by explicitly addressing him/her. And finally, *Self-mentioning* markers the writer uses to refer to himself/herself as an agent of the argument. These markers include first person pronouns (*I, my, me, we, our* and *us*) or as third persons (e.g. *the writer of this paper, the authors of the present book, ...*). It is important to note that these self-mentions must refer to the writer as a writer, not as a person with another status, such as (*As a teacher, my experience allows me to...*). In such a case the resources, although functional, are not metadiscursive but fall under neighboring categories. These five sets of resources are the sum of interactional resources listed in Hyland's taxonomy. Table illustrates the different kinds of metadiscourse markers, the interactive and interactional, with examples taken from Algerian students' dissertations:

Categories	Subcategories	Function	Examples	
<b>Interactive Resources:</b> (Come under different names: <i>Impersonal, Text-Oriented, Textual, and Metatext</i> )	Transition	Additive, contrastive, and sequential	<i>In addition</i> to Brown, ... <i>However</i> , it is worth saying that ... <i>Then</i> , I have proceeded ...	[AD1] [AD1] [AD2]
	Frame Markers	Indicate text structure, sequences and topic shifts	<i>From here</i> , I have turned to ... <i>Finally</i> , the fourth section is devoted ... <i>To better Explain</i> his theory ...	[AD2] [AD2] [AD4]
		Refer to previous and/or posterior parts in the text	<i>As mentioned above</i> , ... <i>Then in the second chapter</i> , we ...	[AD4] [AD4]
	Code Glosses	Indicate paraphrasing, summary, and further description	<i>In other words</i> , the author's voice is...	[AD1]
			<i>In short</i> , as Bakhtin puts it: "the ...	[AD1]
			<i>To be explicit</i> , "each writer may be...	[AD1]
<b>Interactional Resources:</b> (Come under different names:	Hedges & Boosters	Express reluctance or certainty	<i>It can be a mistake</i> to state that ... <i>It is clear that</i> jealousy plays ...	[AD4] [AD3]
	Attitude Markers	Shows attitude toward notions in the argument	In this respect, <i>it is important</i> to ...	

<i>Personal, Participant-Oriented,</i>	Engagement Markers	Explicitly address the reader (as a reader)	From tis quotation, we notice that	[AD3]
<i>Interpersonal, and Writer-Reader Interaction)</i>	Self-Mentions	Explicitly refer to the writer (as a writer)	<i>Our intention</i> in this chapter is to examine...	[AD3]

Table 7: Interactive and Interactional Metadiscourse Resources; Functions and Examples

In any rhetorical situation, orienting the reader throughout the argument is a crucial factor to achieve the adherence of the audience.<sup>43</sup> Metadiscourse markers serve this purpose by guiding readers throughout the text with linguistic items referring to other parts in the text, interpreting notions and linking them together to realize the thesis (or theses) of the text. Another crucial element in persuasion is demonstrating the epistemic stance of the arguer (for or against, reluctant or certain) and involving the imagined reader in the argument. Metadiscourse markers help the writer/speaker to efficiently communicate his/her thoughts and attitudes to the reader/listener involving himself/herself in a dialogic situation. The effective use of metadiscourse in academic texts shows the degree of the writer's interference in the argument as well as the extent he/she can orient the reader. As contrastive rhetoric makes it clearly, this extent of the writer's interference and reader's orientation in the argument is culture-specific; it differs from one culture to another in a way that may cause ambiguity for readers from another culture. This question of Metadiscourse markers will be further developed in the practical part of this research.

### 3. Data Collection:

In modern times, the World Wide Web is full of corpora in different forms and from different disciplines and settings. David Lee, in his article<sup>44</sup> on available corpora, states that there are substantial sets of distributed corpora in international archive sites. Among them, he mentions: International Computer Archive of Modern and Medieval English (ICAME), the Linguistic Data Consortium (LDC), and the Oxford Text Archive (OTA). To these could be

add other sites, such as the Project Gutenberg<sup>45</sup> and American Rhetoric<sup>46</sup> websites, which provide a substantial amount of documents, written and spoken, to be used as studies' corpora. However, the types of corpora to analyze argument structure in academic texts in Algeria are not found in such websites, at least for now (there may be some in the future regarding the pace of internet development). Therefore, I built my own corpus by collecting Master dissertations from two representative universities: the University MOULOUD MAMMERI of Tizi-Ouzou, and the University of Edinburgh. The Algerian corpus is composed from paper-based dissertations duplicated from the original dissertations deposited at the University Library of Tizi-Ouzou, while the English dissertations are in the form of electronic documents downloaded from the university website.<sup>47</sup>

As said previously, the MA dissertation in Algeria is a prerequisite for earning a Master's degree in English. It is a completion of five year methodology course of the syllabus, which can be described as follows. In the first year (semester I and II), the objective of the methodology course is to initiate the study skills. Among these, the syllabus mentions the management of time and space, notes taking, elaboration of notes, etc. with the aim of raising student's autonomy. The number of hours devoted to the methodology course increases year by year. In the second year (semester III and IV) the time load allotted to methodology increases by one hour and a half to reach three hours per week. The focus of the course shifts from the study skills to focus on research skills, involving genre studies such as exposition, problem solving, and argumentation.

With the BA degree, which is a degree by course, students who master the discipline they choose, Linguistics, Civilization or Literature, are supposed to be in full command of research techniques that they will deploy as they move to Master's course in four semesters. During these two years, the students are assigned research papers of various lengths leading in the 4th and final semester to the writing of a dissertation in practical fulfillment of master's degree. The students are expected to write first research essays about topics assigned by their

teachers. From research essays, they move to the elaboration of research projects or statements of purpose, and from the statement of purpose to the writing of the dissertation.

It has to be mentioned that the evolution of the methodology course from theory to practice is more or less what is done in the universities, including the University of Edinburgh. The Algerian system of higher education is patterned on the Anglo-American system with the emphasis on three-stage development, from the BA to the Doctorate. The sole difference that can be noted consists in the length of the dissertations that I have selected in my study. The Algerian dissertations consist of 50 pages to 80 pages, while the British ones run for more than 100 pages (around 30.000 words). The interest of this research being argument, I consider that the difference in the quantity [length] does not influence the quality of findings.

More importantly, the dissertations of the two groups are concerned with the same field of research –English Studies. The ones graduated from the University of Tizi Ouzou were submitted and defended in the same academic year of 2013-2014, the year when I started the research for my Magister, a vernacular name for a degree close to MPhil in Britain. As for the dissertations from Edinburgh University, they are submitted and defended in the same year.

Another type of material is included in the analysis; although not directly concerned with the current subject matter, this study utilizes this type of materials to clarify the argument patterns found in Algerian academic texts. This type is literature widely recognized in the Arab world. Written in Standard Arabic, the documents used in this level demonstrate the main structure of Arabic rhetoric, whose structure is dominant in Algerian academic texts even though they are written in different languages. The study relies on Modern and old texts from Arabic literature to highlight aspects of argumentation in Arab culture. Although the paper does not include complete works from this type of material, it



extracts some examples from it to provide illustrations of argument patterns in Arabic rhetoric.

As has been noted above the corpus texts of both cultures are composed by students of the same discipline, and discuss topics from the same area of English studies. Besides, the texts of both cultural groups are composed in the same language, or different varieties of the same language, in other words English as a native language and English as a foreign language. The insisting on similarity, in this context, has a crucial role to play; the reason is to avoid confusing the present contrastive study with cross-disciplinary or cross-linguistic contrasts. The mere difference, hence, is cultural; the study investigates cultural differences between Algerian and British ways of argumentation.

Concerning the size of the corpus, linguists differentiate between *lexicographical purposes* in which the whole language is analyzed, and the study of merely *specific areas* of language such as communication skills, language teaching, language or culture contrast. For the first purpose, linguists stress the need for as large as possible corpora (corpus of more than a million words), while the second group of specific areas of language needs relatively shorter corpora (merely thousands of words).<sup>48</sup> Since the present study deals with specific area of linguistic investigation, the corpus of this study is moderate, not as large as millions nor as small as thousands of words. The size of the whole dissertations combined is about 180,000 divide between the two cultural groups of dissertations. The total of word in the Algerian group is about 64,000, while the British group is 116,000. As stated above, the difference in size is caused by the greater length of English dissertation as compared to the Algerian ones.

Despite the great number of words in the corpus, it represents only a sample from the whole number of dissertations presented in the area of British and American Cultural Studies in the two universitites. The method of choosing and restricting the number of sample I followed in collecting data for this study is known as *probability sampling*. It is often used in

social sciences; in this method, the number of samples is limited to a small portion from the whole population.

In order to mark the texts in the corpus, the dissertations are named relatively to the culture and the type of academic texts. The text type is the Master dissertation, therefore, a letter D is used as an abbreviation to dissertations. Since there are two corpora, the Algerian dissertations are abbreviated as ADs and native speakers of English abbreviated as EDs. Overall, the corpus contains eight dissertations, four in each group, hence, the use of figures from 1 to 4 after the dissertations. Accordingly, the illustrations and examples from my corpus are referred in parenthetical or in-text citation as AD1 through AD4 for the Algerian dissertations, and ED1 through ED4 for the British.

To sum up, the data selection in this study meets the following criteria: One, the dissertations are serious texts written as a form of academic argument. Two, the data is divided into two cultural groups, Algerian as the main focus of this study and British acts as the control group. Three, the data in the two groups share the same language, discipline, and area of investigation. Four, the data is a sample of the whole population. And five, the English Language mastery is taken into account in the case of Algerian dissertations.

#### **4. Approaches to Data Analysis:**

For the corpus of analysis, a mixed method consists of Quantitative and Qualitative measurements is used. Repetitive patterns are identified and counted. The first pattern concerns the repetition of single words (and hardly ever phrases), which Johnstone calls Lexical Couplets. I measure this pattern of repetition quantitatively by counting the total number of words in the corpus texts; I count all the sections of dissertations except the abstract, table of content, endnotes, and bibliography. Only single words are counted; figures, numbers, and signs are not counted. Compound words are counted as single words, but not the hyphenated pairs or groups of words (e.g. *twentieth-century literature...* / *five-year-*

*old child...* ); these are counted as two or more words depending on the number of words in the sequence. Next, I count the total number of lexical couplets occurrence in these texts, each couplets (pair of similar words) is counted as one occurrence. The same approach is followed in the analysis of both, Algerian and British corpora.

The counting of Lexical couplet include the pairs mentioned in quotations by writers other than the students who write the dissertations. This is done for two main reasons: First, quotations are also part of the text, its words are counted, and its length adds to the dissertation's in both cultural groups. Second, the students do not only produce argument patterns appropriate to their culture's rhetorical structures, but also favors quotations with similar patterns; the inclusion of quotations with lexical couplets (and other Arabic rhetorical patterns) is a result of the students preference to such patterns, which in return stems from their production of these patterns in their composition. Finally, the results are presented in ratio per a thousand words to allow readers to note the frequent use of this pattern in Algerian texts compared to English ones. The same approach is used with the analysis of the repetition of meaning (paraphrase) and the repetition of structure (parallelism).

On the second level of analysis, that is the analysis of linguistic resources in discourse of patterns transfer, I resort to a close reading but with an emphasis on the interactive and interactional markers. The method I use to analyze the use of this kind of resource is quantitative method. The texts' markers are counted in the introduction, chapters, and conclusion. Metadiscourse resources are identified and classified into two groups according to their function, Interactive and Interactional. The analysis follows a set of criteria to make it easier to identify metadiscourse resources. The method to identify and classify metadiscourse items is mostly quantitative and comparative; in other words, the British texts are taken into consideration as in the first level. The results are also presented in a form of ratio per thousand words. They are classified under the two subcategories in the aim of

setting the distinction in organizational patterns of argument between Algerian and English rhetoric.

Measurements are all done manually through close reading and word-by-word counting because of two main reasons. First, the Algerian corpus is not available in electronic versions. The other reason is the accuracy and precision of close manual reading, for some kinds of words need human consideration to be identified and classified under the appropriate categorization.

The interpretation of data description relies on several disciplines including sociology, psychology and linguistics. The peculiar use of argument patterns and argumentation is too complex to be explained and understood solely in terms of one particular factor. The sociological, or rather sociohistorical, interpretive approach sheds light on the difference in social structures of the two cultural groups, as the shaping factor of modes of expression adopted by each group. The study relies on *The New Rhetoric's* distinction between Hierarchic and Equalitarian social structures. With this distinction in mind, I would argue that hierarchical structure of the Algerian society accounts for the type of presenting and organizing argument in Algerian dissertations and the difficulty students face to comply with the rhetorical patterns particular to the British dissertations.

The psychological approach of interpretation is deployed to account for the difference in terms of centeredness of reader in the two samples of dissertations. Based on collected data, I would argue that argumentation in the Algerian dissertations make a small care of the reader and the purpose of writing a dissertation. The self-centeredness of the dissertation, which manifests itself in the repetition of rhetorical patterns and ideas defect the purpose of argumentation as it is concerned in the British dissertations.

In my attempt to interpret the discipline in analysis of my data, the following question will be kept in mind. To what extent, the rhetorical patterns in the two groups of dissertations

sustain or inform previous findings of contrastive rhetoric as developed for example by Kaplan and Johnstone? If these rhetorical patterns are really all different and unique to the two cultures from which the dissertations were written, how can we count for them in the academic context? To what extent are the purposes of argumentation fulfilled in the two groups of dissertations?

In order to answer the above questions, my approach is also theory informed as far as argumentation is concerned. The first theory that informs is the one developed by Stephen E. Toulmin in his seminal book *The Uses of Argument* (1958). For Toulmin, argument is essentially marked by the function of justification. An argument consists of all sorts of claims that we formulate as asserting formulas and reasons, or grounds. These reasons or grounds include backing, facts, consecration factors, or combination of theses. In the hierarchy of functions, the justification function of the argument stands out as the most important.

Toulmin distinguishes between five different types of argument: Analytical V. substantial arguments, formally and informally valid arguments, warrant using and warrant establishing arguments, logically and non-logically formulated arguments, and finally, conclusive and tentative arguments. In the face of logicians, Toulmin stands for the validation of tentative arguments by proposing an ideal arrangement of the components of argumentation, such as data (D), modal qualifiers (Q), claims or conclusions (C), warrants (W), conditions of exception or rebuttal (R), and backing (B). The issue of this research is whether students in our sample abide by the arrangement of argumentation components, and to what extent Algerian students' adoption of Arabic rhetorical patterns hinder the students from justifying their claims. Justification, for Toulmin, stands as the most important function of argumentation. The other theory of argumentation that informs this research is the research into fallacies such as the one carried out by Charles Hamblin (1970), Richard Purtill (1982), Morris Engel (1980), and Ralph Thompson and Anthony Blair (1983). For Hamblin, a fallacy is an argument which is not valid but which look like one. In other terms,

a fallacy, by definition, is a deficient argument such as the confusion between causes and consequences, equivocation, and ad hominem attacks. For Hamblin, argumentation is not a question of true but adherence to truth. The theory of fallacies is particularly relevant to my research in its interest in discourse markers and rhetorical patterns. For instance, it will help to clarify to what extent the informants in my sample are able to detect these fallacies in their secondary sources, and to what extent they are capable of avoiding to fall into the pitfalls of fallacies in their composition. Similarly, it will help to see to what extent the Algerian students, because of their culture-specific rhetorical patterns, deal with such fallacies as ad hominem argumentation.

The third theory of argumentation that will be deployed in my research is linguistic in its orientation. For R.J. Fogelin (1978) for instance, argumentation is essentially a linguistic activity. This emphasis is placed on “argumentative performatives” pertaining to argumentative behavior in discourse such as “I conclude,” “I argue,” and “I claim,” and “warranting connective” through which argumentative inferences are drawn (e.g., therefore, hence, to, because, as a result, and so on). Douglas Walton (1989), among other theoreticians of argumentation, gave a pragmatic slant to the linguistic theory by looking at argument in the context of dialogic interaction. The linguistic and pragmatic theory of argumentation is relevant to my research since it is also interested in argumentation as both a linguistic and pragmatic issue. What Fogelin calls argumentative performatives and warranting connectives are similar to what in the above section of research are referred to as interactive and interactional discourse markers. In this section, the linguistic and pragmatic theory of argumentation will certainly help to see to what degree the sample of dissertation in this research follow the linguistic and pragmatic rule followed in argumentation as both a dialogic and linguistic activity.

The other theories of argumentation that will be employed in this research are the “critical thinking” theory of argumentation, the communication theory, the practical theory,

the dialogic theory, and the oppositional theory. All these theories provide a valuable insights into how argumentation works and for what purposes it is used. For example, the critical theory as concerned with the evaluation of argumentation is helpful in the sense that dissertations are essentially written with the aim of evaluating the extent to which students are capable of critical thinking both as scholars and citizens. In other words its analytic categories will allow one to see to what extent Algerian and British students engage and question their sources, and to what extent the Arabic rhetorical patterns enhance or hinder them from evaluating their sources.

Similarly, the communication theory of argumentation as its name suggests provides insights likely to evaluate the dissertation as communication involving creative disagreement and decision-making. As for the practical theory of argumentation developed by theoreticians such as Trudy Govier's ARG conditions (Acceptability, Relevance, and Ground) (1988), such conditions for sound argumentation will show to what extent the argumentation in the sample of the dissertations are practical, that is to say carry the necessary argumentation weight.

Finally, the appropriate procedures of reasonable linguistic and constructivist context of conveying and argumentation defended respectively by the dialogic and oppositional theories of argumentation will show how far the Algerian and British students implement these criteria in their dissertations. More importantly, they will enable me to look in what ways Algerian students agree and disagree with the secondary sources, and how far their Arabic rhetorical patterns shape their agreements and disagreements with other scholars.

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<sup>1</sup> Barbara Johnstone, *Repetition in Arabic Discourse: Paradigms, Syntagms, and the Ecology of Language* (Amsterdam: John Benjamins Publishing Company, 1991), 11.

<sup>2</sup> Ibid., 33.

<sup>3</sup> Ibid., 24-25.

<sup>4</sup> Ibid., 37.

<sup>5</sup> Koran 5:2

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<sup>6</sup> Koran 64:14

<sup>7</sup> ألف ليلة وليلة (المكتبة السعدية: 1935)، ص5

<sup>8</sup> عبد الرحمن بن محمد بن خلدون، مقدمة ابن خلدون (دمشق: دار يعرب، 2004)، 92.

<sup>9</sup> عمرو بن بحر الجاحظ، البيان والتبيين (القاهرة: مكتبة الخانجي، 1997م) ج1، 15.

<sup>10</sup> عبد الرحمن الكواكبي، طبائع الاستبداد ومصارع الاستعباد (القاهرة: كلمات عربية للترجمة والنشر، 2011)، 22.

<sup>11</sup> Hamlet, Act Three Scene One, p73

<sup>12</sup> Johnstone, Repetition in Arabic, p38.

<sup>13</sup> Ibid., 77,79.

<sup>14</sup> الكواكبي، طبائع الاستبداد، 35

<sup>15</sup> Johnstone, Repetition in Arabic, 82.

<sup>16</sup> Ibid., 91.

<sup>17</sup> Kaplan, "Cultural Thought Patterns."

<sup>18</sup> Johnstone, Repetition in Arabic, 21-24.

<sup>19</sup> Ps. 24:2 KJV.

<sup>20</sup> Johnstone, Repetition in Arabic, 105.

<sup>21</sup> Ibid., 62.

<sup>22</sup> الحسين بن علي بن سينا، القانون في الطب (بيروت: دار الكتب العلمية، 1999)، 21

<sup>23</sup> Kaplan, "Cultural Thought Patterns ," 15.

<sup>24</sup> Johnstone, Repetition in Arabic, 100-106.

<sup>25</sup> Kaplan, "Cultural Thought Patterns ," 15.

<sup>26</sup> Johnstone, Repetition in Arabic, 100.

<sup>27</sup> Ibid., 102.

<sup>28</sup> Roman Jakobson, "Closing Statement: Linguistics and Poetics," in *Style in Language*, ed. by Thomas A. Sebeok (Cambridge: The MIT press, 1960).

<sup>29</sup> M.A.K. Halliday and Christian M.I.M. Matthiessen, *Halliday's Introduction to Functional Grammar* (London: Routledge, 2014).

<sup>30</sup> Halliday and Matthiessen, *Introduction to Functional Grammar*, 30.

<sup>31</sup> Annelie Ädel, *Metadiscourse in L1 and L2 English* (Amsterdam: John Benjamins Publishing Company, 2006), 1-2.

<sup>32</sup> Emma Dafouz-Miline, "Metadiscourse Revisited: A Contrastive Study of Persuasive Writing in Professional Discourse," *Estudios Ingleses de la Universidad Complutense* 11 (2003): 156.

<sup>33</sup> Ken Hylland and Polly Tse, "Metadiscourse in Academic Writing: A Reappraisal," *Applied Linguistics* 25 (2004): 157.

<sup>34</sup> Hylland and Tse, "Metadiscourse in Academic Writing," 157.

<sup>35</sup> Aertselaer and Dafouz, "Argumentation Patterns," 87.

<sup>36</sup> Ädel, *Metadiscourse in L1 and L2*.

<sup>37</sup> Hylland and Tse, "Metadiscourse in Academic Writing."

<sup>38</sup> Ädel, *Metadiscourse in L1 and L2*, 20.

<sup>39</sup> Hylland and Tse, "Metadiscourse in Academic Writing," 162.

<sup>40</sup> Ädel, *Metadiscourse in L1 and L2*, 20.

<sup>41</sup> Hylland and Tse, "Metadiscourse in Academic Writing," 168-169.



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<sup>42</sup> Ibid., 168-169.

<sup>43</sup> Ibid., 170.

<sup>44</sup> David Y. W. Lee, "What corpora are available?" in *The Routledge Handbook of Corpus Linguistics*, ed. Anne O'Keeffe and Michael McCarthy (London: Routledge, 2010), 107-21.

<sup>45</sup> "Free eBooks by Project Gutenberg," last modified October 10, 2015, [https://www.gutenberg.org/wiki/Main\\_Page](https://www.gutenberg.org/wiki/Main_Page).

<sup>46</sup> "American Rhetoric," accessed January 19, 2016, <http://www.americanrhetoric.com>.

<sup>47</sup> "Edinburgh Research Archive" accessed February, 2016 <https://www.era.lib.ed.ac.uk/>

<sup>48</sup> Mike Nelson, "Building a written corpus: What are the basics?" in *The Routledge Handbook of Corpus Linguistics*, ed. Anne O'Keeffe and Michael McCarthy (London: Routledge, 2010), 55.

## **Chapter Two:**

# **Analysis of Argument Presentation and Organization**

## Introduction:

This chapter is devoted to the analysis of the presentation and organization of arguments in Algerian and British dissertations, with the focus on transfer of Arabic rhetorical patterns and modes of persuasion to English composition in the Algerian dissertations. I would argue that such features as the excessive use of lexical couplets, paraphrase and parallelism in argument presentation favors rhetoric and wordiness over the primary purpose of the genre of dissertations, which is persuasion and contribution to the scientific knowledge. I would also argue that the metadiscourse is handled difficultly in British and Algerian dissertations, with Algerian students' tendency to make an excessive use of transaction and frame markers and to give more importance to boosters than hedgers in their argumentation.

### 1. Lexical Couplets:

The term describes the inclusion of sets of synonyms (sometimes close in meaning but not identical) that refer to the same notion in a sentence linked by additive conjunction *and* or disjunctive conjunction *or*. The similar sets are usually single words, and rarely phrases. The astonishing aspect about this kind of wordings is that the second word/phrase is included purposelessly, i.e., one word/phrase is enough to convey the meaning, but the writer tends to overemphasis the notion using additional word(s)/phrase(s). Here are some examples of this inclusion of repetitive patterns in Algerian dissertations.

The words are often astonishingly identical and convey the same notion, that I label them as extreme repetition of words. Consider the following examples from different texts from the Algerian group:

Because females could not speak about their rights *publicly* and *overtly*... [AD1]

...all good qualities a white man can have so as to make him *unique* and *different*. [AD1]

They attempt to overcome the barriers that *limited* and *restricted* women's status... [AD2]

Shaw and Auden attempt to *regain* and *restore* women's place in society... [AD2]

...of *protecting* and *guarding* the honour of his daughter. [AD3]

Sultana is eager to *know* and *learn* about the different religions and their prophets... [AD4]

[again,] ...she wants to *learn* and *know* more about this unknown religion... [AD4]

Though this sequence is extremely rare in the British corpus, in the following are some excerpt that include lexical couplets:

Yet this joy of creating in sync with nature is *fickle* and *transient*... [ED1]

...her ability to *haunt*, to *startle*, and *waylay* breaks with her outward description [ED1]

...Marvell as an expressly *private* or *secretive* figure [ED2]

In his musical transcriptions he used a great many additional *symbols* and *signs*... [ED3]

Irish women's voices are light, *flexible* and *agile*... [ED3]

All the while Lizzie looks as if she is *dazed* and *confused*. [ED4]

All the highlights are my emphasis in order to point to the two parts of the Lexical Couplets.

In all the above examples, the inclusion of synonymous words, such: *publicly and overtly*, *limited and restricted*, *protecting and guarding*, *know and learn* or *know and learn*, *is fickle and transient*, *symbols and signs*, and *flexible and agile*, is a linguistic feature. This the reason why they are labeled as extreme lexical couplets. There are other less clear Lexical Couplets in the texts; sometimes the similarity among the couplets needs to be explained or related to the context of their occurrence. This kind of close couplets are provided in the following examples:

(1) ...the black girl embarks with her Knobkerry upon her own quest for *God* and *truth*. [AD2]

- (2) ...associated them with a set of stereotypes like *irrationality*, *savagery* and *inferiority* [AD2]
- (3) Likewise, Auden... calls for the spread of *communism* and *social equality*. [AD2]
- (4) Unfortunately, her *ambition* and *eagerness* to become wealthy bring about her *downfall* and *death*. [AD4]
- (5) To men to whom she sells items did not hesitate to take profit from her *body* and *innocence*. [AD4]
- (6) Unlike other females in the novel, Layla is associated with *weapons* and *resistance*... [AD4]
- (7) Here, the ideas of *imagination* and *creativity* quickly move to the foreground... [ED1]
- (8) Wordsworth's developing the idea of the growing child as the *bearer* and *cultivator* of the creative imagination will become... [ED1]
- (9) the *sheer amount of criticism* and *range of interpretations* that... [ED1]

In the first quote, for instance, the two words *God* and *truth*, although different in meaning, they refer to the same notion in the context. Similarly, *irrationality*, *savagery* and *inferiority* in AD2 although slightly different in meaning refer to the same notion. In (3), *communism* is not synonym of social equality, but the latter is one main concept of the former. The context in (5) emphasize the similarity between the two words, *body* and *innocence*. It is about exploiting the body of an innocent child for sexual desires. The same happens in the context of excerpt (6), the reader understands that *weapon* and *resistance* are two words that refer to the same notion, military notion. Similarly, *imagination* in (7) refers to romantic poets' ability to create natural scenes, which semantically speaking is equivalent to *creativity*. To *bear* a child in example (8) is close to *cultivate* a crop, but in the context, they are used metaphorically to refer to the poet's developing his literary skills. In (9), it is difficult to differentiate between the activity of *interpretation* and that of *criticism*.

It follows that the repetition of words or, as termed by Johnstone, lexical couplets is a distinctive characteristic in the Algerian dissertations. I would argue that this linguistic feature shows that the Algerian students are involved in the transfer of Arabic rhetorical patterns from L1 to L2. A quantitative analysis of Algerian dissertation in comparison to British dissertation, table 8 demonstrates a difference in the use of Lexical Couplets by two cultural groups. The frequency in using these patterns in academic argument falls within an average of about 7 occurrences of lexical couplets per a thousand words in Algerian dissertations to only 1 occurrence per thousand words in British dissertations. The correlation is of 7 words in Algerian texts to only 1 word in the British texts. In other words, Algerian students adopt lexical couplets seven times more than their British counterparts. In table 8, there are ratios of Lexical Couplets frequency in each dissertation separately, then the average Lexical Couplets' use in all the four dissertations of each group.

<b>Algerian Group</b>	AD1	AD2	AD3	AD4	Average
Lexical Couplets Ratio per 1000 words	6.37	7.32	8.64	5.35	<b>6.92</b>
<b>British Group</b>	ED1	ED2	ED3	ED4	Average
Lexical Couplets Ratio per 1000 words	1.68	1.10	0.37	0.70	<b>0.96</b>

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Table 8: Lexical Couplets Ratio in Algerian and British Dissertations

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The difference between the two cultural groups in regards to the frequency of the use of lexical couplets is a question of degree. It is more produced in the dissertations written by Algerian students than in those by British ones. More importantly, the Algerian students tend to adopt couplets widely used in English language; they do not adopt this pattern out of their own creativity, but borrow it from already settled coupling in English language itself. This can be inferred from the frequent use of the same pair of synonyms all over the text, and from the use of couplets already known for almost every native speakers. The notion of imagination and creativity, for instance, is mentioned 8 times in the British Dissertation ED1.

The notions *creative imagination*, *imagination creating* are so frequent in the Algerian dissertations that they read as creative ones. This is also the case the pairs of couplets, *secrecy and privacy* and *private and secretive*, are repeated 4 times; another frequent couplet is *naked and exposed*.

How can we account for the relatively high frequency of lexical couplets in the Algerian dissertations? I have already argued that lexical couplets I a fundamental characteristic feature of Arabic rhetoric. From the historical linguistic point view, one can a difference in the development of English and Arabic. English has known a deep evolution that it is difficult for a contemporary reader of this language to understand such writings as *Beowulf* or *Canterbury Tales* without publishers' annotations. The case is different for Arabic since it is as easy for speakers to read, for example, classical authors of even the Pre-Islamic era as contemporary ones. The language, whose grammar is partly derived from the Koran, has remained static without major differences in the meaning continuum of concepts. More importantly, the rhetorical patterns of the Koran and the Prophet tradition taught in school as a subject for what is called Islamic Education have come to exercise a deep influence in the way Algerian students develop their arguments.

More importantly, the educational approach public schools in Arabic makes the Algerian students more prone to use narration rather than reasoning. I would argue that the lexical couplets as they occur in the Algerian dissertations is due to the fossilization of a habitus. Lexical couplets show up as a reinforcement of ideas and notions, which come as natural to Algerian students rather than the economy of language. This goes against modern theories of language and communication as developed in the West, but for Algerian students, the plentitude of language a positive rather than negative feature.

Paraphrase in Algerian dissertations shows the same advantage given to rhetoric over argument as in the use of lexical couplets.

## 2. Paraphrase:

Paraphrase, or repetition of meaning, is the second pattern of Arabic rhetoric to be analyzed in Algerian dissertation written in English. Unlike the previous pattern, paraphrasing is analyzed in Algerian texts in isolation, without referring to the British texts. The paraphrastic structures, as shown in the first chapter, are of three types. First, the Binary structure includes of two sentences, sometimes clauses, which carry the same notion; the second statement paraphrases the first, usually linked by adverbs of actuality such as *in fact, indeed, etc.* Although linguists and rhetoricians overlook this kind of structure, it is widely adopted by Algerian students in their academic texts. The examples from Algerian dissertations below adopting illustrates the binary phraphrastic structure.

(1) Therefore, Behn's attitude towards the slave is different from that of Shakespeare. In fact, her portrayal of male protagonist as a "royal slave" denotes his difference and serves her intentions as a female writer. [AD1]

(2) In addition, Oroonoko's relationship with the white men is not that of the slave with his master. In fact, his relationship with the narrator and other Europeans like Trefry shows that he is not a common slave. [AD1]

(3) This quotation explains that Auden counters Shakespeare's racist portrayal of his subordinate characters that live under Prospero's domination. He adds that Auden opposes "what he considered Shakespeare's Manichean opposition to Ariel and Caliban and its spiritual elevation of Prospero's art." [AD2]

(4) In fact, honour and honesty were interchangeable in the Renaissance., "by definition it seems that honour and honesty are inseparable." [AD3]

(5) Soheila Perhadi Tacandashti in her work entitled *A Feminist Reading of The Great Gatsby*, examines the ways in which this novel embodies the culture of discomfort which characterized the post- World War I New Women. Indeed, the author states that discomfort is seen in the way female characters are represented in Fitzgerald's *The Great Gatsby*. [AD4]

The five example provided above are merely showcases from a large number of similar paraphrastic structures in the four texts analyzed in the present study. In each



example, both sentences convey the same notion, and are linked by two adverbs of actuality *in fact* in examples (1), (2), and (4), and *indeed* in the last example (5).

In the example (1), the first statement implies that the attitude of the feminist author Behn toward the protagonist Oroonoko the slave is different from Shakespeare's one, where the latter makes Caliban the slave in his play inferior and animal-like creature. The same notion is repeated redundantly with futile emphasis using *in fact*. The second sentence also implies the difference between Behn and Shakespeare in their fictional slave characters' portrayal, addition the notion of "royal slave" and the feminist intentions of Behn. The two sentences could be joined into one simple clause without the unnecessary emphasis of *in fact*.

The second example in (2) is taken from the same dissertation. The student stresses the notion that Oroonoko is different from other slaves because his relation with the white man is different. The difference in characterization is emphasized by the use of the same device *in fact*. In the third example the student paraphrases a quotation using another quotation with the same meaning. Only the wording is different, *opposes* replaces *counters*, *racist* is replaced by *Manichean*, and *subordinate characters* in the former are referred to by names in the latter as *Ariel and Caliban*.

In example (4), the adverb of actuality occurs in the first clause. The second merely restates the first clause's notion that *honor* and *honesty* are the same thing. In the former clauses, they are *interchangeable*; in the second, they are *inseparable*, which renders the two clauses identical and redundantly repetitive. The fifth example (5) states two relatively long sentence; the former conveys the post war cultural discomfort from a feminist perspective, while the latter conveys the point of view from female characters in the novel.

In all the examples above, the kind of paraphrase is called binary structure; as the term suggests, the structure consists of two sentences, and in one case two clauses, where the latter paraphrases the former. For a western reader, the writer's inclination to paraphrase his own notion is redundant and unnecessary. The emphasis on the same notion is a binary structure through the use of adverbs of certainty such as *in fact* and *indeed* can be seen as overstatement.

The second kind of paraphrase structures noticed in the Algerian dissertations is the tripartite structure. The argument in such a structure is presented through three main sequences; the first states the claim, the second paraphrases it, and the third concludes the argument using a logical conjunction (*therefore, so, thereby, thus*, etc.). The sentences or clauses merely states the same claim putting it different terms in each sequence. The example below is typical to tripartite structure.

(1) Midgley states that female anti-slavery was a form of Western proto-feminism, which provided on of the main roots out of which full-blown imperial feminism emerged. In fact, she argued that female anti-slavery which was a proto-feminism helped in the foundation of imperial feminism. In addition to female anti-slavery, the discourse of female anti-slavery in early feminist writings helped to create the notion of imperial feminism.

[AD1]

(2) The twentieth century witnessed a shift from the realistic tradition to the modernist on. Race and gender became prominent issues and attracted the attention of a wide range of scholars and writers such as T.S. Eliot, Virginia Woolf, James Joyce and Joseph Conrad. Some authors of this period re-evaluated the "Self"/ "Other" dichotomy to overcome the barriers that limited the blacks' and women's rights. This new wave involved revolutionists who struggled for social change and democracy by opposing oppression and defying social and racial hierarchies.

[AD2]

(3) ...Auden attempts to defy the spirit of capitalism. He criticize capitalism through Shakespeare's Prospero who exploits the native laborer Caliban who is regarded among the working class. Thus, her gives voice to Caliban who revolts against the capitalist system and counters the latter's superiority over them.

[AD2]

(4) Besides prohibition and fundamentalism, 1920s' American saw also the revival of Nativism, the old-immigrant hostility. Indeed, this period witnessed the revival of the Ku Klux Klan which vowed to protect American values and targeted blacks in the late 1860s, but was also hostile to Catholics and Jews in its post-1915 incarnation. In reality, this xenophobia combined ethnic hostility and racism against foreigners. [AD4]

Instances (1) and (2) clearly state the same notion three times successively in three separate sentences with a small detail added to each sequence. In passage (3), the student presents the main thesis of the argument generally, which is Auden challenging capitalism. The subsequent sentence paraphrases the former first by adding an illustration of Auden's challenge, replacing the verb *defy* by *criticize*. The third or last sentence does not add any notion to the thesis, but merely restate the previous one using different wordings; the verb again is replaced by others, *revolt* and *counters*. The last illustration demonstrate the repetitive presentation of argument. The main thesis concerns is the revival of xenophobia in the 1920s America. The first sentence makes the claim, then the second presents it in more specific terms with a vivid example (Ku Klux Klan), and finally the third emphasizes it by using *in reality* as a booster signal.

Finally, Parallel Construction is another structure of paraphrasing in Algerian arguments. The structure usually consists of more than three sentences repeating the same idea, adding a small detail in each sentence, presenting the argument in what Kaplan labels as Parallel Construction, rather than direct presentation of argument, which is the case of English rhetoric. Kaplan thinks that this presentation structure of arguments causes ambiguity for English readers who present their argument in a direct structure. The following excerpts from Algerian dissertations set the structure in concrete.

(1) Prospero considers Miranda as an invisible woman. Every times she wants to know about something that attracts her attention, he stops her and puts an end to her queries. According to Donaldson Prospero is "responsible for erasure of Miranda as the invisible woman." He tends to silence his daughter either by making her sleep or by ordering her to be silent. In one of their conversations he says: "Silence! One words more shall make me chide thee; if not hate thee... foolish wench." He compels his daughter to be salient

so that he can do what he wants without being disturbed by her compassion and tenderness. Thus, Shakespeare's portrayal of Miranda fits the patriarch's ideology. Miranda's silence and ignorance of what is going on serves as a prototype of seventeenth century European women. [AD1]

(2) In addition, Caliban is Prospero's possession and his status as a slave remains so until the end of the play. In fact, he is considered as his master's property available to use at any possible juncture. In this context, Prospero states: "We'll visit Caliban my slave." Prospero represents the master who dominates every inch of the island, whereas, Caliban is his subservient slave who receives his master's commands and orders. Therefore, Prospero's language is always in an imperative mode that highlights his superior position over Caliban. In fact, Prospero exercises his power on the native by giving orders and says... [AD1]

(3) Shaw uses the language of the colonized people in order to oppose colonialism in Africa. Through his protagonist, Shaw attempts to justify that the black race is different from what has been said in the racial discourse. He proves that the blacks are intelligent and civilized. This can be noticed through the black girl's conversation with the explorers. A lady who is ethnologist of the expedition claims that "the next great civilization will be a black civilization." In this quote, Shaw advocates black civilization which, for a long time, was ignored in colonialist discourse. In addition, Shaw uses the black girl to advocate the black people's force of argument. She challenges the Nailer whom she sees as ignorant instead of the blacks. She tells him: "You don't seem to know what an argument is." She reverses the ideology of the colonizer by stating that it is the white men who are ignorant. [AD2]

(4) In the Renaissance, the concept of honour was not only applied to men, but on women as well. A woman's honour in the sixteenth century consisted of primarily the preservation of her virginity as long as she was unmarried and of her faithfulness to her husband after marriage. The Renaissance woman could lose her honour and reputation only by losing her sexual purity. More importantly, revenge for adultery, by the murder of both the wife and the adulterer was tolerated in the early laws of every European country. It is obvious from here that the obsessive concern of the Renaissance man to preserve his honour at no matter cost is apparent. In the Mediterranean countries, Italy in particular, the betrayal of a husband's honour by an erring wife a justified cause for murder which was accepted by public opinion. Thus since honour was dearer than life, "the taking of the wife's life for bringing dishonour to her husband and family was considered a lesser wrong than the injury which she had done to him." [AD3]

The first excerpt makes the claim that the change is reduced to inevitability by Prospero's gaze. This argumentation assertion is explained with reference to the father's refusal of engaging in a dialogue with the daughter. The discourse between father and daughter is unidirectional and based on the obedience to the father's words. To the third sentence, the reader expects the student to develop further the argument, but one can note that she returns to the claim that she has made in the first sentence. She quotes a secondary source. Donaldson who has surprisingly defended the same position as the student. The fourth sentence, she goes back to the play to illustrate for a second time the fact that Prospero does not Miranda to express her own opinion.

Passage (2) from the same dissertation displays another excerpt in a similar pattern, adding an example then a additional detail in each sentence. Initially, the student states that Caliban is Prospero's *slave and possession* throughout the play. In the second rhetorical move, she emphasizes this notion using *in fact* and states merely the same notion with different wording, now *property*. Next, she supports the notion with an example from the play, where Prospero proclaims Caliban as *his slave*, which is the same notion of the two previous sentences. Now a new detail is included, Prospero *dominates*, not only Caliban, but *the whole island*, which abides by Prospero's *commands and orders* (Lexical Couplet). The last couple of sentences concludes the thesis and presents it again in a binary paraphrase, connected by *therefore*, that Prospero's language is *imperative*, while the second restates the same notion using an adverb of actuality *in fact*. A quantitative examination to the passage reveals the extent of repetition: terms of Caliban's subordination to Prospero, such *possession*, *property*, and *slave*, occur 6 times; joined by antonyms that refer to the same notion (Prospero's domination over Caliban), such as *master*, *dominates* and *superior*, occur 6 times. Also, words of the master's orders, such as *orders*, *commands*, and *imperative*, are repeated 5 times in the passage; this makes 17 linguistic units that denote master/slave image in a passage of only

100 words. This is an example of Parallel Construction paraphrase occurring throughout the Algerian texts.

Parallel Construction paraphrase; in a way it turns around one main thesis, which is *Shaw's counterargument to colonial discourse through language*. According to the student, Shaw uses a black girl as a representative of colonized people, who seems to be an *eloquent speaker* who *argues* and *opposes* colonial racist *ideology*. While the four sentences at the beginning of the passage state and paraphrase the thesis in general (*Shaw uses the black girl's language to oppose colonial discourse*), the next two sentences provide a quotation to sustain it. Two other parallel sentences starting with *in addition* then merely restate the claim, replacing *language* with *argument*, and *oppose* with *challenges*. To put in a simple outline, the construction goes thus: state a thesis, a quotation as an example, a paraphrasing of the thesis using different wordings, and another quotation as an example.

The fourth and last excerpt displays the construction of arguments through parallel paraphrasing. The sentences in the fourth and last excerpt could be divided into three main sequences. The initial sequence consists of three sentences, establishing the relation of *honor* with *virginity* for the *Renaissance woman*: sentence (1) states that *honor is important for women*; sentence (2) adds a detail related to honor, *preservation of virginity* after paraphrasing the first sentence; the last sentence restates, in a concluding tone, the main thesis of the sequence. The following sequence, also made up of three sentences, merely adds another detail to the previous thesis, which is the *revenge* of not *preserving the woman's honor/virginity by killing her*. The student, finally, reaches the conclusion of the argument in the third sequence signaled by *thus* and again paraphrases the main thesis: *the lost honor of a woman may cost her life*.

Overall, self-paraphrasing is a predominant feature of the presentation of argument in the Algerian dissertations. Paraphrasing is one of the reading and writing techniques taught to the Algerian students in the methodology course, running for five years. Among other things, the students know that a paraphrase is the reformation of the idea in the original

source using one's wording and grammatical structures. Apart from helping the student understand the original source, paraphrase is meant to make an author's idea clear, perhaps even clearer than they are in the original. Paraphrase is taught alongside other techniques, such as quoting and summarizing, and the emphasis is laid on the ideal condition in which these techniques can be employed. For example, the students are advised to use paraphrase in marginal annotations to understand texts, writing summary of large passages by paraphrasing the annotations or underlined portions of texts in first draft before turning to the first draft and paraphrasing it again in order to restate its ideas and information in one's own language and style. The excessive resort to paraphrase in Algerian dissertations may seem at first to be due to the great attention given to this reading and writing technique in the methodology course. This may hold some truth in the sense that teachers of methodology and academic writing do not warn against the pitfalls of paraphrasing. However, I would argue that excessive paraphrasing is due to an inherent aspect of Arabic rhetoric, found in educational principles, summarized in statements such as "there is benefits in repetition," and the recurrent use of "in other terms" in Arabic.

### 3. Parallelism:

Parallelism is another rhetorical pattern found in the Algerian dissertations. The arguments in the dissertations are presented following different types of parallel structures broadly divided into two groups at the sentential and paragraph levels. The first group of parallel structures occurs most frequently. There are mainly three types of parallel structures in this group. The first structure is Synonymous Parallelism, in which the writer states a notion then back it with a parallel notion, usually identical in meaning. This kind of parallelism on the sentential level is close to Lexical Couplet that is realized on the level of single words or phrases. Series of examples (1) illustrates this structure. The second type is Synthetic Parallelism. In the latter, the second part of the notion synthesizes the first. Examples in series (2) are illustrations of this kind of parallelism. The third type of parallel structures on

sentence level is Antithetical Parallelism. It is similar to Synonymous Parallelism, except for one detail; in Antithetical Parallelism, the second clause restates the first in the opposite sense. Series of examples (3) is typical of this kind of structures.

#### (1) Synonymous Parallelism

In this way, they revised *the power relation between master and slave and the patriarchal relation between men and women*. The work to put an end to the racial and male discourse and to restore the position of the dominated 'Other' in society. [AD2]

The preservation of *her virginity as long as she was unmarried*, and of *her faithfulness to her husband after marriage*. [AD3]

Their most apparent feature was their clothes, for their *skirts became shorter* and *arms were bared*, in addition to their hair which was bobbed in a strange way. [AD4]

Ordering Algerians to *stick to religious values* and to *maintain their traditional way of living*, banning thus, any expression of modernity. [AD4]

In the first example of this series, the two clauses *the power relation between master and slave* and *the patriarchal relation between men and women* are parallel in their structure (i.e. have identical structure) and develop the same thesis *relation between dominated and dominant*. The second excerpt displays parallelism in the clauses *of her virginity as long as she was unmarried* and *of her faithfulness to her husband after marriage*; the two phrases have the same structure and the same, or close in, meaning; then, it is a Synonymous Parallelism. Third and fourth excerpts also build theses on Synonymous Parallel structures; highlighted clauses are identical in structure and close in meaning.

#### (2) Synthetic Parallelism

...she sides with Oroonoko in *every action he undertakes* and *any decision he takes*. [AD1]

Seventeenth-century Britain was a patriarchal society, and life was male-dominant. Men saw themselves as *rational beings trained in eloquence and the arts of war* and women as *creatures likely to be dominated by impulse and passion* who were urged to keep salient and attend their needlework. [AD1]



The Tempest (1942) was among the modernist texts which deal with these issues since their protagonists are given voice to *defend their racial identity* and *revise gender roles*. [AD2]

*Christianity is used as an element of colonial discourse, and the Bible is regarded as a misogynous and racist text* since both are based on the idea of 'them' and 'us'. [AD2]

A man of honour should possess integrity, nobility of spirit and he must *be content with regard to various problems and dangers, and be able to know how to solve them*. [AD3]

In the last pages of the novel, *Sultana is accused of heresy and she is cursed by all the villagers*, under the instigation of Hedi El Manchot. [AD4]

In the first excerpt, the highlighted clauses *every action he undertakes* and *any decision he takes* both refer to the same notion (*Oroonoko*). The second accomplishes the meaning of the first. Also, their structures are identical (determiner - noun as object - third personal pronoun he as subject - and finally the verb). The second excerpt consists of two instances of Synthetic Parallelism; the first structure's notion is presented in two clauses, *patriarchal society* as an introduction, then a completion of it as *male-dominated life*. The other parallel structure is also divided in two identical clauses in terms of structure. They complete each other; one describes *men* the other *women*. Excerpt AD2 adopts a parallel structure to present the reason why protagonists, mainly blacks and women, were given voice, but it does so in twofold notion, *blacks to defend their racial identity* and *women to revise their gender roles*. The following excerpt divides the notion of *racism and sexism in Christianity* through tackling, first, Christianity as a religion, and secondly the Bible as its Holy Book. The clauses that present this notion are identical in structure and completing each other in meaning. Similarly, AD3 develops one notion in two layers, one layer stresses that *honorable man is likely to accept life's problems*, the other layer completes that by stressing *his ability to solves such problems*. In the last example, two identical clauses in terms of structure express Sultana's fate.

All the highlighted clauses in the examples of this series demonstrate Synthetic Parallel patterns. In all of them, the student presents a notion by dividing it into two parts

identical in terms of structure and completion of meaning. The second completes and emphasizes the meaning of the first.

Sometimes it is difficult to tell whether the parallel structure is Synonymous or Synthetic Parallelism. In such cases, the categorization depends on the understanding of the notions in the structure itself. In other words, if the second notion is conceived as the completion or the result of the first one, then the structure is Synthetic Parallelism. Conversely, if the second notion is understood as merely paraphrasing the first notion, the structure in this case is Synonymous Parallelism. The following example illustrates the difficulty of categorization.

In his speech, Caliban as Auden's mouthpiece asks for a peaceful life in which [1] all the inhabitants share equal rights and [2] live in communism. [AD2]

Phrases [1] and [2] form the parallel structure. One considers if the second [2] notion of *living in communism* is the result of the first [1] one when *all inhabitants share equal rights*, then the parallel can be qualified as synthetic. The other thesis implies that the second is equal (or similar) to the first one. In other words, [2] *living in communism* merely means [2] *sharing equal rights by all inhabitants*

### (3) Antithetical parallelism

Indeed, Behn *emphasizes her protagonist's noble virtues and denies his barbarity*. [AD1]

The narrator of Oroonoko does express *sympathetic identification with the royal slave and outrage at his cruel treatment*. [AD1]

The language of the oppressed creates an ideology which *emancipates the oppressed and disempower the dominant*. [AD2]

They *criticize the imperial authority and advocate equality between the two races*. [AD2]

Thus, *all that is up, above, right...etc is associated with men, and all that is down, below, left is associated with women*. [AD3]

*She refuses her present situation and claims her sexual and financial independence.*

[AD4]

The third series of excerpts are typical patterns of Antithetic Parallelism. The student in such patterns states a notion then tend to emphasize it by its contrast; both the notion and its contrast have the same structure. The first excerpt states the notion that *the author emphasizes the protagonist nobility*; although the notion is clear and effective enough to build the thesis she wants to present, the student over-emphasize on the notion by its contrast, which is in this sense, *the author denies the protagonist barbarity*. Similarly, in the next sentence from the same dissertation, the two clauses *sympathetic identification with the royal slave* and *outrage at his cruel treatment* are identical in terms of structure, and refer to the same notion though in opposite senses. The two examples in AD2 demonstrate Antithetical Parallelism patterns in developing theses. In each sentence, there are pairs of clauses that share the same structure and express a notion and its contrast. The first clause *emancipates the oppressed* is esthetical to *disempower the dominant*. In the second pair, the clause *criticize the imperial authority* stands as antithetic to *advocates equality between the two races*. The thesis in the following example expresses how people conceive men and women differently. The student presents this thesis using antonyms and strings them together in identical structures: On one side, *all that is up, above, right*, on the opposite side, *all that is down, below, left*; and both sets of adjectives *are associated* once *with men* and then *with women*. Finally, the last sentence also displays parallel structure presenting two opposite notions: The first *refuses her present situation* stands in opposition is *claims her sexual and financial independence*. For the example in AD4, the sentence confuses the “means” and “ends.” The coordinating conjunction *and* stands in the way of understanding that the heroine refuses the present situation by claiming her sexual and financial independence. The sentence, therefore, should be as follows: *She refuses her present situation by claiming her sexual and financial independence*, but the transfer of Arabic rhetorical patterns to English composition has stood in the way.

Broadly speaking, two types of paragraph parallelism are identified. The first type, as defined in the first chapter, present a thesis in a list-like structure, where notions are presented equally following the same structure; this kind of parallelism is labeled as Listing Parallelism as in the example below:

(1) To better explain his theory, Jameson stresses three main concepts. The first is Narrative, which mediates the unconscious reality of the text in relation to history. The second is Mediation whose role is to establish a relationship between a work of art and its social context. The third is History, that he says, exists in textual forms such novels and it deals with events that happened through time. [AD4]

The student construct similar sentences, each tackles one main notion/detail in isolation. Each sentence conveys a notion separately, without any kind of semantic relations between them whatsoever. First sentence explains the theory of the study to introduce the three following sentences that are presented adopting a parallel structure. All the following sentences start with an ordinal number as a *determiner*; next, the keyword of the notion is highlighted with a capitalized term (*Narrative*, *Meditation* and *History*); then the rest of the sentence describes the approaches of each of the highlighted words. The paragraph develops the theory in a list-like structure, where all notions have equal status in the paragraph, and the structure of the sentences is very similar.

In his writings, Zaoui denounces hypocrisy of the traditionalists, submission of women, the madness of extremists, and the gravity of taboos. [AD4]

The phrases in the passage arrange the notions that the author *denounces*; they are presented in similar structure made of an abstract noun *hypocrisy*, *submission*, *madness* and *gravity*; then agents *traditionalists*, *women*, *extremists* and *taboos* in plural form. The notions presented through these phrases are equally distributed, giving rise to phrasal Listing Parallelism.

The second kind of parallelism realized on paragraph levels is called Cumulative Parallelism, or as Kaplan calls it Climatic Parallelism. Unlike listing parallelism, sentences in

such a structure are not separated nor equally balanced; they present the argument in accumulating manners. The thesis is stated at the beginning of the argument, and then the following sentences each adds a new notion to the thesis until the argument is fully presented in the last sentence. The present structure is less frequent than the previous ones, whether sentence level parallelism or paragraph level parallelism. Examples from the Algerian dissertations include the following.

Women in Britain during the seventeenth century were subject to male domination. Therefore, many female writers emerged and unified themselves as sharing and enduring the same common cause. Early British female writers could not denounce directly the bad treatment of their patriarchal society and could not write about the condition of women in their works. As a result, some of them wrote under male names, and others who had enough courage wrote in an implicit way. Among the latter, Behn in *Oroonoko* used the slave as a metaphor for the domesticity and privacy of women's lives. Therefore, she revises Shakespeare's play in relation to slaves and native women. [AD1]

The repetitive structure of the paragraph can be schematized as follows: The first clause states the thesis that makes domination of the females in the seventeenth century Britain. The second makes the subordinating clause draws first conclusion that female authors emerged to denounce male domination. The second complex sentence in the paragraph follows the same pattern. The main clause states the thesis that female authors could not denounce publically male domination. It is followed by a subordinating clause as a result. Overall, the cause-and-effect structure is replaced three times in the paragraph leading to the conclusion that Behn revises Shakespeare's play in the way she portrays her characters.

Cumulative parallelism is less frequent than listing parallelism in the sample of dissertations analyzed in this research. However, it shows clearly the culture-specific tendency of rhetorical patterns in Algerian dissertations. In the last analysis, what counts is not the development of argument by stating a claim, bringing evidence to sustain the claim, and by analyzing to show the relevance of the evidence to the claim as the incremental style.

The coordinating conjunction “and” is not included in the culminating parallelism but one feels its presence in the placement of parallel structures one after another.

In conclusion, parallelism as a strategic feature is recommended even in English. In the writing course before the entry into research, the Algerian students are introduced to the necessity to pay attention to parallelism in sentence style such as parallelism in items in a series (e.g., A kiss can be a comma, a question mark, an exclamation point), in balanced ideas (e.g., Abroad, children commonly exhibit one or more of the following symptoms: withdrawal, rebelliousness, and depression), or repeated function words (e.g., many hooked smokers try switching to a brand they find distasteful, or to a low tar or nicotine cigarettes). However, the excessive use of parallelism in Arabic rhetorical patterns makes its influence deeply felt in the English dissertations under study in this research. The issue of parallelism is, therefore, an issue of degree rather than uniqueness or kind. The Algerian student exaggerates the resort to parallelism because his/her language favors this style of sentence structure, which is also reproduced at the level of paragraph. It gives without saying that the rhetorical feature hinders the logical development of argumentation. This impediment shows at the metadiscourse level.

#### 4. Metadiscourse: the Organization of Arguments:

The identification of metadiscourse resources from other categories, as well as the classification of metadiscourse resources under functional-categories turned out to be problematic. It is difficult and sometimes even impossible to identify what is metadiscursive and what is not from the functional expressions in texts, let alone classify these expressions in metadiscourse subcategories. Linguists admit the lack of fixed theories to define metadiscourse resources and distinguish these resources from other functional categories. Moreover, metadiscourse items could function indifferently according to the context and the writer's aim. Take for instance the phrase *I think*; this phrase functions to show that the

proposition is doubtful. It distinguishes the writer's opinion from others stated before or after the phrase. Besides, some items may prove difficult to be categorized, for example, the phrase *in my essay* could be classified under impersonal or interactive category and at the same time under personal or interactional category. To circumvent this problem(s), the analyst then should rely on his intuition and understanding to decide under which category the metadiscursive item could be classified. Ädel, in her book, provides some cues to help categorize the more confusing resources. Other techniques consist of simplification, in which she illustrates following example: *I will bring this up in Chapter 5*. The expression, in this case, is better divided into two (or more in other cases) metadiscourse units: unit (a) could be *I will bring this up* which is classified as interactional (it refers to the writer); while unit (b) *in Chapter 5* refers to the text, and hence, it is interactive metadiscourse expression.

The first criteria for distinguishing between metadiscourse resources is *explicitness*, or explicit presence of the writer. In the same way, explicitness englobes also *wording*, in other words, only verbal forms of language is included in metadiscourse. Other typographical markers, such as italic or bold forms of words, are not considered as metadiscursive. Second criteria is what Ädel refers to as *World of Discourse*. This criterion restricts metadiscourse resources to expressions that refer mainly to the verbal code. Similarly, it excludes expressions that refer to the external world (external from the text itself). "Thus, a basic question to keep in mind when analyzing data is whether the focus is on the ongoing discourse or on other, 'worldly', activities or phenomena that are external to the text." Next criteria to distinguish metadiscourse from other neighboring categories is the necessity for metadiscourse resources to refer to the *current text*; if items refer to another text, not the current one, they are, then, intertextuality resources, but not metadiscursive. The metadiscourse resources, then, are those references in a text that point to other parts in the same text, not external ones. This latter criterion of *current-ness* covers also the other two parties of the academic communicative act, the writer and the reader. In other words, for an

expression to be considered as metadiscourse resource, it should refer to the current writer (not external writers, such as: *according to Jakobson ...*), and for readers, it also should refer to the current readers. To emphasize the writer and reader, metadiscourse reference to the writer must refer to him/her as the writer him/herself, not as a normal person outside the discourse (a teller of an anecdote for instance). The same is true for the reader; he/she must be referred to as merely a reader of that specific text, not as an outsider of the text.<sup>1</sup>

The criteria mentioned above are the analyst's guide to identify metadiscourse resource whenever there are some. At the same time, they allow him to draw clear-cut boundaries between metadiscourse resources and other similar categories, mainly intertextuality resources. Moreover, close reading in addition to constant referring to the context help the analyst in identification of this kind of expression. Finally, the dividing technique and narrowing the scope of classification make it easier for the analyst to classify expressions plainly under the two main subcategories of metadiscourse, interactive and interactional subcategories.

Since Metadiscourse markers are sometimes difficult to be identified and categorized, an extensive reading of the texts of the corpus must be done; many problems face the analysis and identification of metadiscourse markers. Some examples of these problems are provided in the following excerpts. First, addressing the reader, although explicitly, could be done without using second person pronouns *you*; the students may address the reader using the word *one* as in the following example.

One should not ignore what previous research has demonstrated through their analysis...  
[AD1]

In the expression *One should not ignore*, the writer addresses her imagined reader although not directly using second person personal pronoun *You*. In the context of the notion, the reader or analyst understands that *one* refers explicitly to the reader, and therefore, it is



considered as an Engagement Marker. However, *one* may also refer to the writer as a Self-Mention resource, not only Engagement marker.

Among his novels, one can mention... [AD4]

The word *one* in the clause refer to the writer, although not explicitly using personal pronouns *I* or *we*.

In the same scope, the writer may explicitly addresses the imagined reader, using personal pronoun *we*:

We notice her constant absence in some important scenes... [AD1]

The pronoun *We* in this context refers to the reader(s) but not the writer. The student assumes that the reader(s) must have read the play she analyzes in her paper, and she explicitly addresses them using personal pronoun *We*. As for the word *reader*, it often occurs in the dissertation to refer to readers in general; consider the following excerpt:

Amin Zaoui's novel is a socially symbolic act that offers the reader the opportunity to behold a snapshot of the political landscape of this period [AD1]

The reader in this passage is any reader of the novel, not the reader of the dissertation. It can, therefore, be taken not as an Engagement Marker. Its mentioning here is not to engage in an explicit communication with specific reader of the argument in construction, but to the readers of Zaoui's novel.

Table 9 indicates the frequency of metadiscourse resources in the corpus of the study, dividing them into categories and subcategories to highlight the difference in argument organizing patterns between Algerian and British cultural groups. The table shows the ratio of metadiscourse use per a thousand word. The results emphasize difference among organizing patterns in Algerian and British argument.

Algerian Group	AD1	AD2	AD3	AD4	Average
Transitions	4.49	8.74	5.33	4.24	<b>5.7</b>

Frame Markers	2.67	3.76	2.66	2.81	<b>3</b>
Endophoric Markers	0.55	1.36	1.51	0.88	<b>1.07</b>
Code Glosses	2.31	0.13	1.30	0.39	<b>1.03</b>
Hedges & Boosters	2.43	2.33	2.23	4.02	<b>2.75</b>
Attitude Markers	0.00	0.19	0.43	0.00	<b>0.4</b>
Engagement Markers	0.24	0.00	0.43	0.22	<b>0.22</b>
Self-Mentions	2.25	0.84	1.44	1.27	<b>1.45</b>
<b>British Group</b>	ED1	ED2	ED3	ED4	Average
Transitions	2.35	2.30	1.24	2.74	<b>2.16</b>
Frame Markers	0.97	1.47	0.51	0.28	<b>0.8</b>
Endophoric Markers	1.61	0.99	0.90	2.39	<b>1.47</b>
Code Glosses	1.21	0.72	0.34	0.49	<b>0.69</b>
Hedges & Boosters	3.46	6.48	4.43	2.46	<b>4.2</b>
Attitude Markers	0.47	0.99	1.10	0.42	<b>0.74</b>
Engagement Markers	1.24	0.17	0.05	0.35	<b>0.45</b>
Self-Mentions	2.12	1.06	2.23	0.00	<b>1.35</b>

Table 9: Metadiscourse Ratio in Algerian and British Dissertations

Results in table 9 shows the ratios in each dissertation, Algerian and British, and then work the average out at the end of each series of dissertations. However, the discussion of these results stresses the division of this table into more focused tables where ratios are few and cultural groups are next to each other to help the reader observe the difference in metadiscourse use. The following tables (10 and 11) separate the categories, interactive and interactional, and provide the ratio of their frequency in the two cultural groups. Figure ? demonstrates the frequency of interactive metadiscourse; while the figure ? shows interactional metadiscourse in the Algerian and British dissertations.

<b>Interactive Metadiscourse</b>	<b>Transitions</b>	<b>Frame Markers</b>	<b>Endophoric Markers</b>	<b>Code Glosses</b>	<b>Average</b>
<b>Algerian Group</b>	5.7	3	1.07	1.03	<b>2.7</b>
<b>British Group</b>	2.16	0.8	1.47	0.69	<b>1.28</b>

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Table 10: Interactive Metadiscourse Ratio in Algerian and British Dissertations

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Clearly, Transition and Frame Markers are much more frequent in the Algerian group than they are in the British. Language fluency could be the reason for the considerable difference in the use of Transitions and Frame Markers between the two groups; however, the rhetorical inclination also plays a crucial role in students including such linguistic resources. While "a paragraph in English, it is believed, develops linearly [...] The ideas come in a straight line."<sup>2</sup> The English argument is usually organized more or less in a flow-like manner, and English writers tend to include fewer Transitions (an average of 5.7 per a thousand word in Algerian dissertation against only 2.16 per a thousand words in British ones) and Frame Markers (3 in Algerian group to 0.8 in British group) than Algerian writers. While the Algerian students interrupt the flow of their ideas with the overuse of this kind of linguistic items, they guide the reader and allow him less participation in the argument organization. he/she feels struck by the great amount of transitions and frame markers and his ideas detained and controlled by the writer rather than free and allowed to think and organize the argument for him/herself. Endophoric Markers, on the other hand, is almost equal in the two groups. These markers merely refer to previous or posterior argument in the text. The last kind of interactive resources, Code Glosses, varies in the frequency, although with a slight ratio. Such resources are often used to indicate paraphrase or summary, which is an important pattern in Algerian argument. However, it is noticed that paraphrase structures rarely link their parts using Code Glosses; they usually link the paraphrasing clauses/sentences using adverbs of actuality (in fact, indeed, in reality...), which are considered as Boosters in metadiscourse categorization. Lastly, the average frequency of Interactive resources clearly shows that the Algerian argument relies more than the British on this kind of linguistic items

(2.7 per 1000 words in Algerian group and 1.28 per 1000 words in British group; the former forms twofold of the latter). The greater inclusion of Interactive metadiscourse implies the tendency of Algerian student to orient their imagined reader. On the other hand, the British writers allow the reader the freedom to organize the text for him/herself and understand the topic shifts without pointing to them.<sup>3</sup> The table above shows the difference in Interactive resource use in both Algerian and British dissertations.

The table that follows compares the frequency of Interactional resources in the two cultural groups. It presents average frequency of using interactional resources per a thousand words in both groups of dissertations.

<b>Interactional Metadiscourse</b>	<b>Hedges &amp; Boosters</b>	<b>Attitude Markers</b>	<b>Engagement Markers</b>	<b>Self-Mentions</b>	<b>Average</b>
<b>Algerian Group</b>	2.75	0.4	0.22	1.45	<b>1.2</b>
<b>British Group</b>	4.2	0.74	0.45	1.35	<b>1.68</b>

Table 11: Interactional Metadiscourse Ratio in Algerian and British Dissertations

The difference in deployment of interactional metadiscourse is the number of hedges and boosters. Those resources are used to express reluctance or certainty of the writer toward her statement of argument, or thesis of argument. The British texts consist of much more resources of this kind compared to the Algerian texts, which implies the British expression of their epistemic stances from the argument while the reluctance of the Algerian students to express their stance from the argument. Moreover, this kind of resources consists of two main groups, Hedges and Boosters express reluctance and certainty, respectively; the degree of certainty and reluctance differs from one group to another. Another table demonstrates this difference is provided after the discussion of table (11). Algerian students' unwillingness to express their epistemic stances include the students' attitudes toward theses in their argument as well. On the other hand, British student express epistemic stances as well as attitudes toward arguments in their dissertations. The last difference to be noted in the

students organizing patterns is the Engagement markers that allow the writer to address the imagined reader explicitly using second person pronouns *you* or *your* or first person plural pronoun *we*. The last kind of Interactional resources, Self-Mentions, is equally used by both groups of students. However, in adopting these markers, the Algerian students often refer to their dissertations or parts of them using possessive pronouns *My* and *Our*, while there is no similar use of Self-Mention markers in the English dissertations. Similarly, Algerian students often refer to themselves using personal pronouns *we* and *our*. On the other hand, the English students use the singular pronouns *I* and *my*. Average ratio of using Interactional metadiscourse shows that British students are prone to express themselves and show their epistemic stance in the dissertations; they also address the imagined reader explicitly and with greater ease. Meanwhile, Algerian argument relatively lacks such readiness to express the writer's epistemic stance and attitude toward the arguments or theses in the argument. However, both groups of students tend to equally reveal their presence in the text by using first personal pronouns *I* and *we*.

Besides the noticeable difference in the frequency of Interactional metadiscourse use, expressing reluctance on the one hand and certainty also differs from one cultural group to the other. This notion could be observed in the extent of including Hedges (express epistemic reluctance) and Boosters (express certainty about notions) in organizing argument theses. The following table (table 12) compares the frequency of including each kind separately.

<b>Hedges &amp; Boosters</b>	<b>Hedges</b>	<b>Boosters</b>	<b>Total</b>
<b>Algerian Group</b>	0.66	2.09	<b>2.75</b>
<b>British Group</b>	3.01	1.2	<b>4.21</b>

Table 12: Hedges and Boosters Ratio in Algerian and British Dissertations

The number of hedgers British students deploy in their dissertations is indicate the care they take not to expose themselves to easy refutation. The table surprisingly shows that Algerian

student express their ideas with much more certainty than the British students. Low frequency of Hedges implies inappropriate, assertive and direct style. The writer's certainty with too many notions the writer provides implies overconfidence and makes the argument easy to refute because "the stronger the claims are, the easier they are to falsify."<sup>4</sup> Algerian students' inclination to express certainty more often than reluctance in organizing their theses weakens their arguments, contrary to their expectations of strengthening them.

It follows that the Algerian university students of English experiencing difficulty in integrating the scientific community because of their lack of academic literacy, which is, more than ever before, linked to English language. Their cultural/linguistic identity, as it is manifested in the abuse of lexical couplets, paraphrase, and parallelism as well as abuse metadiscourse markers such as boosters and frame and transition markers stand as obstacles in conducting their arguments. The Algerian students under study in this research show more resistance than negotiation in the way they use English rhetorical patterns in the shaping and defense of their argumentation. Unless a cross-cultural methodology and writing course, resistance rather than negotiation will persist because the students will remain unaware of the differences that stand in the way of effective communication with the scientific community to which they aspire to belong by writing their dissertations.

##### 5. Perspectives on Argumentation in Algerian Dissertations:

In the previous chapter, many excerpts from the Algerian group dissertations illustrate the inclination of Algerian students to adopt repetition figures in their academic argument. They are of three kinds: first, Lexical Couplets are pairs of synonyms (or words close in meaning) joined together by a conjunctive coordinator *and* and hardly ever a disjunctive coordinator *or*. Second kind of repetition figures is repetition of meaning in two or more succeeding sentences, which is referred to earlier in this paper as Paraphrase. Finally, Parallelism is the last repetition figures adopted frequently by Algerian students; it is of many kinds and realized on the level of single sentences or the level of whole passages

made up of a sequence of sentences. The examples assert the validity of Contrastive Rhetoric theory, at least in the case of Algerian students as learners of English as second language.

Obviously, the students, though have been studying English for at least five years at university, tend to maintain Arabic rhetorical patterns and transfer these patterns to their composition in English. The choice of the corpus was made, as has been stated above in the previous chapters, accordingly to meet the research requirements, which necessitate the focus on one specific language used by two different cultural groups (to exclude linguistic differences), one genre of academic texts –Master dissertations (to exclude generic varieties), and identical academic field of research (to exclude discipline divergence). The only difference, then, between the two groups in the corpus is cultural. Two cultural groups are under examination, native speakers of English from Britain, and foreign English speakers from the Algerian university. Thus, the difference between the two rhetorical structures undoubtedly stems from the cultural and social circumstances that surround students in or outside their academic arena. The present chapter approaches the subject matter of this paper from this perspective –the different social and cultural factors behind the divergence of rhetorical structures.

After the identification of the peculiar rhetorical structure that characterizes Algerian students' composition, which in return is found in the Arab literature, an investigation to the different factors that have shaped the Arabic rhetorical tradition must be induced. Therefore, the questions to be foregrounded in the light of this analysis of repetition patterns in Algerian group texts is as follows: *Why does the Arab (or speaker of Arabic as first language) writer tend to use repetition to present notions in his argument? What is the reason(s) behind the dominance of such discursive techniques in Arab composition?* It is definitely a compelling reason that has shaped Arab rhetoric for more than twelve centuries. The following section presents genuine endeavor to account for the excessive reliance on repetition in Arabic argumentation from

different perspectives (socio-historical and psycho-linguistic) and different means of persuasion (demonstration and deliberation).

### 5.1. *Sociohistorical Perspective:*

In contrasting argument patterns between Arabic rhetoric and English rhetoric, it is clear that they differ drastically, at least in the three rhetorical aspects associated directly to Arabic discourse. Nevertheless, this is not merely a linguistic contrast, for concrete evidence showed that, even when they compose in English, Arabic-speaking writers adopt Arabic rhetorical structure. In other words, the rhetorical features are transferred from the native language of users to the target language. So, *what drives a writer/speaker to maintain his/her native language rhetorical structure even when writing/speaking in a foreign language?* The answer of this question definitely transcends the linguistic factors, because the language itself is changed while the rhetorical structure remains still. Therefore, another perspective should be adopted to account for the permanence of the rhetorical patterns even after the language is replaced by a foreign one. This perspective englobes the traits deeply embedded in societies' cultures, to the extent that they resist the language variations.

In his treatise, *Language and Symbolic Power*, Bourdieu argues, in disagreement of the classical Saussurean and Chomskyan autonomous view to linguistics, that language is the "product of a complex set of social, historical and political conditions of formation."<sup>5</sup> Although these two prominent approaches to language and linguistics differ to a great extent, Bourdieu claims that they coincide in one significant view to language: Both Saussure and Chomsky, place language in an autonomous and homogeneous position free from social influence. The former draws a distinction between *langue*, as a self-reliant system, and *parole*, that is the language used by speakers in community. Similarly, Chomsky makes a division between *competence*, which is the ability to language by 'ideal' speaker-hearer in 'ideal' circumstances, and *performance*, which is the use of language in everyday situations. However, Bourdieu disagrees with such distinctions and argues that such view to language



as being completely homogenous and autonomous system is merely methodological and cannot exist in such a form in real life.<sup>6</sup> "It is an idealization of a particular set of linguistic practices which have emerged historically and have certain social conditions of existence."<sup>7</sup> Then language is the product of socio-historical factors that have been shaping it through different phases and developments. The rhetorical patterns, as linguistic aspect, also been shaped by the same factors. Therefore, the rhetorical patterns are not merely linguistic-driven phenomenon, but also *Socio-historical* specific. On rhetoric, Bourdieu adds:

There is a rhetoric which characterizes all discourses of institution, that is to say, the official speech of the authorized spokesperson expressing himself in a solemn situation, with an authority whose limits are identical with the extent of delegation by the institution. The stylistic features which characterize the language of priests, teachers and, more generally, all institutions, like routinization, stereotyping and neutralization...<sup>8</sup>

Definitely, then, the social as well as the historical factors play a crucial role in shaping our thought and consequently the rhetorical structure we adopt in arguing in favor of our views. Moreover, this structure remains in our composition, and it is transferred to our use of foreign languages. In the case of the present study, rhetorical patterns adopted by Algerian students are examined in contrast to those adopted by native speakers of English. The study approaches two different cultures, different in the social structure, as well as the historical background, from which these two rhetorical traditions derive. I maintain the focus on the same perspective, highlighting the sociohistorical distinction among the two cultural groups.

Rhetorical patterns differ and each corresponds to a distinct social structure that shapes them through a long period of time. Mainly, two kinds of social structures are identified at this level: On the one hand, Democratic societies with free and *individualistic* mode of expression, where language is a personal property and could be used according to the individual intention. On the other hand, Hierarchic societies are often identified with *ritual* modes of expression and language is *communal*. Moreover, the syntactic structure of language in a hierarchic society tends to manifest magical qualities through frequent inclusion of ornamental figures. The argument in such a structure could acquire a persuasive

force merely by reliance of figures of speech without any (or weak) logical evidence within the theses presented in the argument.

Johnstone illustrates the effective inclusion of figures as a means to realize rhetorical and cohesive force in argumentation; the example is taken from a speech by a modern political leader from Egypt.

Can we ignore the fact that there is an Arab circle which surrounds us, and that this circle is of us and we of it, our history has become mingled with its history and our concerns are bound with its concerns, truly and actually, and it is not mere words?

Can we ignore the fact that there is an African continent, which it pleased fate that we are in, and it pleased fate also that there is there today a terrible struggle about its future, and it is a struggle whose effects will be upon us, whether we wish or do not wish?

Can we ignore the fact that there is an Islamic world, bonds joining us to it which not only religious belief admits, but which the truths of history strengthen?

And as I said once: Destiny does not jest!

For it is not accidental that our land, in the south west of Asia, adjoins the Arab states, and its life is intertwined with theirs.

For it is not accidental that our land is located in the north east of Africa, and looks down from above on the Black Continent, where today is occurring the harshest of struggles between its white colonizers and its black natives for the sake of its resources, which are unlimited.

For it is not accidental that the Islamic civilization and the Islamic heritage, which the Mongols raided, who plundered the ancient capitals of Islam, returned to Egypt and sought refuge there; and so she protected it, and she saved it, when she drove the invasion of the Mongols back in Ayn Jalut.<sup>9</sup>

The passage strikingly, to Western readers at least, portrays parallel patterns throughout its sentences, such as “can we ignore...” at the beginning of the three first sentences and “for it is not accidental that...” in the second set of three sentences, or the repetition of identical structure “...she protected it, and she saved it, when she drove...” in the closing sentence. The notions in the passage are structured, not by logical sequence, but rather by cohesive sequencing – a linking that parallelism creates. Nevertheless, the speaker culminates those notions by a conclusion that seems more or less far from the theses he presents at the

beginning of his argument: "Destiny does not jest!" Although it looks awkward and illogical, the speaker as well as his imagined audience (who are likely to be Arabs) perceive his axiom as a forgone conclusion; they find the patterning of the argument logical and fairly persuasive. This stems from the structure of society to which the speaker as well as his audience belong –the Egyptian society.

In similar hierarchic societies, the Algerian one among them, such arguments, constructed on figures of speech rather than logical evidence, have crucial rhetorical effectiveness. Arguments built on ornamental figures are adopted almost everywhere, not only political addresses. In religious ceremonies, for instance, sermons include such figures in their arguments; fiction and literary works are full of such figures, for they are meant to be embellished at the first place before being persuasive. Nonetheless, this kind of argumentation is not restricted merely to religious or literary discourse, but it inconveniently covers academic area, where logical argument is more suitable. As has been shown earlier in this research, a prominent treatise on medicine (*The Canon of Medicine*) includes of too many parallel structures in developing its arguments. Similarly, the following excerpt extracted from a book of literary criticism that deals with literature in Ancient Greek includes excessive number of passages built on repetitive figures of embellishment despite its academic nature. Although it deals with literature, but the text nature is academic, for it is a book that includes interpretive notion and argues for the stance of its writer, who presents the argument in order to convince his audience by his stance:

كانت نفس أيسكولوس ساذجة لا تألف التعقيد ولا تميل إلى التعمق، وإنما تأخذ الأشياء كما تجدها في الخارج لا تغيرها ولا تحورها. فلم يكن إبداعه في التمثيل ناشئاً من تناوله للأشياء بزيادة فيها أو نقص منها. وإنما كان مصدره صفة نفسية أخرى، أثرها في الحياة الشعرية عظيم. هذه الصفة هي شدة التأثر بالأشياء وتحويلها بمجرد الشعور بها إلى صور ليست بالغريبة، ولكنها قادرة على استهواء النفوس وامتلاك القلوب، لا تكاد تلقى إلى الجمهور حتى تخرجه عن طوره المؤلف، وتملك عليه جسده وشعوره وتجعله يعيش مع الشاعر في عالم جديد من الصور يراها بعين الشاعر، ويحسها بحسه، ويتأثر بها كما كان يتأثر بها الشاعر نفسه.<sup>10</sup>

(1) Aeschylus's character is naive, unfamiliar with the complexity and does not incline to profundity. (2) Contrariwise, it takes things as it finds them in the outside; it does not change nor does it mutate them. (3) His creativity in representation did not emerge out of his

handling of aspects with increase in them nor decrease from them. (4) But it comes from other psychic trait; its impact on poetic life is great. (5) This trait is the sensitivity to aspects, and mutating them, merely by feeling them, into images, which are not strange at all, but they are able to attracting of souls and possessing of hearts. (6) They are barely thrown to the public until they get it from its usual sphere and they keep its sense and feeling and make it live with the poet in a new world of images, seeing it from the poet's eye and sensing it from his/her sense, and is affected by them as the poet him/herself used to be influenced by them.

In the very first sentence of the passage (1), the author presents some of Aeschylus's character in two clauses; the first states the notion, and the second paraphrases it with more detailed. Besides paraphrase, the second clause in the first sentence builds the notion on two parallel phrases (“unfamiliar with the complexity” / “does not incline to profundity”). The second phrase *does not incline to profundity* has the opposite sense of the first *unfamiliar with the complexity*, which realizes an antithetic parallelism presented earlier in the first chapter. Sentence (2), similarly, paraphrases the same notion in two clauses (“it takes things as it finds them in the outside” has the same meaning of “it does not change nor does it mutate them.”). While the third sentence (3) includes another antithetic parallel figure in the pair: *increase in them / nor decrease from them*. The words have opposite meanings (increase/decrease and in/from) to convey the same notion. Similarly, sentence (5) is constructed on parallelism, but in this case, it is synthetic parallelism. Both phrases at the end of the sentence have the same message to strengthen the meaning of the sentence and to magnify the author’s position (“attracting of souls” / “possessing of hearts.”) Again, the last sentence (6) presents one important notion in the argument in parallel figure. The two phrases *seeing it from the poet’s eye* and *sensing it from his/her sense* magnify the argument by stating identical meaning twice. Finally, the author refuses but to include another repetitive figure in this passage (it is found all over the text of the book), lexical couplet in the pair “sense and feeling;” the two words are synonyms, but this does not prevent the author (most probably unconsciously) from including them successively to magnify the position of his argument.

This passage, like most of the text of the book, includes too many repetitive figures that are adopted generally for ornamental ends though it is an academic book meant to convince the audience through logical presentation of the author stance. Although the passage is relatively short (it barely consists of six lines), it is full of repetitive figures. While repetition of single words (i.e. lexical couplets) is included once, paraphrase or repetition of meaning is included twice in the first and second sentences. Parallel figures are more frequent, with occurrence in five cases in a passage of six sentences. Strikingly, the same is true for Algerian dissertations, as it has been shown in the previous chapter. This is another evidence in favor of contrastive rhetoric view; in other words, almost identical rhetorical inclination in using those repetitive figures when we compare Algerian dissertations (though written in English) with academic texts written by Arab leading figures in modern times (the passage is taken from a book by Taha Hussein).

The previous excerpt if extracted from a book by an Egyptian intellectual, the same as the speech above given by the Egyptian political figure. Geographically and socially, Egypt is more or less different from Algeria, for the former is considered as a country (and consequently a society) in the Middle East region, while the latter is included under North African region; in other words, the cultural group may not be the same for both societies. Therefore, the next example is taken from the same region and cultural group as the Algerian one. The following excerpts are extracted from a dissertation written by an Algerian student at the same university of the corpus of the study (Mouloud MAMMERI University), but it is conducted in Arabic. Obviously, the dissertation is a purely academic text, and its arguments are supposed to be academic built on logical persuasion. However, the influence of Arabic rhetoric on this cultural group makes the argument more or less un-academic because of its excessive reliance on repetitive figures as the ones explained in the first chapter:

يكشف الكتاب على قدرة بلاغية للمرأة تمثلت في المجادلة، فيورد حوارات عديدة مثلت المرأة طرفا أساسيا في الحوار وكانت لها الغلبة في أغلب المواقف، كثيرا ما كان الرجل يعلق عليها معترفا بلاغتها و قوة حجتها...<sup>11</sup>

لمقاربة الدرس وتقديم النموذج والاكتفاء به لبيان جدل المرأة من أجل حقها الاجتماعي والسياسي والوجودي ... وهو أمر على درجة من الخطورة في مقاييس السياسة في كل عصر وفي معظم المجتمعات. غير أن الخليفة يسعى إلى توظيف روح الدولة وسيادته على حدة السلطة وفضاضتها...<sup>12</sup>

فالمرأة تصعد مجاهرتها في وجه معاوية حيث نسبت إليه اغتصابه للخلافة وسفك الدماء وشق عصا الجماعة، وكأنها بذلك تسعى إلى استثارته أكثر. مواجهة حادة ومجاهرة نافذة وصبر يعكس لعبة سياسية بغاية الدهاء...<sup>13</sup>

روت كتب الأدب والتاريخ قدر كبيراً من أخبار قسوته وغلظته وجبروته. فحضور اسمه في أي سياق يستدعي خشونة التعامل وفضاضة الخطاب، وحدة الطبع. أما ابنة عبد الله بن جعفر فسيده كريمة النسب عريقة المنبت بالإضافة إلى جمالها وحسن بلاغتها...<sup>14</sup>

(1) The book reveals the rhetorical eloquence of women represented in disputation, so the author mentions many dialogues where women represent an important party in the dialogue and prevail in most situations, usually men comment on them recognizing their eloquence and persuasive power.

(2) To approach the lesson, introduce the example and get satisfied with it to show that women argument to secure her social, political and existential right ... and it is a matter with certain degree of risk in the political standards in every era and in most societies. However, the Caliph seeks to employ the spirit of state and its sovereignty over the sharpness of power and its rudeness

(3) Indeed, the woman increase in her declaration facing Muawiya, where she attributes to him the raping of Caliphate and shedding of blood and shattering of unity in the community, as it she is seeking to provoke him more. Sharp confrontation, deep declaration and patience that reflects a political game in utmost brilliance

(4) Books of literature and history tell us great deal of information about his cruelty, ruggedness and tyranny. The presence of his name in any context requires roughness of treatment and rudeness of speech, and irritability of temper. While the daughter of Abdullah bin Jaafar is a lady with noble lineage and ancient parentage, in addition to her beauty and excellent eloquence.

The four passages above are all taken from the dissertation, and they all, in addition to other in the text, build their notions on repetitive figures. Passage (1) is formed of three long clauses, where the first states the notion ("rhetorical eloquence of women" shown in the book), the second clause merely paraphrases it ("women represent an important party in the dialogue and prevail in most situations"), and the last one paraphrases it once again relying on men's response ("men comment on them recognizing their eloquence and persuasive power.") The notion of women's eloquence is repeated three times in the same passage and it is the thesis of the argument the writer reaches by the end merely by paraphrasing, not by logical sequencing of notions. Moreover, parallelism is present as well, for it (as shown

above) the most frequent figure Arabic-speakers adopt in their argumentation. The pair *represent an important party in the dialogue* and *prevail in most situations* realizes a parallel structure where the notion is presented through two identical structures to strengthen and magnify its meaning. The first passage, then, includes of two repetitive figures: paraphrase or repetition of the same notion three times, and parallelism that builds the notion on two parallel structures.

The thesis in the second passage (2), on the other hand, is constructed merely on parallel figures of different types. The passage opens with three-phrases parallel structure (“To approach the lesson” / “introduce the example” / “get satisfied with it”). All the phrases have the same structure, one builds on the other, which is known as synthetic parallelism. Then another type of parallelism, synonymous parallelism, is realized in the pair: *in every era* / *in most societies*, where the two phrases have the same value in referring to the matter historically and socially. Third parallel figure is antithetic; it contrast two notions using two identical structures (“the spirit of state and its sovereignty” contrasted with “the sharpness of power and its rudeness.”) The passage eloquently includes of three parallel figures of different types, but such ornamenting is perceived as inappropriate in academic arguments, at least by Western readers.

The third passage (3) similarly is built mostly on parallel figures. In this short passage, two parallel pairs are identified. The first one is realized in identical three phrases in terms of structure (“the raping of Caliphate” / “shedding of blood” / “shattering of unity in the community.”) Since the phrases are equal and separate in meaning, they form synonymous parallelism. Also, the second parallel structure is also synonymous in the three-phrases: *Sharp confrontation* / *deep declaration* / *patience that reflects....* The passage, as the previous one, includes of parallel structures, this kind of repetition is the most frequent in Arabic rhetoric, the same as it is more frequent in the corpus of this study although the language used is English.

Finally, nonetheless, is extracted to illustrate another kind of repetitive figures highly adopted in Arabic rhetoric, lexical couplets. The writer, for instance, uses three words of close meaning to describe one person negatively (“cruelty, ruggedness and tyranny”); then she adopts the same repetitive figure to positively describe another person (“noble lineage and ancient parentage”). However, parallelism is present in the last passage, too. The three phrases “roughness of treatment,” “rudeness of speech” and “irritability of temper” have the same structure and each has equal value referring to the impact of some leader, which makes it a synonymous parallelism.

Although the four passages are taken from an academic genre, they all include of repetitive figures of different kinds. Strikingly, the ratio of frequency of kinds of these figures is very similar to the one found in the previously extracted passages from Egyptian society, and is also similar to the ratio found in Algerian group dissertation though they are written in English. Parallelism has the lion’s share with at least seven occurrences in the four passages, while paraphrase occurs only once, and lexical couplets twice.

The excerpts in the previous examples (two excerpts from Egypt one by a political leaders and the other by a prominent intellectual; one from Algerian student’s dissertation) are taken from two different societies or two different cultural groups. Similarly, the excerpt from *The Canon of Medicine* is from a completely different cultural group and different era. In comparison with the findings in the Algerian group dissertations written in English, the difference is thus huge and forked: different eras, different regions, different genres, and even different language.

Nevertheless, the frequency of repetitive figures in argumentation in all excerpts is identical; there is too much reliance on parallel structures as well as the occurrence of lexical couplets and clauses paraphrasing the same notion. The influence, therefore, is not purely linguistic, for it is not the same language adopted by all writers (or speakers); it is neither traditional, for the excerpts are taken from different regions and different eras. The key



aspect in shaping the Arabic rhetoric in the way it is shown in these excerpts is definitely social. The social structure of the three cultural groups (Persian in the eleventh century, Egyptian in the twentieth century and Algerian in the twenty-first century) is strikingly the same; all the three societies have hierarchic structure, fueled by supreme sovereignty of the political leader, and the long sociohistorical development of these societies. Thereby, it is the hierarchic structure of the Algerian society which influences the students rhetorical inclination toward more figurative presentation of argument through the three repetitive figures found namely in Arabic rhetoric; it is not the influence of Arabic language on their composition in English.

Contrariwise, the syntax of arguments developed by individuals of any given democratic society, such as the British society, focuses more on logical evaluation of the subject by the predicate (i.e. the subject enjoys the most important attention in the sentence). Figures and ornamental language seem to be more appropriate in poetic texts, but not in argumentation, mainly argumentation in academic sphere. Notions and theses are constructed according to their logical value, and the argument gives way, as it develops, to a conclusion built in relation to theses and notions found earlier in the argument.

Besides the difference of lexical choices and syntactic structures, signs or single words also differ in their value from one kind of social structure to another. In a hierarchic society, single words cease to refer to external items; they eventually gain more power and become significant themselves.

In an equalitarian society, language belongs to everybody and evolves quite freely; in a hierarchic society it congeals. Its expression and formulas become ritual and are listened to in a spirit of communion and total submission.<sup>15</sup>

Even the same utterance could be perceived differently according to the seriousness or carelessness in the speaker's tone. Negligence and contempt, for instance, implies sovereignty and impose hierarchy.<sup>16</sup> While assertion and attention, on the other hand,

implies equality and seriousness in agreeing as well as disagreeing with among the parties engaged in the argument. This notion stresses the importance of language and its different features (tone, wording, sentence structure...) in argumentation.

The Arabic-speaking societies have a long history of hierarchy. From the very foundation of the Arab tribes in the Gulf, where the tribesmen had supreme control over women and children, with the head of the tribe above them all. This structure remains the same until the coming of Islam, which did not tend to change such convention in the Arab Gulf except for some attitudes and traditions. Thus, the social structure after and before the coming of Islam did not change to a considerable extent, and society remains fully hierarchic under men's control over women and children, and under the supreme sovereignty of the elders of the tribe, who represented the ruling class.

After the coming of Islam, the prophet, as well as the caliphs who succeeded him, had a divine right to reign over the all the Muslim world including the newly conquered areas, including North Africa, where the Algerian society as the main concern of this study had belonged to and later evolved from. The hierarchic structure of Islamic regimes remained in Algeria from the very beginning of the Islamic State until nowadays; it has been shaping the Algerian society for at least fourteen century.

Islamic caliphate system, after centuries of reign, faded away to be replaced by colonial powers, British and French mainly. The governments of these powers were no exception in terms of hierarchical rule. With the help of local people, these governments established a strong system of hierarchy in the colonized areas. In Algeria, the French sought to endure their existence and control their colonies in Algeria through a foreign ruler at the top and local leaders through whom the colonial government controls the scattered Arab and Berber tribes. This was a very effective hierarchic system known as *le Bureaux Arabes*; it had been founded first by military ruler, and then it was carried on by civil administration.<sup>17</sup> The system survived for the whole colonial period in Algeri, which is stretched from more

than a century. With the establishment of pyramidal systems by colonial governments, the social structure during colonialism was bitterly more hierarchic than ever. Until current time, the societies in the Arab world remain hierarchic. An "...examination of the Arab situation in depth reveals a clearly pyramidal social class structure. This means that the majority of the people are relatively poor. The middle class, in turn, is significantly small in size. Wealth and power are concentrated in few hands."<sup>18</sup>

Algerian argument, therefore, has been shaped through time by a hierarchic social structure. It has been developed to become more and more ritualistic, communal, and word-centered argument. First, the Algerian rhetoric is of ritual structure in its frequent use of repetition of meaning and repetition of structure, in other words, paraphrase and parallelism. Besides, the language is communal; it belongs to the whole community rather than to single individuals. This language adopts a rhetoric that affirms its notions as true statements and elevates them to become maxims, hence, self-evident at least for the members of that community. The popularity of proverbs and sayings in Algerian culture is a vivid example. Therefore, these two features of Arabic: (1) ritual feature makes the rhetorical structure characterized by paraphrase and parallelism; and (2) communal feature makes the rhetoric based on self-evident notions, and consequently, demonstrative in nature rather than deliberative (this is further discussed in the following section).

Moreover, the language of this hierarchic society does not alter the structural patterns only, but it also influences words usage. The words themselves become central in the argument, and acquire persuasive power by merely pairing them with their synonyms (lexical couplets). While analyzing Arabic essays, Johnstone observes the students' excessive "appeal to words and their meanings as the central argumentative *topos* [the author's emphasis]."<sup>19</sup> This accounts for the frequent occurrence of lexical couplets.

In summary, hierarchic structure of the society shapes the Algerian rhetoric in three areas: (1) the ritual language of society increases paraphrasing and parallelism in argument.

(2) The communal *ownership* of the language makes probable notions as self-evident and necessary truths. (3) Finally, the centrality of words in the language raises the frequency of lexical couplets in composition.

However, Perelman and Olbrechts-Tyteca affirm that this *ritualistic* patterns lose their compelling force as they become more and more stereotyped and conceived with *clichéd* dimensions, whether poetic or political clichés (in the case of Arab, poetic cliché is more accurate). Gradually these clichés fade out and lose their argumentative power over the audience.<sup>20</sup> This is true for audience of the same language/culture as the speaker, but the study we are concerned with in this paper tackles speakers/writers of a foreign language. The corpus in analysis show that writers, even though do not master Arabic very well, transfer the rhetorical patterns identical to Arabic to the foreign language (English in this case) they write in. Communication is likely to fail between the writers and their readers in this situation. First, the audience of the same culture of the writer will notice, often unconsciously, the stereotyped patterns of his argument and conceive it as a *ready-made* point of view, hence, loses its effectivity as an argument. In the second situation, where audience are from another culture, mainly English-speaking cultures, the audience will find the rhetorical patterns the writer adopts unusual and difficult to understand, let alone agree with. Consequently, in both cases, the argument fails to achieve its end –bringing the audience into adherence with the writer, and therefore becomes useless.

### *5.2.Demonstration and Deliberation as two Modes of Persuasion:*

This section is more or less directly related with *Paraphrasing* rather than the two other aspects of argument presentation in Arabic rhetoric, *Lexical Couplets* and *Parallelism*. However, before engaging in this attempt to account for the factors behind Algerian students' inclination to adopt paraphrasing patterns, we need first to understand the contrast between two modes of persuasion by looking far back in the history and development of

rhetoric in Western discourse, from Aristotle to recent years. Then we also need to make a distinction between natural and social sciences, and the two methods of argument appropriate to each category: *Axiomatic* is more appropriate to natural sciences and *rhetorical* argument, on the other hand, is more suitable to social sciences. Finally, the section relates this categorization to the corpus in analysis and, through illustrations, finds out which argument is adopted by Algerian students and Arabic speakers in general on one hand and native speakers of English on the other hand.

Aristotle presented two modes of persuasion in two separate treatises: First, he deals with demonstration in *On Rhetoric*, and later he presents another mode of persuasion in *Topics*, which he labels as dialectic deliberation. Although Hegel's use of the term *dialect* for completely separate scope expelled the term "dialect" from argumentation theory, deliberation is still maintained to label argument based on probable notions. On the other hand, demonstration has been established, since Descartes, as the ultimate means of persuasion in mathematical logic.

Both modes of persuasion use different means and methods to achieve different argumentation aims. On the one hand, in Deliberation, from Aristotle and on, the arguer builds his argument on *probable* notions, and then he/she discusses the same notions back and forth until he/she secures *adherence* of the audience's minds. The notions presented in such arguments are subject to questioning and disagreement among the audience or the arguer him/herself throughout the argument and even after. This type of argument is more appropriate to Social studies, where the speaker/writer starts from sociological or/and psychological observations, analyzes them, and deduce the conclusion, which itself remains the most probable among opposed conclusions, but it is never necessary "true" among other "false" conclusions.

On the other hand, more recently, Descartes affirmed the position of Demonstration as the unique means of persuasion in scientific fields, where notions are "universally

accepted (in the particular universe of discourse), and close to the surface."<sup>21</sup> Thus, argument in such a mode is built on self-evident truths; truths that do not require nor allow further discussion. The writer/speaker in this case moves from self-evident truths to conclude another self-evident truth according to his/her aim from presenting the argument in the first place.

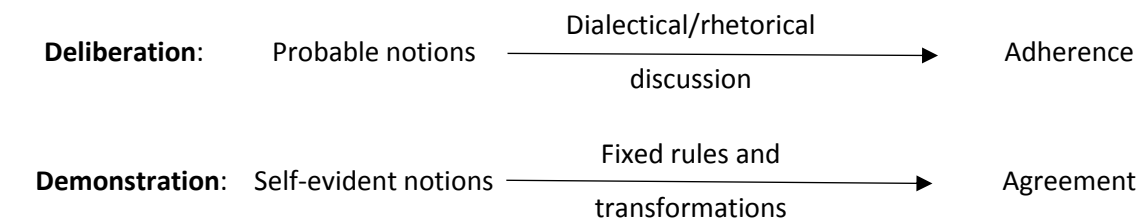
Johnstone brilliantly apply this distinction between Deliberation and demonstration in relation to different universes of discourse; the notion that I quote from her in the previous paragraph:

For this reason, proof may in certain situations be counterproductive or even impossible. This is the case, for example, in some kinds of theological arguments. People who are so deeply convinced that God exists that they see no possibility of doubt about the matter cannot, by the very nature of proof, attempt to prove it to an agnostic. To do so would be paradoxical. The only thing the missionary can do is to attempt to *present* the truth, and he or she does this, in many cases, by simply saying it, again and again, in his or her own words and in the words of the Bible or other relevant texts.<sup>22</sup> [the author's emphasis]

In the example, the author focuses mainly on Paraphrasing as a result of confusing the two modes of persuasion due to the difference in the universes of discourse between a theologian and an atheist. The problem is such an example is that the theologian considers the proofs of God's existence as self-evident truths and their relation to each other and to the thesis in argumentation is necessary; thus he or she keeps repeating it to achieve the wanted potential truth, that is God existence, as self-evident. However, the truths the theologian perceives as self-evident are so only in his or her universe of discourse. Therefore, in such a case, where the interlocutors do not adhere to the same universe of discourse, which is the case of most social sciences, argument constructed on demonstration as a mode of persuasion fails and becomes ineffective. Deliberative argument, alternatively, is more effective in such cases where the universe of discourse is not taken as the ultimate one. Algerian students may fall in the same confusion of discourses as the theologian in Johnstone's example; a confusion that keeps their audience from adhering to theses in their argument.

The Cartesian mode of analysis (which uses demonstration as a mode of persuasion) remained dominant during the last four centuries in all sorts of formal logic. In formal logic, the arguer chooses a set of valid axioms as well as available rules and equations appropriate to reach his/her thesis. The audience in return cannot discuss or disagree with the selected axioms, for they are self-evident, nor can they apply other rules rather than the ones presented by the arguer, for the latter's rules are necessary.

To sum up the contrast between the two modes, in the first mode, Deliberation, the speaker/writer ensues an argument from *probable* notions, discusses them back and forth with the audience, then he or she reaches a *most probable* thesis, that the audience *adhere to*. In contrast, in Demonstration, the arguer selects *self-evident* facts and applies on them *necessary* transformations, to reach ultimate truth the audience *inevitably* agree with; if they do not, their disagreement is considered as "a sign of error."<sup>23</sup> The following figure summarize the difference between the two modes of persuasion in terms of presented notions, applied transformations and result achieved (or aimed to be achieved):




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Table 13: *Demonstration and Deliberation; their means and ends*

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In the light of this contrast, it is clear that Demonstration mode is appropriate to scientific fields characterized by mathematical logic and solid experimentation, as in natural sciences. Their reliance on theorems and self-evident facts urges to label them as *Axiomatic*. On the other hand, Deliberation is more effective in social sciences, where findings are always dialectical and open to discussion. Not to confuse the Greek term *dialect* with the widely recognized Hegelian dialect, I would rather label argument in such sciences as *Rhetorical*.

Using this taxonomy, the corpus of this study would definitely fall under the *rhetorical* category of sciences, for it is a collection of dissertations conducted in cultural studies, which is a discipline categorized under social studies. However, *Paraphrasing* in Arabic discourse, which has been transferred to the Algerian dissertations in the corpus of this study, suggests that Arabic-speaking writers tend to adopt Demonstration persuasion, which is appropriate to natural sciences, even in argumentation in disciplines of social sciences. Paraphrase is realized through repeating the same notion twice or three times successively to make the thesis clear and true for the audience.

In Demonstration, the arguer states the notion (as a self-evident truth) and keeps repeating it through applying different transformation to reach the conclusion he/she wants his/her audience to agree with. But this method is ineffective in social sciences that are built on probable notions, and need to argue in their defense through logical transformations to achieve the wished thesis, which is in return different from the notions presented, for it is concluded through their transformation. Paraphrase on the other hand keeps the same notion until the end of the argument, which makes the thesis very close to the notions leading to it. Consider the following example from a Dissertation conducted by an Algerian student:

(1) Midgley states that female anti-slavery was a form of Western proto-feminism, which provided on of the main roots out of which full-blown imperial feminism emerged. In fact, (2) she argued that female anti-slavery which was a proto-feminism helped in the foundation of imperial feminism. In addition to female anti-slavery, (3) the discourse of female anti-slavery in early feminist writings helped to create the notion of imperial feminism. [AD1]

One can notice that the three sentences (1), (2) and (3) in the passage merely states the same thesis: *Female anti-slavery* produced *imperial feminism*. The writer, however, uses three different manners to state it, adding transition signals to strengthen the same notion, *In fact* and *In addition*. In other words, she paraphrases sentence (1) in the following sentences (2) and (3). The writer seems to adopt a mode of persuasion appropriate to natural sciences, hence, demonstration. Through stating a notion and, without any evidence, paraphrasing it



repeatedly, the writer endows it with a self-evident nature. He/she elevates their notion to become an axiom, necessary true and self-evident. Linking the sentences with logical signals (in fact, in addition, thus, hence, etc.) and ending with conclusion indicators (therefore, thereby, to conclude, etc.).

Perelman and Olbrechts-Tyteca call this persuasive technique *Accumulating* and *Insisting*.<sup>24</sup> In other words, by insisting on the thesis, through accumulation, the Arab (or Arabic-speaking) writer assumes that it becomes self-evident, and, therefore, he/she does not need to support it with logical evidence nor defend it against expected counterarguments. Although this may be unsound for Western audience, the Arab writer/speaker tends to follow this technique in both natural and social sciences. In other words, he or she adopts axiomatic strategies, in both axiomatic and rhetorical discourses. This technique, however, is ineffective in rhetorical discourse and renders the argument awkward and even ridiculous. Unlike, the Western writer/speaker, who, on the contrary, adopts axiomatic argument in demonstration, and adopts rhetorical argument in deliberation.

Moreover, this technique, which is deeply embedded in Arabic language and culture, is gradually transferred to the students' English composition, as the excerpt above shows. To draw a conclusion from what has been stated so far, Algerian students adopt an axiomatic argument, which is appropriate in demonstrative fields, as a mode of persuasion even in deliberative fields. While writers in the Western cultures', mainly in recent years, adopt axiomatic argument in natural and mathematical sciences, and adopt rhetorical argument in social sciences.

This is the reason why paraphrasing patterns often look awkward and strange to Western readers, but not for Arabs. This confusing of strategies of argument with kinds of discourse is deeply embedded in the Arab thought. One may randomly pull any Arabic-

written book from the shelves of his library, as I literally did, he/she will easily fall on paraphrastic passages, such as the ones I noticed:

إنه مشهد عجيب، حافل بالحركة، مشوب بالاضطراب، فيه تيه وضلال، وفيه هول ورعب، وفيه فزع وحيرة وفيه أضواء وأصداء...<sup>25</sup>

(Literal translation: *What a bizarre scene, full of movement, marked by turmoil, in it bewilderment and astray, and in it terror and horror, and in it dread and perplexity, and in it lights and echoes...*)

In the passage, the author emphasizes the strangeness of the scene through paraphrasing (and parallelism too) an image of fright through different nouns that evoke, more or less, the same impression: *astray, horror, terror, dread, perplexity...*

Another excerpt from the same book:

العواطف والانفعالات في القصص القرآني -بفضل التصوير التي عرضت من خلالها - بارزة واضحة، وشاخصة منظورة، فعندما تتلو آيات القرآن الكريم التي ترسم مشاهد قصة من القصص بحوادثها وأبطالها وشخصياتها، ترى هؤلاء البشر يتحركون حركة متجددة، ويعيشون حياة شاخصة ملموسة -بفضل قوة العرض والإيحاء- وترى العواطف المختلفة، عواطف الحب والكراهة، أو الفرح والألم، أو الشكر والبطر، واضحة على ملامحهم، وترى الانفعالات مرسومة مجسمة بارزة على وجوههم، انفعالات الدهشة والمفاجأة، وانفعالات الغضب والرضى.<sup>26</sup>

Emotions and impressions in the Koranic stories –thanks to the depiction it was illustrated through - is prominent and clear, and incarnate and visible, so when you recite the Koranic verses, which draw a given story scenes with its events and heroes and incarnations, you see these people move renewal movements, and live an incarnate, concrete life –thanks to the power of exposition and revelation - and you see the different emotions, emotions of love and hate, or joy and pain, or gratitude and gracelessness, clear on their facial expressions, and you see the impressions drawn and incarnate and prominent on their faces, impressions of astonishment and surprise, and impressions of anger and satisfaction.

When translating the passage, I made sure to maintain the same repetitive and parallel patterns. It is worth to note that the passage may look unclear, for it lacks appropriate punctuations, for Arabic punctuation is not well established as it is in English. The whole paragraph consists of one sentence, for instance, and independent clauses are linked with commas, which is considered as errors in English –comma splices.

Apart from its confusing structure, the passage merely introduces one fundamental thesis; it is as follows: *Depiction in the Koran illustrates emotions through the incarnation of the*

*stories' characters and events.* However, the author repeatedly paraphrases the same notion in different wordings and different structures. The depicted item, emotion/impression, for instance is repeated five times; adjectives of clearness: *incarnate, prominent, clear, visible, concrete, and drawn*, as means of depiction, occur eleven times, and so on. On a broader level, some clauses paraphrase or repeat the same notion:

[C1] *you see the different emotions...  
clear on their facial expressions*

[C2] *you see the impressions drawn  
and incarnate and prominent on their  
faces*

C1 and C2 state the same information by using different, but synonymous, wordings,

[C1] *Emotion*

[C2] *Impressions*

*Clear*

*Incarnate/prominent*

*Facial expressions*

*Faces*

Pair clauses in the passage also carry paraphrastic or semi-paraphrastic (clauses with close, rather than identical meaning) nature. Consider the following clauses:

*prominent and clear*

*incarnate and visible*

*people move renewal movements*

*live an incarnate, concrete life*

*emotions of love and hate*

*gratitude and gracelessness*

The pairs above occur together in the passage separated by commas, and strikingly, they describe the same notion and share the same, or at least close, meaning.

Moreover, the passage is full of lexical couplets, such as *prominent and clear; incarnate and visible; exposition and revelation; incarnate and prominent; and astonishment and surprise.* Finally, the passage also displays parallel patterns as in the following:

*thanks to the depiction... thanks to the power...*

*you see these people...*

*you see the different emotions*

*you see the impressions*

According to the different examples, the passage manifests the three repetitive aspects that characterize Arabic language: Repetition of single words close in meaning or even synonymous (lexical couplets), repetition of the same notion and reaches a similar thesis (paraphrase), and repetition of structure to construct a notion through synonymous, synthetic or antithetic parallelism.

However, this section focuses mainly on paraphrase or repetition of meaning, which is frequent in the passage in both forms, full paraphrasing and semi-paraphrasing. The misunderstanding of argument strategies as well as the confusing between persuasive modes for each category of topics stem from a historical distinction of the development in the two cultural groups, English and Algerian. Rhetoric in the English cultural group evolved from the long history of development of rhetoric in Western world, from Ancient Greek and Rome to modern time. However, Arabic rhetoric was founded in the early era of Islamic State and has remained almost the same from that era until nowadays. The primitive conception of rhetoric in Arabic-speaking world maybe the reason behind the confusion between modes of persuasion Algerian students fall in, whether in their use of native language or in their composition in second or foreign language.

### *5.3. Psycholinguistic Perspective:*

...the inevitable conclusion that all argumentation is selective. It chooses the elements and the methods of making them present. By doing so it cannot avoid being open to accusations of incompleteness and hence of partiality and tendentiousness.<sup>27</sup>

Stylistic devices differ drastically in how they are perceived by Western and Arab rhetoricians, from the Classical Antiquity to Modern times. As Western rhetoric has been developing, it made "Style" redundant after it had been one major element in rhetoric

handbooks (in Aristotle's *On Rhetoric*, for instance, the third part is completely devoted to Style) at certain periods, mainly Classical Antiquity and Renaissance era. In modern Anglophone cultures, Style and Figurative structures became merely aesthetic devices by which audience are attracted to the core of rhetoric, which is found in logical argument. Hence, "Figures of speech [in English] are (a) ornaments, not crucial to the structure or force of an argument, and (b) deviations from the norm, or permitted faults."<sup>28</sup> Stylistic devices, then, are of no effect in argumentation, let alone to achieve the audience's adherence to the thesis of argument.

Although style has at certain periods (such as the sixteenth century) played an important role in handbooks of rhetoric, the overall development of Aristotelian rhetoric has been towards a concentration on invention and arrangement at the expense of style. Many modern rhetoric texts no longer deal explicitly with style at all. To say that something is a "stylistic device" is, in Western rhetoric, to accord it little or no importance in the structuring or logic of an argument.<sup>29</sup>

On the other hand, rhetoric in the Arab world grew more interested in Style. In most of their works on rhetoric, Arab grammarians and rhetoricians did not distinguish between rhetoric and poetry; they considered both discourses as one.<sup>30</sup> In Al-Jurjani's works as the father of Arabic rhetoric, for instance, he discusses poetic techniques, such as amplification, stimulus, metaphor and simile, etc. as being part of rhetorical theory, too.<sup>31</sup> Rhetoricians before or after Al-Jurjani never distinguished between the two rhetoric and poetry. Even in their reading to Aristotle, they never understood *On Poetics*, and their understanding from *On Rhetoric* is very humble.<sup>32</sup>

In Arabic composition, lexical couplets, paraphrasing and parallelism, as repetition figures, certainly have stylistic effect as they do in English and other languages. However, they simultaneously play crucial argumentative orientation in Arabic discourse, whether for the writer/speaker or for the audience. They not only attract the audience to the argument, but "they *are* the argument [the author's emphasis]."<sup>33</sup> They have certain influence, though not logical, on the audience in securing their adherence or even complete agreement with

the thesis of the writer/speaker. Therefore, they are found almost in every text written in Arabic, whether by Arab writers or others who merely speaks and/or writes using Arabic language.

According to Perelman and Olbrechts-Tyteca, any given argument should be consisted at least of a set of notions and theses. However, even though these theses and notions are included in the argument, they are not all necessary *present* in the audience mind.<sup>34</sup> In order to be persuasive, the argument *selects* the important notions and highlights them within the discourse accordingly to fit its desirable thesis that the arguer wishes his/her audience to adhere to. It is the arguer's duty, then, to foreground (what he/she conceives as) important notions to make them present in his/her argument for the reader to grasp them in accordance with his/her wish. Restricting this notion of presence to the current study, Arabic rhetoric presents or enhances notions' presence in the reader's mind relying mainly on repetition figures rather than logical amplification. Perelman and Olbrechts-Tyteca observe such figures usage in their treatise:

Accordingly, one of the preoccupations of a speaker is to make present, by *verbal magic* alone, what is actually absent but what he considers important to his argument or, by making them more present, to enhance the value of some of the elements of which one has actually been made conscious of [my emphasis].<sup>35</sup>

"[B]y verbal magic alone," Arabic rhetoric stresses the use of repetition figures with its three patterns, lexical couplets, paraphrase and parallelism, to foreground what it conceives as important notions, which must be present in the reader's mind to achieve the argument aim, that is persuasion.

Repetition figures, therefore, play a crucial role in Arabic rhetoric to make notions *present* in the discourse and consequently in the reader's mind. Similarly, Algerian students tend to adopt basic techniques of repetition figures to highlight and make present their notions in the imagined reader's mind. Psychologically, repetition figures may be effective means in the persuasion act, for they highlight important notions and make them present in

the reader's mind, who perceives the argument according to the writer's wish. However, in cross-cultural communication, where writers and readers are not from the same culture, or when writers compose in a foreign language rather than his/her native one, the reader finds it difficult to understand the rhetorical patterns upon which the writer constructs the argument, for they do not meet her expectations of argument structure.

Repetition figures occur very frequently in Arabic rhetoric in general and Algerian dissertations in particular. "Repetition does not ornament an already-constructed argument, for without repetition there would be no argument. Thus they cannot be seen as deviations from a norm."<sup>36</sup> They are generally accepted in Algerian society by both writers and readers. On the other hand, English rhetoric conceives such figures as being out of norms and merely ornamental figures that should be avoided in academic compositions in general and academic argument in particular. Therefore, constructing argument on this kind of figures creates inaccurate perception of the argument, hence, the argument develops against the writer's wish.

As far as this chapter is concerned (endeavors to account for repetition figures in Algerian dissertations), it seems that all I have mentioned above, more or less, diminishes the status of Arab rhetoric and places it below its counterparts, including the English, which enjoys the highest-ranking position. Even the great ability of Arabic texts to create *presence* in discourse through repetition is often considered as "the simplest figure[s] for increasing a feeling of presence."<sup>37</sup> Moreover, repetition is "of no use in [...] scientific reasoning in general."<sup>38</sup> These two remarks on figures of repetition reduce the importance and effectivity of them (repetition figures) in argumentation and rhetoric in general, and hence lower the status of Arab rhetoric, too.

However, a closer analysis of lexical couplets in Arabic discourse shows that this latter manifests a key feature rarely found in English rhetoric, *Plasticity*. This feature is better understood in the light of a historical glance of the different linguistic examinations of the

relationships of syntagmatic and paradigmatic axes of language. This purely linguistic analysis needs support from a rhetorical perspective, in this case, by modern philosophers who revived the interest in rhetoric during the twentieth century and labeled it as *The New Rhetoric*.<sup>39</sup>

First, we look to the matter from a linguistic point of view. Since De Saussure's *Course in General Linguistic*,<sup>40</sup> linguists affirmed that language is constructed mainly on two relations: one is *in discourse* and the other is *outside discourse*. The first one is called Syntagmatic; it controls how words "are chained together." It is the relation between words and their context, and between words themselves. On the other hand, Paradigmatic (although Saussure never called it so) relations categorize words in sets or lists unconsciously stored together in one's memory.<sup>41</sup> These are the two generally accepted relations since de Saussure until nowadays in general linguistics.

However, as the study of linguistics has been developing, linguists moved away from paradigmatic relations and paid more attention on syntagmatic ones. This focus on syntagmatic was deliberate, stems from linguists' view that syntagmatic relations are dynamic, and therefore need further investigation, whereas paradigmatic are merely static processes. It is important to note that most linguists hold this view: Hjelmslev, Sapir, Bloomfield and more recently, Ducrot and Todorov. Moreover, "[a]s models of language become more generative, they encourage an increasingly static view of language" as a whole, not only paradigmatic. Consequently, "[l]anguage is seen as a set of discrete elements which are combined and/or reordered via mathematical rules; the focus shifts away from the dynamic effects of the interaction of elements..."<sup>42</sup>

The refutation of this highly strict view of language held by most of modern linguists needs a linguist who, besides this static *mathematical* view to language, shows a genuine interest in the *poetic* function of language. Roman Jakobson affirms that paradigmatic and syntagmatic relations are not *static* structures, but *dynamic* mental processes. In his analysis



of axes of language structuring, he asserts that paradigmatic, or as he calls it *selection*, production of language is based on *equivalence*: "similarity and dissimilarity, synonymity and antonymity"<sup>43</sup> of words or phrases in the sentence. This definition of paradigms seems more or less appropriate to *lexical couplets* common in all Arabic discourse, modern or traditional, and in European texts during the Antiquity and later in the Renaissance. In these two distinct traditions, synonymous items are chosen on creative, out-of norms bases rather than the frozen, idiomatic couplets common in modern Western discourse.<sup>44</sup>

This distinction between creativity in Arabic discourse on the one hand, and the static Western discourse on the other hand, implies the *plasticity* in the former rather than the latter. Moreover, this plasticity of single linguistic items could be extended to cover repetition on a broader level, repetition of meanings or paraphrasing. In this respect, notions and statements themselves are subject of plasticity and dynamic manipulation by the writer/speaker. This is not all; Jakobson's notion of equivalence is not only semantic, on single items or full-length notions, but also grammatical, in other words repetition of structures (parallelism). This evokes the parallelistic patterns that characterize the Arabic discourse and differentiate it from its English equal. From what have been stated so far, Arabic demonstrates *dynamicity*, in linguistic terms, and *plasticity*, in rhetorical terms, on three different levels: (1) single items known as lexical couplets; (2) full notions and statements through paraphrasing; and finally (3) structural patterns, often called parallelism.

This *dynamicity* in Arabic discourse sounds far from the main investigation of this paper, which is argument in Algerian and English academic texts. However, this purely linguistic analysis is not completely distinct from rhetorical usage in both languages/cultures. Even though this linguistic privilege may appear purposeless in Academic discourse, since it is merely poetically functional, it is conceived of a great use by rhetoricians and philosophers in persuasive argument. According to modern rhetoricians, Perelman and Olbrechts-Tyteca, effective argument is one that is able to present its

fundamental notions “as being not at all ambiguous but very *flexible* and rich, that is, with great possibilities of being highly rated, and, above all, as capable of resisting the assaults of new experiences [my emphasis].”<sup>45</sup> On the other hand, “[t]he *fixed* character of the concepts of the opponent makes it easier to refute them and makes it possible to consider them as annulled, unadaptable, and, in consequence, outmoded [my emphasis].”<sup>46</sup>

It is clear now that the linguistic contrast between the pair Arabic/English as being *dynamic/static* is identifiable by the rhetorical pair *flexible/fixed* emphasized in the two citations above. To summarize this linguistic-rhetorical relation, Arabic language, characterized by repetition on three levels, lexical, semantic and syntactic, helps the writer/speaker to develop his/her argument with great *dynamicity* rarely found in English discourse. This dynamicity of language allows the Arab speaker/writer to ensue arguments with notions and statements that are ready to be shaped, amplified, and even replaced at the speaker’s will. Consequently, the argument in this case is an effective one. On the other hand, the English static paradigms is more likely to generate fixed notions that are easy to resist and eventually to be refuted. If this notion is true for Arabic discourse, it is likely to be transferred from Algerians’ first language (Arabic) to their composition in English as a foreign language, and, therefore, amplifies their arguments.

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<sup>1</sup> Ibid., 27-29.

<sup>2</sup> Siti Hamin Stapa and Mohammad Irtaimeh, "Rhetorical Awareness and Jordanian EFL Students’ Expository Writing," *European Scientific Journal* 8, no. 26 (Nov, 2012): 264.

<sup>3</sup> Emma Dafouz-Miline, "Metadiscourse Revisited: A Contrastive Study of Persuasive Writing in Professional Discourse," *Estudios Ingleses de la Universidad Complutense* 11 (2003): 48.

<sup>4</sup> Hacer Hande Uysal, "A Cross-cultural Study of Indirectness and Hedging in the Conference Proposals of English NS and NNS Scholars." in *Occupying Niches: Interculturality, Cross-culturality and Aculturality in Academic Research*, ed. A. Łyda and K. Warchał (Switzerland: Springer International Publishing, 2014), 181.

<sup>5</sup> John B. Thompson, introduction to *Language and Symbolic Power*, by Pierre Bourdieu (Cambridge: Polity Press, 1991), 5.

<sup>6</sup> Ibid., 4,5.

<sup>7</sup> Ibid., 5.

<sup>8</sup> Pierre Bourdieu, *Language and Symbolic Power* (Cambridge: Polity Press, 1991), 109.

<sup>9</sup> Barbara Johnstone, *Repetition in Arabic Discourse: Paradigms, Syntagms, and the Ecology of Language* (Amsterdam: John Benjamins Publishing Company, 1991), 104-05.

<sup>10</sup> طه حسين، *صحف مختارة من الشعر التمثيلي عند اليونان* (القاهرة: هنداي، 1920)، 43.

<sup>7</sup> سعاد مسعودي، "كتاب" بلاغات النساء" لابن طيفور دراسة نقدية" (مذكرة ماجستير، جامعة مولود معمري تيزي وزو، 2012) 13.

<sup>12</sup> Ibid., 14.

<sup>13</sup> Ibid., 19.

<sup>14</sup> Ibid., 22.

<sup>15</sup> Chaïm Perelman and L. Olbrechts-Tyteca, *The New Rhetoric: A Treatise on Argumentation* (Indiana: Notre Dame, 2010), 164.

<sup>16</sup> Ibid., 164.

<sup>17</sup> Roland Oliver and J. D. Fage, *A Short History of Africa* (London: Penguin, 1995) 129.

<sup>18</sup> Halim Barakat, *The Arab World: Society, Culture, and State* (Berkeley: University of California Press, 1993), 21.

<sup>19</sup> Johnstone, *Repetition in Arabic Discourse*, 3.

<sup>20</sup> Perelman and Olbrechts-Tyteca, *The New Rhetoric*, 165.

<sup>21</sup> Johnstone, *Repetition in Arabic*, 115.

<sup>22</sup> Ibid., 115.

<sup>23</sup> Perelman and Olbrechts-Tyteca, *The New Rhetoric*, 2-14.

<sup>24</sup> Ibid., 145.

<sup>25</sup> صلاح عبد الفتاح الخالدي، *نظرية التصوير الفني عند سيد قطب* (الجزائر: دار الشهاب، 1988)، 210.

<sup>26</sup> Ibid., 236.

<sup>27</sup> Perelman and Olbrechts-Tyteca, *The New Rhetoric*, 119.

<sup>28</sup> Johnstone, *Repetition in Arabic*, 74.

<sup>29</sup> Ibid., 74.

<sup>30</sup> طه حسين، مقدمة نقد النثر لقدامة بن جعفر الكاتب البغدادي (بيروت: دار الكتب العلمية، 1980)، 12، 15، 16.

<sup>31</sup> عبد القاهر الجرجاني، *أسرار البلاغة* (جدة: مطبعة المدني، 1991)، 20، 27، 90، 251.

<sup>32</sup> Michael Davis, introduction to *On Poetics*, by Aristotle (South Bend, Ind.: St. Augustine's Press, 2002) xi.

<sup>33</sup> Johnstone, *Repetition in Arabic*, 75.

<sup>34</sup> Perelman and Olbrechts-Tyteca, *The New Rhetoric*, 116-17.

<sup>35</sup> Ibid., 117.

<sup>36</sup> Johnstone, *Repetition in Arabic*, 75.

<sup>37</sup> Perelman and Olbrechts-Tyteca, *The New Rhetoric*, 174.

<sup>38</sup> Ibid., p175

<sup>39</sup> Ibid.

<sup>40</sup> Ferdinand de Saussure, *Course in General Linguistics*, trans. Wade Baskin, ed. Perry Meisel and Haun Saussy. (New York City: Colombia University Press, 1959).

<sup>41</sup> Ibid., 122-23.

<sup>42</sup> Johnstone, *Repetition in Arabic*, 14-16.

<sup>43</sup> Ibid., 17.

<sup>44</sup> Ibid., 37-38.

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<sup>45</sup> Perelman and Olbrechts-Tyteca, *The New Rhetoric*, 138.

<sup>46</sup> *Ibid.*, 139.

## **Chapter Three:**

# **Epistemic Modality and Reporting Argument**

The individual involvement in a community reveals more than just an engagement in common interest, the structure of the community he/she belongs to influences their thought pattern to an astonishing degree. Argument, by which speakers present their thoughts and ideas, shows that people from different cultures think (or at least speak up their thoughts) in completely distinct ways. These findings' credit goes back to Contrastive Rhetoric theory in the mid-1960s,<sup>1</sup> where Kaplan finds that speakers from different cultural groups adopt different rhetorical structures in their argument. This chapter builds on his findings and determines the validity of his theory on deeper levels through applying recently established approaches in the field of applied linguistics to Contrastive Rhetoric theory.

With the growing interest of linguists on functions rather than forms and systems of language, applied linguists follow the stream by looking more on functions in learning a second language. Modals, as a main concern in this paper, are not seen as linguistic sources that fit certain parts in the language system; they are perceived from the point of their function in context. The present chapter investigates this aspect by focusing on the epistemic function of six modals (*must, should, can, may, could* and *might*) frequently used by native and non-native speakers of English as well. The corpus is formed by texts from two cultural groups, and the theory of the paper assumes that students from the two cultural groups perform epistemic functions in differently.

Based on the same functional perspective to language, the study of argument, which is the case of this paper, approaches verbs, not as a part of speech system, that is a unit in presenting the argument, but rather as functions in the pervasive process of argument. Following recent studies in contrasting argument patterns across cultures, this chapter classifies verbs of argument according to their functions; two kinds of function are approached at this level: Process and Evaluation functions. Process functions puts verbs of argument in three categories, one comprises verbs of research acts, the other brings a huge numbers of verbs that refer to discourse acts, and the last category expresses the mental state

of the reported author in relation to his/her claims. Under these categories, other subcategories related to evaluation function are identified. The contrastive analysis in this chapter focuses more on the subcategories, where students from the two cultural groups adopt different patterns in evaluating the claims they report.

Finally, a crucial contrast between the rhetorical patterns of the two cultural groups is noted in the students reporting practice. The study makes a distinction between two main reporting practices adopted in academic composition: One is the process of including the name of the reported author(s) within the sentence(s) reported in a form of paraphrase or quotation; this practice is called Integral reporting. On the other hand Non-Integral reporting implies the tendency of some writers not to include the name of author(s) within the body of the text, but academic credibility stresses citation in such cases. Therefore, writers keep the names of authors between brackets (outside the sentence body), in the bottom of the page, or leave it until the end of the section depending on which academic style they adopt in their composition. While it seems that such reporting practices are merely a question of preference among students; on the psychological and sociological levels, the tendency to adopt one practice rather than the other is crucial to determine the influence of community on the individual thinking patterns.

In the following, the study focuses on these three levels: Epistemic functions of modals in academic composition on one level, reporting argument practices in the two cultural groups and the influence of culture on individual students' argument patterns. Finally, the chapter investigates the difference in evaluating reported claims across cultures represented in verbs of argument used by students when reporting other authors' stance. Tables and charts with statistics and percentage rates in them are present in this chapter to demonstrate findings, in addition to psychological and sociological approach to interpretation of students' argument practices.

## 1. Epistemic Modality:

The use of modals in academic composition has a crucial role in deciphering the tendency of writers (mainly students) to express either possibility or probability or to assert notions in their arguments. As far as this paper is concerned, the use of modality in academic composition may differ from one culture to another. Therefore, the present chapter examines the frequency and usage of modals in academic texts. The chosen texts to analyze such argumentative traits are Master dissertations conducted by students from two different cultural groups. The first group consists of Algerian students of English, who study English for five years at university and use this language in their academic compositions, including the last piece of composition they conduct to culminate their five-year studying at university. The other group, which acts as a control group, consists of native speakers of English from the University of Edinburgh in Scotland. The dissertations in the corpus are all conducted in the same field, to avoid cross discipline variations, and in the same language, to avoid cross generic variations. The focus, then, is on cultural difference between the two groups of the corpus in analysis.

The paper adopts Contrastive Rhetoric theory, which claims that writers from different cultures (or cultural groups) adopt different argument structures; thus, they use epistemic modality differently. Many studies follow this theory and agree with it through depicting the difference in modal usage and frequency across cultural groups. The main modals such studies analyze are well understood and easy to use by both native and non-native speakers of English, in other words by advanced and novice writers of this language. These modals are *must*, *should*, *might*, *may*, *can*, and *could*.<sup>2</sup>

### 1.1. *Must and Should*

*Must* as a modal expresses necessity or obligation; in epistemic use, it establishes necessary notions in argument.<sup>3</sup> *Should* has the same function as *must*, but it is weaker in



strength; it expresses “medium strength modality” (placed between a high *must* and a low *may/can*) Collins contrasts the two modals by the dichotomy *must surely* and *should probably*. Moreover, the two modals have another important distinction in epistemic function; while *must* is generally objective, *should* has a more subjective tone.<sup>4</sup>

*Must* and *should* in the Algerian corpus:

(1) Sandoval states that there must be civil rights based on the philosophy that “all humans are created equal.” [AD2]

(2) She claims that women should be God since they are legal and there would be no subordination in their world. [AD2]

As the two excerpts (1) and (2) show, the student adopts such modal to stress her stance, which in return is reported from another writer (“Sandoval states that there must be ...” and “She claims that women should be...”). Although the degree of stress is stronger in the first excerpt, using *must*; while it is less strong in the second as the student uses the modal *should*. These examples clearly demonstrate the importance of modals in argumentation. Though the student merely reports another writer’s opinion, she adopts different modals to express her stance toward these opinions: once by strong agreement, adopting the modal *must*, and the other time by showing agreement of a lesser degree through the modal *should*. Of course other modals (*can*, *may*, *could*, *might*...) have similar function of expressing the writer’s stance toward the notion he/she present in their arguments.

*Must* and *should* in the British corpus:

(1) According to Douglas, then, singers must put some of themselves into the song and be completely involved with it in order to treat the songs and the singing tradition with the respect that they deserve. [ED3]

(2) The settling was no more than make-do, and if he did not find the motivation to dedicate himself to learning German as thoroughly as is expressed in the letter[;] it should also be noted that Germany and many Germans did not present themselves favourably to Wordsworth. [ED1]

Similar to the excerpts from the Algerian corpus, the first excerpt (1) from the British corpus stresses a reported notion ("According to Douglas, then, singers must put..."), showing the student strong agreement with the author (Douglas in this case). Nonetheless, the student in excerpt (2) expresses her own opinion without reporting, but, similarly, she uses *should* to stress the presented notion ("it should also be noted that..."). It is clear from the excerpts above, though they demonstrate the use of only two modals, the importance of modals in expressing the writer's stance toward the notions he/she present in their arguments, whether they report such notions from other writers or provide their own point of view. The question under the light of this paper is thus : Do Algerian and British students adopt such modals in the same frequency and manner? The following section deals with such a question through a quantitative analysis, where numbers and ratios are presented in tables to show the reader the difference between the two cultural groups in argumentation.

## 1.2. *May and Can*

While the two previous modals express epistemic necessity and obligation when added to notions in argument, the other set of modals shows possibility and probability: *may* and *can* along with their counterparts *could* and *might* respectively. The two modals *may* and *can* often evokes ambiguity and difficulty in distinguishing their meanings. Collins perceives the distinction between the two modals from an epistemic point of view. He asserts that "*May* falls on the epistemic side of the boundary, expressing the speaker's uncertainty as to the serial actualization of a situation over a period of time ("it is possible that ... will"). On the other hand *can*, which falls on the dynamic side, focuses merely upon the potential for occurrence of a situation ("it is possible for ... to").<sup>5</sup> Based on this distinction, the present paper examines the frequency of using these modals in the two corpora of this study. Let us consider the following examples from the two corpora:

The Algerian group:

(1) In fact, he befriended the author to the extent that one can consider the narrator as belonging to the same race as Oronooko. [AD1]

(2) It may be considered as a feminist response to Shakespeare's play. [AD1]

(3) This can be noticed when he claims: "I can assure you, co-equal with your dismay who will always loom thus wretchedly into your confused picture." [AD2]

(4) This can be notice through the way Othello tries to restore his lost honor by raising a challenge in order to become honorable again in the eyes of his fellows. [AD3]

(5) Among his novels one can mention: *Le Hennissement du corps* (1985), *Sommeil du mimosa* (1997), *Sonate des loups* (1997), *La Soumission* (1998) ... [AD4]

In the Algerian dissertations, *may* is very infrequent, and *can* is used for personal functions. In other words, in the examples above none of the modals express an epistemic stance of the writers. Even the only example with the modal *may* in (2), the modal could be easily replaced with *can* without changing the meaning of the notion (It *can* be considered as a feminist response to Shakespeare's play). The modal *can*, then, expresses a possibility in all the examples above, rather than lack of epistemic confidence as in the examples with *may* from the British corpus below:

(1) A Roman coin that is dug out may tell us about trade activity in a certain region, its percentage of precious metal may grant conclusions about monetary de- or inflation, and the same coin could also give us a *terminus post quem* for another historical object that is found with or on top of it. [ED1]

(2) Only once we have found this angle, we can begin to reconstruct the historical scenario around the text; only once we have situated ourselves in our own scenario, we can begin to piece together the historical one and draw conclusions about its impact on the text. [ED1]

(3) The development of the inchoate notion of early-modern privacy may have been a strongly political faction, and yet, paradoxically, was perhaps interpreted as a necessary form of domesticity, the only conceivable escape from politics. [ED2]

(4) If the state allows the individual to establish an accepted, habitual private relationship with God, the individual can return to God to save his conscience. [ED2]

(5) In some cases, this may differ from customary traditional Gaelic singing as discussed in previous scholarship. [ED3]

(6) While the study of aesthetics can raise many profound philosophical questions, this study is not rooted in philosophy but in ethnomusicology; consequently the examination

of aesthetics in this case concentrates on the taste and values that singers have regarding Gaelic song. [ED3]

(7) Scholarship may have pointed adults to the more suggestive imagery of Goblin Market, but there were obviously some authors who held on to the fairytale ideal that is the basis of *Goblin Market*. [ED4]

(8) Here we can pick out the importance of the Eucharist in Tractarian thought and Rossetti's poem, but there is another element concerned in Rossetti's imagery that is just as important to her and her theology: the natural world. [ED4]

As has been stated above, in the excerpts (1, 3, 5 and 7) the modal *may* has an epistemic function, expressing the writers' uncertainty of the notion he/she presents in their argument. In the first excerpt, the writer anticipates what a Roman coin may tell us about economy at the time. In excerpt (3), the student argues that privacy may represent merely a portion of the political practitioners, and he/she is not certain about the notions presented. The word *perhaps* late in the notion asserts the student's uncertainty about the notion presented at this level. Similarly, the difference that the student argues for in excerpt (5) is not taken for granted, and the inclusion of *may* presents the student's epistemic uncertainty. In (7), the student parallels two opposite notions with a disjunction coordinator *but*; while the former is not certain (through *may*), the second is *obvious*.

On the other hand, the excerpts (2, 4, 6, and 8) show ability in two instances and possibility in the other two examples rather than epistemic stance of the students. In (2), the student shows the ability of readers (*we*) to understand the historical background of a given literary text. The notion in (4) examines the individual's ability to return to God as long as the state allows that. Next, excerpt (6) discusses the possibility of raising philosophical questions through aesthetic studies. Finally, the last excerpt also shows the possibility of readers to spot the importance in two religious ceremonies. The distinction between *can* and *may* in the examples from the British corpus is clear; while the first (*can*) shows possibility and ability, the second (*may*) expresses the student/writer uncertainty about the notion he/she presents in the argument.

*Could* and *might* are close to *can* and *may* respectively. The difference between the two pairs may be highlighted through two main aspects. First, *could* and *might* are “backshifted counterparts of present tense *can* and *may*.”<sup>6</sup> In other words, they function as the past tense of *can* and *may*. However, this is not the only difference between the two pairs. On the hypothetical level, *could* and *might* serve as weaker or rather *unreal* versions of *can* and *may*; they more or less refer to “unactualized possibility.”<sup>7</sup> Therefore, the two modals fall under the category of expressing weaker and sometimes *less real* possibility and uncertainty than the former modals, *can* and *may*. Consequently, for the purpose of this analysis, *could*, like *can*, is considered as modal that show possibility; while *might*, like *may*, expresses epistemic uncertainty of the writer about his/her notions.

In the Algerian corpus, *could* and *might* are very infrequent:

(1) Ferguson claims that the African slave woman subjected to sexual advances and forced into marriage in Behn’s *The Forced Marriage* could be decoded as one that “rang the bell” for white female readers due to their similar experiences. [AD1]

(2) No timid segregation by rank or taste for her, no prudent listing into those who will, who might, who certainly would not get on. [AD2]

(3) Unlike women, men could lie, cheat, deceive, plot and commit adultery without losing their honor. [AD3]

As the first excerpt (1) shows, the modal *could* refers to a possibility that is very unlikely to be true. “*The Forced Marriage*”, as the student argues, might be the phenomena that drew the readers’ attention to feminist matters, but this possibility is vague. Similarly, *might* in excerpt (2) expresses a very remote possibility. Nonetheless, the modal *could* in the last excerpt (3) assumes ability as a privilege to men rather than women; it could be slightly replace by *can*, and the meaning remains the same.

Contrariwise, in the British group, the occurrence of such modal is very frequent, not as frequent as *can* and *may*, but more frequent than the Algerian group. Excerpts from the British corpus are:

(1) Could this be a subtle criticism of Wordsworth's abiding by a Hartleian set of beliefs, thereby obstructing and ultimately preventing the influence of Coleridge's "new" philosophy on The Recluse, thereby rendering the project as such unfeasible? [ED1]

(2) Kenneth Johnston put forward the hypothesis that he might have been on a (rather insignificant) spy mission. [ED1]

(3) Now in public life, 'The Garden' represents Marvell's solitary escape, turning inwards to poetry, and could equally acknowledge victory or defeat in pursuit of the solitude once savoured. [ED2]

(4) This project could not have existed at all without the help of all the wonderful Gaelic singers whose words make up the heart of this thesis. [ED3]

The modal *could* in (1) asks whether or not the previously mentioned notion is a form of a criticism of Wordsworth's acceptance of this specific belief though the student at this stage does not see that it is practically possible. The hypothesis put forward in (2) is also unlikely to be true. However, *could* in the third excerpt (3) expresses ability in the past; it is the past form of the modal *can*. Similarly, *could* in (4) anticipates what might have happened without the help of certain category of singers; thus, it expresses ability in the past. Therefore, the modals *could* and *might* are used in the excerpts above in both cases: first as past simple counterparts of *can* and *may* respectively (the case of excerpt (1) and (2), and second as un-actualized forms of possibility/probability and ability (the case of excerpt (3) and (4)).

Algerian Group	AD1	AD2	AD3	AD4	Average
Must	08	08	14	13	10.75
Should	07	06	18	04	8.75
Can	10	44	24	35	28.5
May	03	00	00	05	2
Could	17	03	08	01	8
Might	00	01	02	01	1
Total Modals	<b>45</b>	<b>62</b>	<b>66</b>	<b>59</b>	<b>58</b>
Total Words	16473	15443	13891	18141	15987

British Group	ED1	ED2	ED3	ED4	Average
Must	15	19	30	05	17.25
Should	12	13	23	05	13.25
Can	44	51	125	23	60.75
May	30	46	57	08	35.25
Could	27	46	27	11	27.75
Might	10	24	20	01	13.75
Total Modals	<b>138</b>	<b>199</b>	<b>282</b>	<b>53</b>	<b>181.25</b>
Total Words	29786	29173	43537	14211	29176.75

Table 14: Modals Frequency in Algerian and British Dissertations

In this table, the frequency of modals is presented by numbers in addition to the total number of words of each dissertations of the two groups. The last row on the right shows the average frequency of modals for the set of dissertations per groups, i.e., *must* occurs at an average of 10.75 times per dissertation in the Algerian group; *should* at 8.75; *can* at 28.5 *may* at 2; *could* at 8; and *might* with the least occurrence by an average of one modal per dissertation in the Algerian group. The total number of modals also is shown in the table: medium of 58 modals in one Algerian dissertation. On the other hand, the British group average is higher than the Algerian one; this is because the difference on length between the two groups of dissertations: *must* occurs 17.25 per dissertations; *should* 13.25; *can* 60.75; *may* 35.25; *could*

27.75; and *might* with an average of 13.75 times per dissertation in the British group. However, the frequency of occurrence must be displayed in relation to the number of words in each dissertation to know the ratio of adopting such set of words in the corpus in analysis. Thus, the next table displays the ratio of modals per ten thousand words through applying the following formula:

$$x \text{ modals} \longrightarrow 10,000 \text{ words}$$

$$\text{Number of modals} \longrightarrow \text{Total words}$$

$$x = \text{Number of modals} * 10,000 / \text{Total words}$$

<b>Algerian Group</b>	AD1	AD2	AD3	AD4	Average
Must	4.85	5.18	10.08	7.17	6.72
Should	4.24	3.88	13.96	2.20	6.07
Can	6.07	28.49	17.28	19.29	17.78
May	1.82	00	00	1.52	0.83
Could	10.32	1.94	5.76	0.55	4.64
Might	00	0.65	1.44	0.55	0.66
Total Modals	<b>27.32</b>	<b>40.15</b>	<b>47.51</b>	<b>32.52</b>	<b>36.7</b>
Total Words	16473	15443	13891	18141	15987
<b>British Group</b>	ED1	ED2	ED3	ED4	Average
Must	5.03	6.51	6.89	3.52	5.49
Should	4.03	4.46	5.28	3.52	4.32
Can	14.77	17.84	28.71	16.18	19.37
May	10.07	15.77	13.09	5.63	11.14
Could	9.06	15.77	6.20	7.74	9.69
Might	3.36	8.23	4.59	0.70	4.23
Total Modals	<b>46.32</b>	<b>68.58</b>	<b>64.76</b>	<b>37.29</b>	<b>54.24</b>
Total Words	29786	29173	43537	14211	29176.75

Table 15: Modals Frequency in Algerian and British Dissertations



On the overall, modals' frequency is higher in the British dissertations than in their Algerian counterparts. The British students show an inclination to use modals in presenting their notions more than Algerian students do; with a ratio of 54.24 modals per ten thousand words in the British corpus contrasted to only 36.7 modals in the Algerian corpus. This is due to the unwillingness of Algerian students to express their stance toward the notions they present and the thesis they argue for (or against), unlike the British students who express their "judgments" with a greater confidence. This illustrates the tendency of Algerian students to merely report arguments as they are without taking a position, whether for or against, toward those arguments. The ratio of modals occurrence in some dissertations in the Algerian corpus is about 30 modals per ten thousand words (27.32 in AD1 and 32.52 in AD4); while it exceeds 60 modals in some British dissertations (68.58 in ED2 and 64.76 in ED3), that is twice larger.

The second astonishing dissimilarity noted between the two corpora is the frequency of the modal *can* compared to modal *may*. While British students adopt both modals frequently in their composition (*can*= 19.37 and *may*=11.14), the Algerian corpus includes mostly of *can* (17.78 times per ten thousand words) at the expense of *may* (merely 0.83 times in the same length). Astonishingly, Algerian students do not rely on *may* to express their epistemic possibility toward notions in their arguments. Despite the difficulty of distinguishing their meanings, linguists argue that the difference between the two could be drawn accordingly to the *time* (or tense) in which the possibility is going to be actual. In other words, uncertainty in one case is related to the future, and in the other is related present happenings. Collins illustrates the distinction through asserting that *may* means, "it is possible that ... will," while *can* refers to "it is possible for ... to."<sup>8</sup> Thus, *may* expresses a possibility as a result that occurs in the future due to certain circumstances in the outside world of events; the writer, then, expresses an epistemic uncertainty in objective manner. On the other hand, *can* deals with present possibility that the writer assumes it is actual due to

his/her personal assumption; it is a potentiality that is concluded on subjective grounds. Therefore, the Algerian student, through greater reliance on the modal *can* rather than *may* in academic argumentation, constructs his/her argument on subjective notions. This more or less makes their argument less effective in academic discourse.

Another equally important contrast between modals frequency in the two corpora is the adoption of the past form or the “unactualized possibility” alternative of *can*, that is *could*. Although the modal *can* is the most frequent among other modals, *could*, which acts as a past or less possible form of *can*, is not very frequent in Algerian dissertations. On global level, *can* occurs 17.78 times in the Algerian dissertation, while *could* occurs merely 4.64 times per ten thousand words. Contrary to the British corpus, in which students adopt *could* more often (ratio of *can* is 19.37 and *could* by 9.69). Similarly, *might*, which is the past form of *may* and its less probable equivalent, occurs often in the British texts with a ratio of 4.23 times per ten thousand words, while it is limited to 0.66 in the Algerian corpus.

Possibly, the difference in adopting *could* and *might* is the result of mastering the English language. However, using such modals rhetorically demonstrates the students’ awareness of the degree of possibility or probability that their notions enjoy in the actual world. While expressing the epistemic stance with greater focus on one modal, *can*, (which is the case in Algerian dissertations) exposes the students’ failure to express their accurate epistemic modality toward notions in their argument. Therefore, whether the information present in the argument is extremely unlikely to be actual or it is almost true the reader cannot determine, because the student does not decide where exactly his or her notions are on the scale of possibility. This scale largely extends from “extremely rare” (*might*) and “unactualized possibility” (*could*), to reach a likely-to-happen “epistemic possibility” (*may*) and finally the dynamic *can*.<sup>9</sup> Nonetheless, *can* is the most dominantly-used modal in the Algerian corpus at the expense of the other possibility modals (*can*= 17.78; *may*= 0.83; *could*= 4.64; and *might*= 0.66).

Despite those differences between Algerian and British structures of argumentation in academic field, there is one main aspect, where both groups commonly adopt the same patterns. Students from both groups adopt the modals *must* and *should* in closely the same frequency: in the Algerian corpus, *must* occurs in a ratio of 6.72 and *should* occurs 6.07 times in ten thousand words; in the British corpus, *must* occurs 5.49 times and *should* occurs 4.32 times per ten thousand word. The ratio in both corpora is similar to a certain extent. However, what stresses the theory of contrastive rhetoric is the adoption of other modals, *can*, *may*, *could* and *might*. Since the language in the corpora is the same as well as the discipline and genre, the contrast stems from cultural factors. While British students express their epistemic stance outwardly through the adoption of different kinds of modals, Algerian students are passive toward notions they argue for (or against) and use less modals in their academic argument. Moreover, Algerian students are more subjective in expressing their epistemic stance from arguments in their composition, unlike the British who adopt objective and subjective modality. Finally, Algerian students highly focus on the modal *can* to describe possibilities and probabilities, which entails their static position from notions they present, while the British ones are more dynamic in this respect due to the variety of modals they use to express potentiality. On the overall, these are the most important distinction found in the two corpora in analysis.

## 2. Reporting Argument:

In academic communication, argument are often constructed, not only from the writer's personal point of view, but also from reporting notions and theses from other authors, mainly authoritative figures in academic sphere. The texts in the corpus are no exception; students from both cultural groups support their point of view through reporting arguments from previously published sources. In most cases, they rely on theses that agree with their stance; however, in other instances, though hardly ever, they report counter-arguments to

foreground weaknesses in them in order to assert their point of view in return. Few excerpts of argument reporting from the Algerian corpus are presented:

(1) According to Laura Brow: female sympathy with the clack slave involves a critique of white colonialism due to the sense of analogy between racial and gender superordination.”<sup>92</sup> [AD1]

(2) Sandoval considers strategies of resistance to oppression. According to her, it is necessary to counter and act upon the social, political and cultural forces which affected consciousness and identity. Through “the differential form of oppositional consciousness.”<sup>174</sup> [AD2]

Equally, the British corpus includes of reported arguments as well:

(3) Marilyn Butler lends support to the (at least temporary) suspension of the established canon, claiming that “There is also a formidable case against continuing with the Victorian canon in its depleted modern version, as the basis either for teaching university students or for pursuing literary research. Over the time the canon seems to have acquired a weird momentum of its own, and to have introduced various restrictive practices into criticism” (70). [ED1]

(4) Goblin Market is also firmly centered on religious allegory through the Tractarian understanding of symbols, which influenced Rossetti. “For Rossetti, the profoundly spiritual possibilities of symbolism in poetry and nature are enabled by the descendental motion of a God who makes Himself available to humankind, especially through that central Christian event, the incarnation” (Arseneau 79-81). [ED4]

(5) Jean Marie Goulement’s statement that ‘the special status of private life does not provide grounds for a broad reinterpretation of early modern literature’ appears to have held ground to date, although there are questions as to whether such conclusions are derived from inaccurate sociological models. [ED2]

The first four excerpts (1, 2, 3, 4) illustrate reporting arguments that are in agreement with the writer’s stance. Writers often rely on reporting to support their argument and synthesize a global thesis from different points of view. Nonetheless, in few instances, students tend to report counter-arguments in order to criticize and expose the shortcomings of theses, which fall in the opposite position to their point of view; excerpt (5) is an example of this kind of reporting. Although the student cites Goulmenet, he disagrees with the author and criticizes her notion of being “derived from inaccurate sociological models.”

Citing and reporting argument in academic composition, under the light of Contrastive Rhetoric theory, differs from one cultural group to another. In the case of the present paper, students from different cultural groups cite and report other authors' notions and arguments in differently in terms of kind and frequency. The aim, then, in this chapter is to identify these kinds and compare their frequency between the two corpora. Broadly speaking, three kinds of reporting were identified by most corpus analysts (e.g. Swales,<sup>10</sup> Thomson<sup>11</sup>): (1) Integral reporting, in which the writer includes the name of the author (and sometimes the year of publication) within the sentence(s) that reports the argument; the author's name has a syntactic position in the sentence(s),<sup>12</sup> as in the following excerpts:

(1) Bakhtin argues that language of poetic discourse is unitary and monologic: only one voice, the poet's, he adds, is to be heard.<sup>49</sup> Bakhtin writes about ... [AD1]

(2) Morgan argue that the poem is "Auden's own interpretation of Shakespeare's play in the light of his own aesthetic and physical views."<sup>12</sup> In addition, she claims that ... [AD2]

In both examples, the student mentions the authors' names (*Bakhtin* in (1) and *Morgan* in (2)) as well as pronouns (*he* and *she*) within the sentences; all actors occupy the subject position, and cannot be omitted from the sentences; otherwise, they would be wrong and misleading sentences. However, the other kind identified as Non-integral reporting/citation does not include the author's name (and other details) in the sentence; they are either put between brackets to not intervene in the sentence structure or left to be clarified in the endnotes or footnotes sections, depending on the style of citation the student is using. Consider the following examples:

(1) This poem has been, despite its common exclusion from the canon of the "Lucy Poems," a borderline case between that group and the "Poems of the Imagination" (Jones 10; 14). [ED1]

(2) The individual or family name now carried greater personal influence in this time of self-fashioning.<sup>7</sup> [ED2]

The student separates the source details in (1) between brackets; they do not belong to the sentence structure. The same is (2) though they are left to be cleared in the footnotes section,

for the student adopts Chicago style citation in her dissertation. This kind is known as the Non-integral reporting/citation.

Another category has been identified recently by other linguists, but it is very infrequent in the corpus of this study (it occurs about 10 times in the total body of the corpus). It is labeled as Stative reporting,<sup>13</sup> or Non-citation reporting in other sources;<sup>14</sup> they either report well known information that does not need citing or report arguments whose authors have been stated earlier in the dissertation, and the writer does not see any necessity to re-cite the author again. The following examples illustrates the stative reporting:

In many studies on 'The Garden', the symbolism of the colour green has almost always produced the same response. [ED2]

Several critics argue that a royalist poetics and/or sympathies either level the radical politics or satirise Cromwell, which suggests that transmitting the poem down partisan channels would not have many political advantages. [ED2]

There other subcategories under Integral and Non-integral categories, but the study does not focus on them; it is merely concerned with the difference between the two corpus in terms of frequency of using integral or non-integral reporting. The following table demonstrates the frequency of reporting in each dissertation from both corpora as well as the total words in each dissertation:

<b>Algerian Group</b>	AD1	AD2	AD3	AD4	<b>Average</b>
Integral	97	84	87	36	<b>76</b>
Non-Integral	26	22	39	11	<b>24.5</b>
Stative/Non-citation	5	1	1	0	<b>1.75</b>
Total Reportings	128	107	127	47	<b>102.45</b>
Total Words	16473	15443	13891	18141	<b>15987</b>

<b>British Group</b>	ED1	ED2	ED3	ED4	<b>Average</b>
Integral	48	112	87	11	<b>64.5</b>
Non-Integral	112	177	230	107	<b>156.5</b>
Stative/Non-citation	0	3	0	1	<b>1</b>
Total Reportings	160	292	317	119	<b>222</b>
Total Words	29786	29173	43537	14211	<b>29176.75</b>

Table 16: Reporting Frequency in Algerian and British Dissertations

The frequency of reporting is greater in the British corpus than the Algerian one; it has an average of 222 reporting instances in the British versus 102.45 instances in the Algerian corpus; the latter represents less than the half of the former. However, this huge difference in frequency is due to the difference in the texts' length; the British master dissertations are far longer than the Algerian ones (an average of about 30 000 words in the British corpus against less than 16 000 words in the Algerian one). Therefore, relying on the frequency maybe misleading, while analyzing the ratio of reporting instances per a thousand word offers more accurate results. The following table demonstrates the number of reporting instances per one thousand words in each cultural group. Also, the average of the set of dissertations is counted and is given in the right column of the table:

<b>Algerian Group</b>	AD1	AD2	AD3	AD4	<b>Average</b>
Integral	5.89	5.44	6.26	1.98	<b>4.89</b>
Non-Integral	1.58	1.42	2.81	0.61	<b>1.6</b>
Total Reportings	7.77	6.93	9.14	2.59	<b>6.61</b>

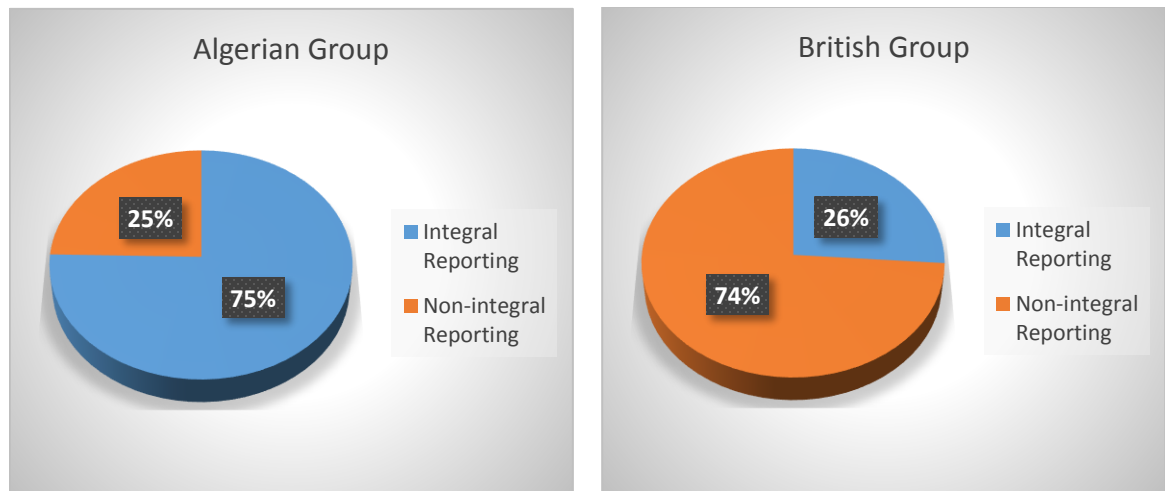
<b>British Group</b>	ED1	ED2	ED3	ED4	<b>Average</b>
Integral	1.61	3.84	2	0.77	<b>2.05</b>
Non-Integral	3.76	6.07	5.82	7.53	<b>5.79</b>
Total Reportings	5.37	10.01	7.28	8.37	<b>7.76</b>

Table 17: Reporting Ratio per Thousand Words in Algerian and British Dissertations					
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On the global level, the two corpora contain an approximate ratio of reporting instances with an average of 6.61 times per a thousand words in the Algerian group and 7.76 in the British. However, the first glimpse to the table reveals the astonishing difference between ratios of the two kinds of reporting. While the Algerian students report arguments using Integral method more frequently, the British, contrariwise, tend to adopt Non-integral reporting more. The ratio of integral reporting, whether in each dissertation or on the global level, is higher in the Algerian corpus (average of integral reporting is 4.89 times per thousand words, but only 1.6 times of Non-integral reporting). Unlike the British corpus, where the Non-integral reporting ratio is higher than the Integral one (non-integral= 5.79; integral= 2.05). The following chart demonstrates the ratio of the two kinds of argument reporting in the two corpora:





Graph 1: Integral and Non-Integral Reporting Percentage in Algerian and British Dissertations

Similarly, in each dissertation of the Algerian group, there are more integral reporting instances than the non-integral ones (integral reporting ratio per a thousand words in AD1= 5.89, AD2= 5.44, AD3= 6.26, AD4= 1.89; non-integral reporting in AD1= 1.58, AD2= 1.42, AD3= 2.81, AD4= 0.61). On the contrary, the British dissertations contain more non-integral reporting instances than the integral one (non-integral reporting ratio per one thousand words in ED1= 3.76, ED2= 6.07, ED3= 5.82, ED4= 7.53; while integral reporting occurs in ED1= 1.61, ED2= 3.84, ED3= 2, ED4= 0.77). Therefore, the difference between reporting arguments is obvious between the two cultural groups; since the language is the same, the difference in reporting stems from cultural factors found in the social structure of each group.

The difference in reporting attitudes stems from the tendency of Algerian students to cite authors within the arguments that construct their texts. In doing so, the students are more interested in the author than their interest in the argument he or she presents. This could be due to the influence of their society, which has an authoritative nature and a hierarchic structure. The individual in Algerian society is compelled to obey authority, whether of family (his or her parents and older siblings) or at school and later university (presented in teachers). The exceeding awareness of authority transfer from their social life

to their composition in academic field. Thus, we find too much reliance on integral reporting, where the author is present within the argument, not only to identify them as the source of the argument, but also to amplify it and provide it with more persuasive dimension. On the other hand, the British society in particular and Western in general has an equalitarian structure, where individuals have a sense of equity and deal with authority in more independent attitude. Similarly, the social structure influences their composition, and the author's hegemony is almost absent in their argument. This explains the decreasing frequency of integral arguments in their dissertations.

### 3. Verbs of Argument:

Another equally important aspect under the light of this contrastive study is argument verbs. Recently, several applied linguists made genuine attempt to study the adoption of argument verbs as writers from different academic disciplines report other authors' point of view. Some shed light on the difference across disciplines,<sup>15</sup> others focus on contrasting academic composition by English native speakers on the one hand, and non-native speakers of English on the other hand,<sup>16</sup> which is the same concern of this work. Writers of both groups, native and non-native, tend to use such verbs to strengthen the pervasive function of their arguments in academic context. Nevertheless, such verbs also have different functions in relation to the reporting act. Applied Linguists at this point provided two main categorizations of argument verbs in terms their function: the first relies on the *process* function of these verbs, while the second classifies verbs according to their *evaluative* function.

#### 3.1. *Process Function:*

Three main processes are identified by applied linguists in this level. (1) *Research Acts* refer to verbs that indicate a "real-world" activity such as analyzing, classifying, exploring, or finding processes. In this category, verbs like *analyze, observe, divide, explore, categorize*, and

notice could be marked. (2) *Discourse Acts*, on the other hand, comprise of a great number of verbs that refer to the academic stance writers hold toward the reported quote, paraphrase or summary. Among the different verbs of Discourse, I mention as example *argue*, *note*, *state*, *suggest*, *write*, and *see* and many other verbs. (3) Rarely, writers use verbs to convey the author's mind toward his/her position; these verbs are classified as *Cognitive Acts*, for they refer to the mental state of the author about his/her position.<sup>17</sup>

(1) *Research Acts*: In the British corpus we find research acts in the examples:

Modiano mention Blumenbach only once, marginally; Rosemary Ashton, in *The German Idea*, and Stephen Prickett where he investigates the significance of the "Brocken-spectre," not at all. [ED1]

David Zaret, for instance, marks a movement from the beginning of the seventeenth century when 'English politics afforded little place for public opinion' to what he describes as 'the shift from norms of privacy to appeals to public opinion at the level of communicative practice in mid seventeenth-century England'.<sup>83</sup> [ED2]

But Dunn observed that in the community there was no articulated concern for the musical criteria of 'correct phrasing, descriptive ability, imagery, key control, organic form and originality' (Dunn 1980:206). [ED3]

In the British corpus, as shown in the excerpts above, the students use some verbs when reporting others' argument; these verbs express certain "real-world" actions that the reported author does in relation to his/her argument. In the first excerpt the author *investigates* certain significance in a literary text. In the second excerpt, the author *marks* a beginning of a movement in the real history line. Finally, Dunn (the reported author) *observed* specific lack in the community dealt with in that dissertation.

Similarly, research verbs in the Algerian corpus are illustrated in the examples:

Bhabha analyses how the colonized build their nation through narration that comes through what he calls "writing the nation."<sup>48</sup> [AD2]

Diane Elizabeth Dreher observes that Desdemona's strong sexuality is disturbing, "of al Shakespeare's female character she is the most sensuous...Desdemona is faithful but must have something of a slut in her."<sup>131</sup> [AD3]

In the two excerpts, and other of course, the research verbs *observe* and *analyze* refer to “real-world” actions that the authors apply in their academic work.

(2) *Discourse Acts* examples in the British corpus:

Still, Coveney sees in the poem a “dedication to new powers” (77), and indeed the initially described pessimism, the dejection in the very sense of the term, in the face of the loss of a “glory” are being left behind while new strength is regained. [ED1]

Hence, Ethan Shagan notes, ‘sites of social friction’ like ‘disputes between princes and their people, were exactly the places where new ideas were brought most forcibly to bear.’ [ED2]

Collinson describes the result as ‘astonishing, for it creates a shimmering kaleidoscopic harmony of its own, against which the unison of the tune stands out in great strength and dignity’ (Collinson 1966:264). [ED3]

The verbs *sees*, *notes* and *describes* in the excerpts above represent discourse stances the reported author holds toward his/her notion or thesis. The same for Algerian students, who report other authors’ arguments adopting verbs that refer to discourse actions these authors maintain (or thought to maintain) in relation to the quoted, paraphrased or summarized theses. Next are some excerpts from the Algerian corpus with the most frequent verbs of discourse underlined:

Moria Ferguson states that Anglo-Saxon female writers protested against slavery in their writings for over a two hundred-year period.<sup>7</sup> [AD1]

Sandoval claims that it seeks to explore “the original dominant ideology as native -and no longer natural- or to reveal, transform, or disempower its significance in some other way.” [AD2]

Pierre Bourdieu argues in his *Masculine Domination* that: “Women belong to men, whether they are relative or husbands,” and adds that: “As part of the possessions and households of men, women are part of the territory that must be defeated.” [AD3]

(3) Finally *cognitive acts*, though infrequent in both corpora, are illustrated in the next excerpts:

Linda Williamson and MacColl and Seeger, discussing variation in the singing of Scots travellers, both strongly disagree however, and say instead that variations are the result of a singer’s control of melody in a performance (Williamson 1985:120) and are ‘neither

accidental nor incidental [... but] represent a singer's attitude towards his or her craft and towards the transmission of an inherited oral culture' (MacColl and Seeger 1977:17).  
[ED3]

Marsh believes that Christina was not inspired to write the poem based on the *women* at Highgate, but rather —the challenge of working there, and that *Goblin Market* was started and finished during this period of time (244, emphasis mine).  
[ED4]

Also in the Algerian corpus:

Bakhtin contends that literary criticism used to study form separately from content, as highlighted the problems found in prose, what he names "concrete problems of artistic craftsmanship."  
[AD1]

Curtis Watson maintains that the man who has lost his credit, i.e. honesty and integrity, has no more to lose because the welfare and honour of a man depend upon them.  
[AD3]

Hyland finds that research verbs, which entail experimental procedures, are more appropriate in hard sciences; while discourse verbs are more common to humanities and social sciences, because of their dealing with interpretation, skepticism and evaluation. Cognitive verbs also are more appropriate in social science, for they are based on subjective experience and understanding of social and human phenomena.<sup>18</sup> Expectedly, the corpus analysis reveals greater adoption of discourse verbs in comparison to research verbs. However, cognitive verbs, though they fit the discipline both corpora, are uncommon in texts analyzed in this paper. The table below shows the frequency of argument verbs in each corpus, the Algerian and British, categorized under the three process functions explained earlier:

<b>Algerian Group</b>	<b>AD1</b>	<b>AD2</b>	<b>AD3</b>	<b>AD4</b>	<b>Average</b>
Research Verbs	10	1	8	1	<b>5</b>
Discourse Verbes	73	71	69	31	<b>61</b>
Cognitive Verbs	4	0	4	0	<b>2</b>
Total Words	16473	15443	13891	18141	15987
<b>British Group</b>	<b>ED1</b>	<b>ED2</b>	<b>ED3</b>	<b>ED4</b>	<b>Average</b>
Research Verbs	4	3	4	0	<b>2.75</b>

Discourse Verbs	42	82	55	9	<b>47</b>
Cognitive Verbs	1	5	4	3	<b>3.25</b>
Total Words	29786	29173	43537	14211	29176.75

Table 18: Argument Verbs Frequency in Algerian and British Dissertations

The table above (table 18) merely counts the frequency of verbs under the three categories of process acts in each dissertation then arrives at the average of these verbs in each cultural group, the Algerian and British. The next table works out the ratio of verbs per ten thousand words in each dissertation and also the average of ratios for each group:

<b>Algerian Group</b>	AD1	AD2	AD3	AD4	<b>Average</b>
Research Verbs	6.07	0.65	5.76	0.55	<b>3.13</b>
Discourse Verbs	44.31	45.97	49.67	17.09	<b>38.16</b>
Cognitive Verbs	2.43	0	2.88	0	<b>1.25</b>

<b>British Group</b>	ED1	ED2	ED3	ED4	<b>Average</b>
Research Verbs	1.34	1.03	0.92	0	<b>0.94</b>
Discourse Verbs	14.1	28.11	12.63	2.07	<b>16.11</b>
Cognitive Verbs	0.33	1.71	0.92	0.69	<b>1.11</b>

Table 19: Argument verbs Ratio per Ten Thousand Words in Algerian and British Dissertations

Generally, the ratio of argument verbs is comparable to a great extent; i.e., the ratio of discourse verbs is the highest in both corpora as shown in table 19 above. While the rate of adopting research verbs is very low (an average of 2.66 research verbs in ten thousand words in the Algerian corpus and 0.94 in the British one). Similarly, cognitive verbs rate is also very low with an average rate of 1.25 per ten thousand words in the Algerian dissertations and 1.11 in the British. According to previous researches, this is common to social sciences and humanities, which is the case in the corpora analyzed in this paper. However, the usage of single verbs differs greatly from one corpus to another. In the Algerian corpus, for instance, *argue* (52 times), *state* (37), *claim* (29), *assert* (17), *add* (14), and *say* (12) occurs more frequently

than other discourse verbs. On the other hand, *note* (36), *argue* (18), *suggest* (17), *describe* (15), *state* (10) and *write* (10) are more frequent in the British dissertations.

Moreover, in the British texts, discourse acts in reporting are divided among a large variety of verbs, which are not found in Algerian texts, such as *make* (4), *comment* (2), *label* (2), *summarise* (2), *stress* (2), and *outline* (2) and many other verbs that are rarely used in English compositions, such as *grumble* (1). Nonetheless, verbs of discourse are centered mainly on *argue*, *claim*, *assert*, *state* and *add* in the Algerian corpus, while they are widely varied among other verbs in the British corpus. In numbers, this means that only five verbs comprise 62.35% of all discourse verbs in the Algerian corpus. This might be due to the awareness of variety in verbs native speakers have while novice speakers lack due to their limited vocabulary. Another factor of focusing on some verbs rather than others might be the Algerian students' deficiency in acknowledging the different functions argument verbs have in reporting processes in academic composition. Hyland, citing other works by applied linguists, mentions that cultural differences represent a major factor in the way writers report previous arguments. The notion of cultural difference might be another factor to influence students' composition in the two cultural groups studied in this paper.<sup>19</sup>

### 3.2. *Evaluative Function:*

In addition to process functions, writers may also convey more about their position from the reported notions using specific verbs of argument. Through lexical choices among the wide variety of argument verbs, writers are able, either subtly or openly, to express their agreement or disagreement toward the reported notions; it is possible to hold a neutral position as well. Applied linguists (e.g. Hyland,<sup>20</sup> Thomson and Ye,<sup>21</sup> and Loan and Pramoolsook<sup>22</sup>) at this level classify verbs of argument in a set of subcategories according to the *evaluative functions* verbs of arguments express toward notions in the text. As the diagram

below demonstrates, the evaluative functions are classified as secondary categories to the main categories of process functions:

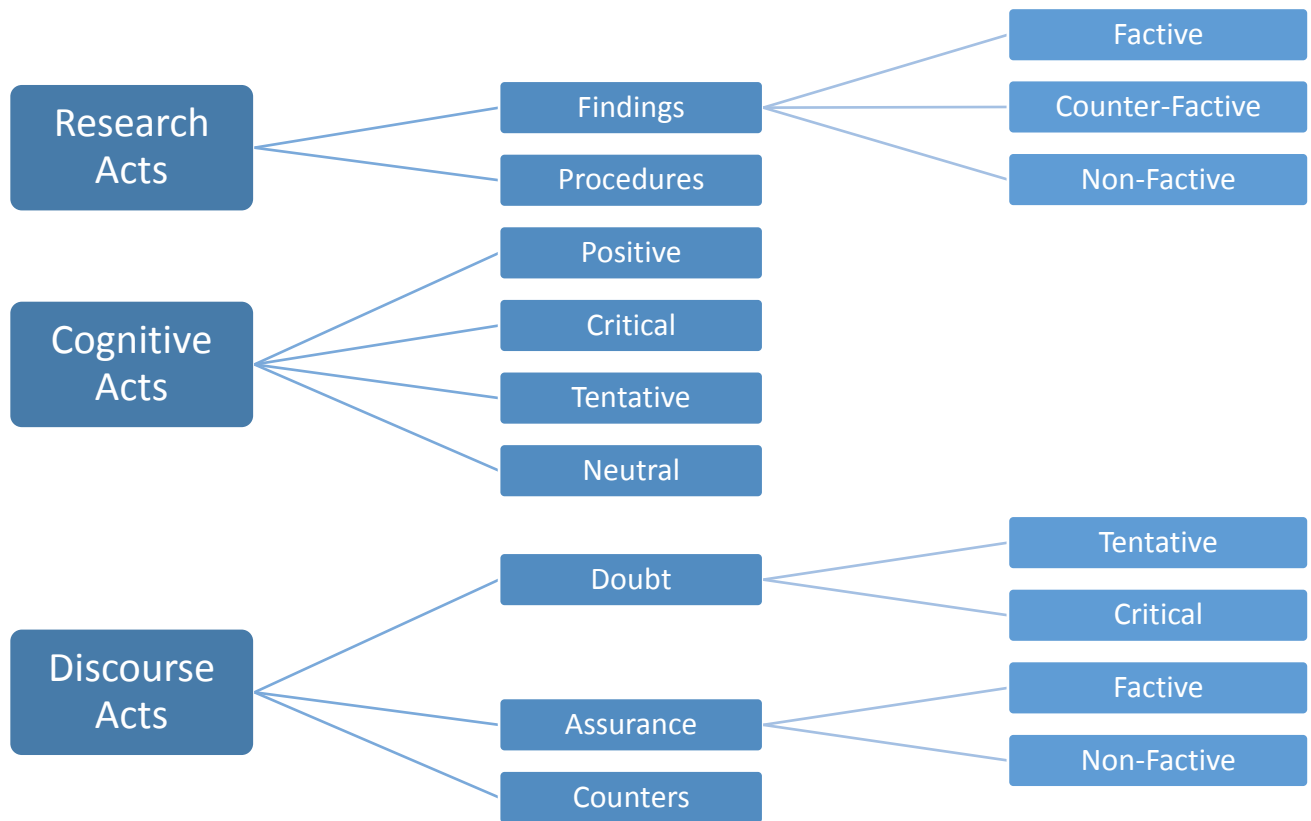


Diagram 2: Argument Verbs Classification According to their Process and Evaluation Functions.

First, Research Acts have two main subcategories: verbs that refer to Findings as *find*, *observe*, *mark* and *identify*, or verbs that refer to Procedures such as *explore*, *calculate*, *compare* and *analyze*. In Findings, there are other sub-classification of argument verbs under Factive verbs (*reach*, *show*, *prove*), which express agreement of the writer toward the reported notion as in excerpt (1) below. Under Counter-Factive, as the only case in the corpus *ignore* in (2), where the student claims that previous researchers failed to perceive the notion she presents (perceiving Behn's work as a feminist response to Shakespeare). Finally, Non-Factive verbs, as shown in excerpt (3), express no specific evaluation by writers toward what they report. Examples of verbs of Findings from the corpora of this study are shown in the excerpts below:



(1) Bakhtin shows his preference for the last category since many voices can be hear, the voice of the narrator and the voice of the character, sometimes also the voice of a third interlocutor. [AD1]

(2) However, it is worth saying that they [previous researches] ignored the fact that this work may be read as a feminist response to a previous work produced by Shakespeare. [AD1]

(3) But Dunn observed that in the community there was no articulated concern for the musical criteria of 'correct phrasing, descriptive ability, imagery, key control, organic form and originality' (Dunn 1980:206). [ED3]

The analysis of the corpus reveals surprising similarities in adopting research acts between both cultural groups. On the broad level, the distribution of research acts between Findings and Procedures is comparable in the two groups (63.64% of Finding verbs and 36.36% of Procedure verbs in the Algerian corpus; 60% of Finding verbs and 40% of Procedure verbs in the British). Similarly, there is no noticeable difference on the narrower level; Non-Factive verbs, for instance, are the most frequent among Finding verbs with a rate percentage of 71.43% in Algerian dissertations and 83.34% in the British. We may note slight difference in Factive verbs, which are more frequent in the British corpus than in the Algerian; Counter-Factive verbs, on the contrary, are found in the Algerian corpus, while none is found in the British.

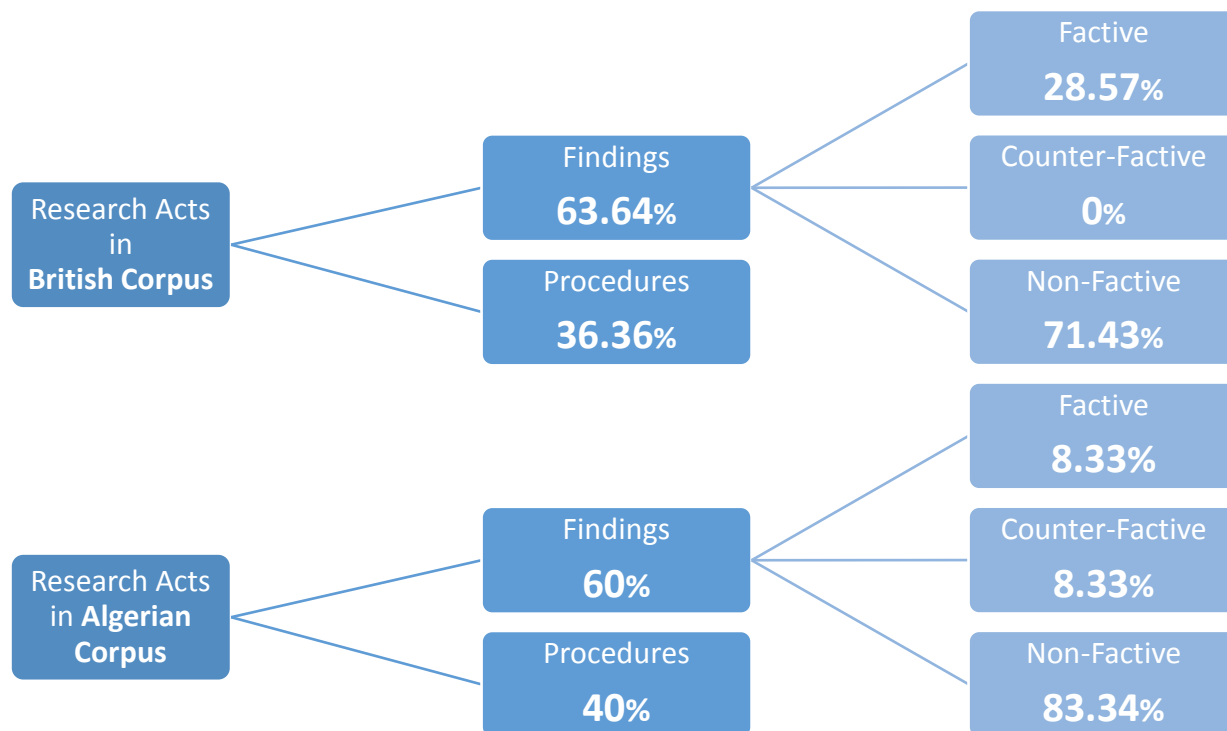


Diagram 3: Percentage Rate of Research Acts in the British and Algerian Corpora

For cognitive acts, writers tend to be less evaluative than the other two acts, for they basically quote, paraphrase, or summarize notions and theses providing the mental evaluation of the author him/herself. They usually, then, express certain attitudes toward the reporting act. Applied linguists<sup>23</sup> classify these attitudes into four main categories: (1) Positive attitude, where writers show their acceptance of the notion/thesis as being correct. (2) Tentative verbs show that the author, or even the writer who reports the author, is less sure of the correctness of their presented notions/theses. (3) Critical attitude, through rarely adopted by students, conveys the author's disagreement. Finally, (4) Neutral attitude, which are not adopted at all in the texts of this corpus, tells the writer avoidance of attributing any of the previous attitudes to the reported author. The experts below are taken from the corpus of this study, illustrating each attitude in a series of examples categorized under (1), (2) and (3), each corresponds to the attitudes examined above:

(1) In cantometrics, he maintained that the way the people in a particular society sang was directly related to other aspects of their culture, and was determined by 'the position

of women, the sexual code, the degree of permissiveness about sexual enjoyment, and the affectual relationship between parents and children' (Lomax 1959:936). [ED3]

Bakhtin contends that literary criticism used to study form separately from content, as highlighted the problems found in prose, what he names "concrete problems of artistic craftsmanship." [AD1]

(2) Marsh believes that Christina was not inspired to write the poem based on the *women* at Highgate, but rather —the *challenge* of working there,|| and that *Goblin Market* was started and finished during this period of time (244, emphasis mine). [ED4]

Bourdieu chooses Kabylia as a particular case of study because he believes that "the cultural tradition that has been maintained there constitutes a paradigmatic realization of the Mediterranean tradition, and that the whole European culture domain undeniably shares in the same tradition." [AD3]

(3) Linda Williamson and MacColl and Seeger, discussing variation in the singing of Scots travelers, both strongly disagree however, and say instead that variations are the result of a singer's control of melody in a performance (Williamson 1985:120) ... [ED3]

Looking to the distribution of cognitive verbs in the Algerian dissertations, Tentative verbs are more frequent in the texts with dominant percentage of 71.43%. Next to it, Positive verbs are present with a rate of 28.57%. While both Neutral and Critical verbs are not found at all in the whole texts of the corpus. On the other hand, Positive verbs are the most frequent in the British corpus with half of the whole number of cognitive verbs. Tentative verbs are also frequent in the British corpus with 41.67% of the verbs (but less than in its Algerian counterpart). Finally, Critical verbs are present in the British corpus (though with low rate 8.33%), while no critical attitude is reported by the Algerian students. Diagram 4 below shows the distribution of cognitive verbs with percentage in both corpora:

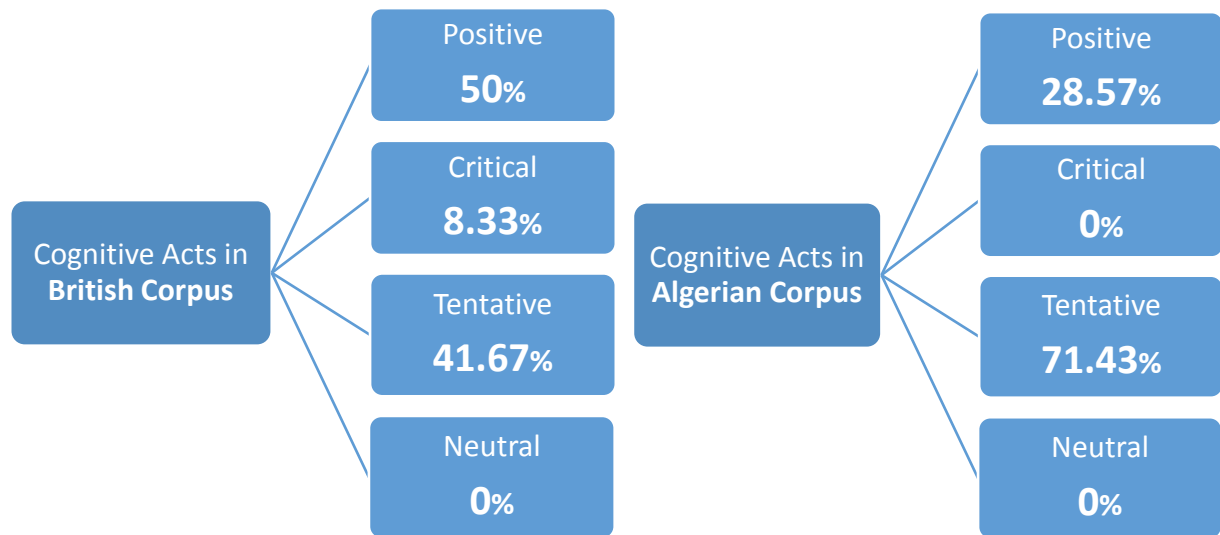


Diagram 4: Percentage Rate of Cognitive Verbs in the British and Algerian Corpora

Finally, the last and most common (at least in social sciences and humanities) process function is Discourse function. Unlike the previous category –Cognitive acts, verbs in this category allow writers to express their own stances toward the reported notions or authors (see excerpts in 1), as well as attributing the act to the author from whom the notion is quoted, paraphrased or summarized (as in 2).<sup>24</sup>

(1) As Bercovitch indicates, the Latin word *lux* encompasses these exact meanings, from which again the name Lucy is derived (11). [ED1]

Collinson describes the result as ‘astonishing, for it creates a shimmering kaleidoscopic harmony of its own, against which the unison of the tune stands out in great strength and dignity’ (Collinson 1966:264). [ED3]

(2) In 1966 Sacvan Bercovitch averred that “Lucy embodies the idea of creative light, and that the narrator’s grief at her loss expresses the poet’s fear of losing his creative powers.” [ED1]

To read Marvell’s garden as Eden, the absence of the female figure attracts claims of misogyny, for to recall Eden, Crewe asserts, ‘is also to recall Eve’s role in its loss.’ [ED2]

The positions writers may hold using discourse verbs are either (1) Uncertainty or (2) Assurance; they may also adopt a (3) Counter perspective toward the claim, but this is usually attributed to the author him/herself. First, writers express their (or the author’s) Doubt or Uncertainty through two different groups of verbs: one group is labelled as

Tentative, for it is indirect to a certain extent; it comprises verbs such as in the examples of (1A) series. In the other group, writers express their uncertainty toward claims directly and, therefore, labeled as Critical, such as (*exaggerate, forget to, could not see*). In the corpus, there is no occasion of students adopting this kind of verbs.

(1A) Rosemary Ashton sees in Coleridge's reaction to Schiller's play a concordance with the spirit of the French Revolution, recognising "in exciting that generation ... a symbol of the struggle for freedom from oppression." [ED1]

The principal cause of the development of privacy in the seventeenth century, as far as any can be articulated, Philippe Ariès suggests, is the changing structure of the state, which altered social roles and changed the 'forms of sociability'. [ED3]

As Bourdieu says: "maliness is perceived not only as sexual or social reproduction capacity, but also as the capacity to fight and to exercise violence..." [AD3]

The analysis of the corpus shows that British students tend to use more Doubt verbs (10.22% of all discourse verbs) than the Algerian, where Doubt verbs represent only 2.89% of total discourse acts. However, in both groups, all doubt verbs are indirect, this means that students in the two groups adopt Tentative attitude toward notions and theses rather than being Critical.

Second category in Discourse Acts consist of Assurance verbs, which are the most frequent evaluative verbs in the corpus. Assurance evaluation could be achieved through two sets of verbs. In the first set, writers may choose to support the author in his/her claim by using Factive verbs (as in 2A), or they maintain neutral attitude toward the claim by adopting Non-Factive verbs, such as examples in (2B).

(2A) Descartes had argued in his *Meditations* that 'bodies are not conceived through the senses or the imagination but through the same process of purely intellectual conception that gives us the conception of ourselves as thinking things'. [ED2]

The interpretation of the researcher is particularly relevant to the subject of non-Western or traditional musical aesthetics, because of 'the danger of reading Western meanings and expectations into passages where they are not relevant', as Leonard B. Meyer points out in his seminal work *Emotion and Meaning in Music*. [ED3]

Virginia Woolf presents evidence to the community of such changes when she asserts:  
“All human relations have shifted...” [AD2]

Outoudert Ahrous in his article entitled ... declares that Zaoui in his novel pushes away the barriers of taboos, ... [AD4]

(2B) Duncan Wu offers three English rivers of the name “Dove” as candidates for a human Lucy’s home region. [ED1]

Kooistra says that Dante Gabriel’s illustrations for his sister’s poem demonstrate he was an “astute reader” of her poetry. [ED4]

She describes it as the “erotic power” that helps people to “demand from themselves and their communities.” [AD2]

Max Véga-Ritter in ... states that Amin Zaoui’s style is impregnated with sexuality. [AD4]

In the Algerian texts, unlike the British, Factive verbs are more frequent than Non-Factive ones though the difference of percentage rate is not very large (51.28% of Assurance verbs are Factive; 48.72% are Non-Factive). Contrariwise, in the British dissertations, there are far more Non-Factive verbs with a rate of 73.65% of all Assurance verbs, while holding direct Assurance attitude is about the quarter (26.35%).

Finally, the last category of verbs in Discourse Acts and the one that represent the lowest proportion comprises of verbs of Counters. This category of verbs refer directly to the author’s disapproval toward notions or theses he/she refutes. It includes verbs such *challenge*, *criticize*, *refute*, and *rebut*. In the British corpus, there is none of these instances; in the Algerian, there is solely one instance of Counter attitude as shown in the following:

Therefore, she revises Shakespeare’s play in relation to slaves and native women. [AD1]

The following diagram shows the distribution of Evaluative functions of Discourse Acts in both corpora, British and Algerian, shown in percentage rates. The first division of Evaluative functions represents percentage of distribution of all Discourse Acts. The rates of Doubt, Assurance and Counters collected, for instance, represent 100% of Discourse Acts. However, the second sub-category statistics (percentage rates) represent the collective

number of verbs in the first category, not the number of all Discourse Acts. Tentative and Critical rates, for example, is calculated from the total number of Doubt verbs, rather than Discourse Acts. The same for Factive and Non-Factive rates which are determined by the total number of Assurance verbs, not all the Discourse Acts:

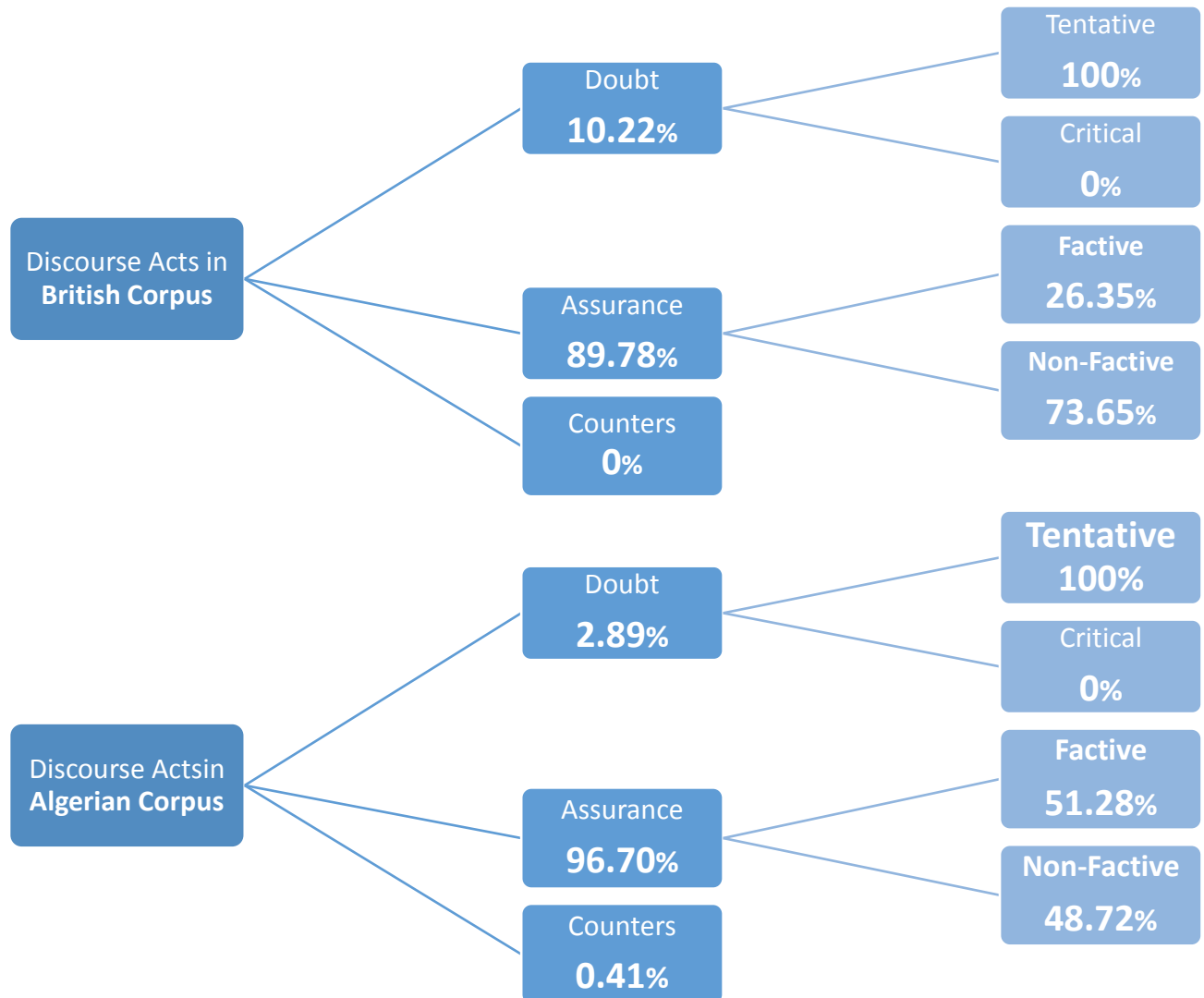


Diagram 5: Percentage Rate of Discourse Verbs in the British and Algerian Corpora

Process Function Acts may vary from one discipline to another; writers in hard sciences, for instance, tend to use more research acts than writers do in humanities and social sciences. In the present contrastive study, however, both corpora belong to the same discipline as well as the same genre. Comparably, writers from the two cultural groups adopt

more Discourse Acts in their composition (89.7% of argument verbs are discourse acts in the Algerian corpus and 88.71% in the British one). Nonetheless, a closer analysis of the *Evaluative* function in Discourse Acts reveals a considerable difference in some aspects of Evaluative attitudes as well as astonishing similarities in other aspects of the same category between the two cultural groups. While Doubt verbs are more frequent in the British texts, both groups of students use one subcategory of Doubt verbs rather than the other. In other words, students from both groups adopt solely Tentative verbs, which is an extended subcategory from Doubt acts, while no instance of adopting Critical verbs, which is the other subcategory of Doubt Acts, is noted. This might be due to the unwillingness of university students from both cultural groups to adopt a critical stance against authors who represent more or less authoritative position in their disciplines.

Moreover, students from both groups adopt Assurance verbs so often, that this category of verbs represent the highest proportion in the corpus with 89.78% of total reporting verbs in the British corpus and 96.70% in the Algerian one. The only difference spotted at this level of verbs is the distribution of Assurance verbs between Factive and Non-Factive verbs. The tendency to adopt Assurance attitudes Non-Factively, as in the British dissertations, represents a rhetorical “impersonality and impartiality.”<sup>25</sup> On the other hand, the Algerian students’ tendency to *interfere* Factively when quoting, paraphrasing or summarizing other authors’ notions and theses reveals the students’ subjectivity in academic composition. Perhaps, the last category of Discourse Acts –Counters, emphasizes this claim more, for there are instances where Algerian students adopt this category of verbs, while there is none in the British corpus. Counters, too, could be a sign of Algerian students’ subjective attitudes toward notions and theses they report.



In the analysis of corpus, this chapter introduces recent approaches in applied linguistics to the relatively old theory of contrastive Rhetoric. The analysis focuses on three main aspects in argument in academic composition: epistemic modality, reporting argument, and verbs of argument. The study shows certain points of contrast between argument patterns of each cultural group in the three aspects mentioned earlier, but there are also some comparable details in these aspects.

In epistemic modality, British students show more inclination to adopt modals in their argument to express their epistemic stance toward claims and theses they present in their argument. On the other hand, Algerian texts contain less modals than the British ones; this reveals the unwillingness of the student to openly state their perspective about argument in their composition. Also, Algerian students tend to adopt subjective modals of possibility (*can* and *could*) rather than the epistemic *may* and *might*. Subjectivity in academic composition reduces the pervasive function of arguments. The last contrast in modality lies in the fact that British students use *could* and *might* more often to express less-likely-to-happen possibilities; while Algerian students avoid using those two modals but focus highly on *can*. Epistemic modality is very important in academic composition, and students should be aware of the different functions of modals in English to be able to produce more persuasive arguments in their academic composition.

More contrast is noted in the reporting practice in texts from the two cultural groups. Statistics from analyzing the collected data demonstrate that Algerian students tend to mention names of authors along with their claims within the texts' body. In other words, authors' names are included in the sentences that preceded the claim. This reveals more than merely linguistic choices; it implies that Algerian students are aware of authoritative presence of the authors on their argument. The hierarchic structure of the Algerian society influences their linguistic choices and makes them committed to authorities even in their academic composition. On the other hand, the British society has an equalitarian structure,

where the individual is not very restricted by the presence of authority whether in everyday life or in deeper levels such as academic writing. The linguistic tendency to get the authors' names outside the body of the argument emphasizes this notion, for British texts comprise more Non-Integral reported argument; that is the author's name is not included within the parts of the sentence, but is mentioned between brackets or at the end of chapters.

Finally, verbs of argument in academic composition are used to evaluate reported notions and theses. While verbs of discourse acts are highly used by students from both cultural groups, students carry out evaluation in different manners. The British students tend to state their evaluation Non-Factively which makes their presence in reporting argument impartial to a certain extent. The Algerian students, on the other hand, use more Factive verbs to fulfill the evaluation function; such verbs allow writers to interfere with the argument they report. Probably, the Algerian students tendency to use Counter verbs emphasizes this notion, for they tend to express their disagreement with the author more openly than British students do.

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<sup>4</sup> *Ibid.*, 44.

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- <sup>22</sup> Loan and Pramoolsook, "Reporting Verbs in Literature Review."
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- <sup>24</sup> *Ibid.*, 122.
- <sup>25</sup> *Ibid.*, 130.

# **General Conclusion**

The analysis of the presentation, organization and reporting of arguments in the sample of Algerian dissertations from the perspective of contrastive rhetoric leads me to draw the following pedagogic and scientific implications. All through chapters, this research has tried to show the extent of the shaping influence of Arabic rhetorical patterns in the development of argumentation in the sample of Algerian dissertations under study. If one has to take one distinguishing feature of all the four dissertations, repetition emerges as the most prominent. Repetition espouses the shape of lexical doublets, parallelism, paraphrase, the abuse in booster and frame markers, over-quoting in reporting arguments and so on. The overall effect of the transfer of Arabic rhetoric patterns in academic English can be seen at various levels of the dissertations: the introduction, the review of literature,

In the various introductions of the dissertations, one notes that the students are writer or self-centered. Contrary to what happens in the British dissertations, the Algerian students do not seek to grab the interest of the reader by getting him interested in the argument to be developed. Among the four dissertations, the four techniques that constitute academic literacy for the scientific community in human sciences and arts in this regard are not deployed. None of them starts, for example, with a relevant quotation that summarizes the gist of the argument to be developed in advance, none of them includes an anecdote or story in the introductions to link the argument to illustrative experience. None of them start with a striking fact that might induce the reader to be involved in the argument. And above all, none of them combines the three introduction techniques above to communicate with the reader in order to get him interested in the persuasive purpose to which the student has set himself. The self-centeredness of the students in the way that they set out to write their introductions defeats the various purposes for which arguments in English academic contexts are written.

Instead of the above attention-grabbing techniques, the students often resort to pontification, announcing, for example, that the author that he studies is “one of the greatest

authors” or the novel he tackles is “one of the greatest novels” that his author had ever written. In themselves such repetitive pontificating openings in the introductions signal that the students are still complying with the rules of their native academic culture which they brought with them to the Departments of English. From here, one would argue that the students continue to function within their homegrown academic cultures though they have entered a foreign academic culture whose values are strikingly different in according priority to argument over superlative descriptions such as the openings to introductions cited above. A huge number of researches have already carried out in British, American, and Australian universities about the difficulty that foreign students experience in their studies because of their lack of an English academic literacy and the interference of the foreign students’ socio-cultural identities in the process of research. This research shows that Algerian students of English experience the same difficulty because the Algerian Departments of English constitute in themselves enclaves that demand to the students to adapt themselves to scenes of writing and strategies of composing genres that are completely different to the ones that he had made his own during his educational career.

So when one speaks about the shaping influence of Arabic rhetorical patterns on Algerian students’ composition, I have in mind not only the language in mind, as previous researchers in contrastive rhetoric like Kaplan and Johnstone do, because language for me is just an instrument that human beings use to communicate, but also the academic culture to which students are legatees. It is true that the Islamic culture exerts an influence on Arabic, the grammar of which is derived from the Koran. But it would be a fallacy to blame Arabic as a language for the failure of the Algerian students to espouse the norms of argumentation regulating academic discourse in the English genre of dissertation. In other words, adopting the Sapir-Whorf hypothesis that one is a prisoner of one’s language, that is to say that one cannot think out of its box amounts to the disavowal of human agency and the espousal of racial or ethnic essentialism. I would rather argue that it is the native academic culture that

has to be blamed for the repetitive structure of Algerian dissertations. It is Algerian academic culture that fosters memorization at the expense of critical thinking and reasoning, that places religious education at the center of the curriculum, and that encourages obedience to authority in which one can find the primary reasons for the students' resistance to the adoption of the argumentative norms peculiar to English academic settings.

The obedience to authority to whatever is written is very prominent in the dissertations that I have analyzed, particularly in the literature review sections. The most distinguishing mark in this respect is compilation. Instead of engaging the sources, the four students that I taken as a sample, indulge in paraphrasing and summarizing the previous literature, author by author, and book and book. Creative agreement and creative disagreements, which in an English context, is an imperative is replaced by the imperative of showing erudition. The favorite introductory phrase in reporting previous research is, "In his book, so and so has said or written ...," followed up by a paraphrase or approximate summary of the book. In this compilation approach to the literature review, I find the interference of the repetitive structure of argument at a higher level of analysis, which is that of rhetorical section. The student favors the regurgitation of what other scholars have found out about their research topic over analysis and evaluation of the presented argument. Most often, in the case of agreement with previous literature, they are not so much concerned with offering, for example, an additional support, confirming unsupported claims, applying previous claims more widely as with the need to cite as in a laundry list all the books or articles they have read.

It follows that the recurrent pattern of the review literature section is often marked by what is called false voice. The language of the sources dominates that of the students to such an extent that one does not hear them. The interpretive language that normally constitutes one of the hallmarks of argument is replaced by what looks like factual knowledge in the form of summaries and paraphrases of what other scholars have written. False voice is often

accompanied by lack of synthesis. By lack of synthesis, I mean the capacity of the students to construct a common ground or a central idea common to the previous literature that the dissertations cover and to show the way they agree and disagree about particular issues and where the students as researchers stand. The most remarkable about the dissertations that I have analyzed is the relative absence of contrast and concession conjunctions such as “however,” “yet,” “but,” and “nonetheless,” which constitute the privileged metadiscourse markers in argumentation.

Instead of the above argumentation markers, one notes a plethora in the use of the coordinating conjunction “and,” adverbial phrases such as “in addition to this”, and sequencers, e.g., first, next. The prevalence of these metadiscourse markers indicate that the students do not engage the secondary sources by looking at contradictions in previous arguments such as contradictions of kind, part-whole contradictions like generalizations, historical contradictions, or cause-effect contradictions, and other contradictions that argumentation theories have detailed. More importantly, the students do not seek to raise new issues out of the literature review by looking at contradictions of perspective by urging the reader to think in new ways about the problems that their sources deal with. All the four dissertations content themselves with giving a laundry list of sources without voicing their own personal opinions. This passive attitude to previous literature can be linked to the lack of consideration accorded to agency in the Algerian system of education. Argument, according to the argumentation theories covered in the first chapter of this research, flourishes in democratic cultures where people are always invited to have their say. It is this democratic culture that is missing in the Algerian academic culture, which in my opinion, has impaired the sense of agency of the students and has turned them into mere consumers of knowledge.

Paradoxically, this passive attitude to previous literature is underpinned by a needlessly combative and categorical tone in the formulation of arguments. The literature



reviews in the four dissertations all end with the affirmations like “no research has been carried out about this issue.” Such affirmations are of course groundless because literature reviews can by no means be exhaustive. Moreover, the students can be suspected by misinformation since in the course of composition they often reveal that they have read critics that they have not mentioned in the literature review. This is ethically questionable and unfair because instead of confronting critics they just overlook them for one reason or another. Hedges such as “to my best knowledge,” “little attention is devoted to this issue” and so on are not used by the students to mitigate their responsibility just in case they have inadvertently sidestepped relevant research. So I would argue that the way that the literature review sections were written reproduces more or less the repetitive rhetoric structure detected at the sentence and paragraph levels. Passivity in the treatment of previous literature paradoxically ends with the categorical and climatic statement of the issue.

The realization of epistemic modality is no less problematic in the reporting of argument. It is marked by two distinctive features: the use of modal verbs “can,” “could,” “may,” and “might” and the overwhelming presence of integral citation, citation starting with the full name of the author and the reporting verbs “say” and “write”. However, the proclivity to use the modal verbs above contrasts with the overall lack of resort to modality when it comes to the expression of certainty and probability towards the students’ knowledge. Apart from the use of the modals above, it is the indicative mode that prevails in the students’ statement. How can one account for the failure of the realization of epistemic modality in accordance with the academic genre of argument in the humanities and arts, which generally look at findings as tentative rather than conclusive? One of the explanations that can be offered is the tendency of Arabic and Islamic culture towards certainty. Doubting about “what is written” is considered as an anathema in terms of religious culture, and those who doubt i.e., who think out of the box of common beliefs are rejected as wanting to create social dissension. This largely explains the little time accorded to philosophy at high school

level. It is philosophy that is supposed to make students skeptical of what they read and to always question what looks for them as self-evident truths, but even the latter has to confirm to truth as it is announced in the Book even in academic settings. If one has to single out the most predominant way of realizing epistemic modality in school Arabic, it is the one realized through the phrase: "there is no doubt that," which in the Algerian dissertations shows in the prevalence of the indicative mode and the use of the auxiliary "will".

The overuse of the modals "may," "might," "can" and "could" in the Algerian dissertations can be stylistic feature or mannerism rather than a deliberate realization of epistemic modality. In the first place, if one just decides to look at the English language syllabus and middle school and high school English language textbooks, all of them designed by Algerian teachers and inspectors, one can observe that these modal verbs are covered all the seven years that the students spend there before registering at the tertiary level. Even at the university, the teaching of modal verbs constitutes an important element in the grammar courses. This overemphasis on the realization of epistemic modality through modal verbs has led to the exclusion of other ways of realizing it such as the use of adjective such as "apparent," "obvious," "clear," "likely," "evident," or certain, adverbs like "definitely," "evidently," "clearly," and "apparently," nouns such as "assumption," "claim," and "idea", and finally lexical verbs like "assume," "believe," and "argue." The absence of these forms of realizing modality in argumentation makes the Algerian students' dissertation assume an aggressive tone. The repetition of the modal verbs "may," "might," "can" and "could" does not mitigate this tonality of aggression since they do not participate in limiting the students' forceful commitment to their arguments or claims. Because they are generally employed in introductory expressions like "we can/may/could/might say" they are there to be read as a transferred stylistic feature found in school Arabic rhetoric, indicating nothing whatever about the degree of commitment to the claims that follow up, which in English might have been expressed in structures such as "I would argue" or I "would claim."

If the realization of epistemic modality in argument in Algerian dissertations, it is the lack of distinction between beliefs, assumptions, and knowledge. Taking one for the other, the students tend to commit themselves too forcefully, not to say polemically to their claims. To support their claims, very often resorts to authority in the form of integral citation, where the author's name is explicitly mentioned and identified in terms of his profession. In favoring integration citation over non-integral citation, it is the authority of the cited author rather her/his message that is privileged. As argued above, the repetitive integral citation in the literature review sections of the Algerian dissertations defeat the purposes for which citation is deployed in English academic writing, notably the establishment of one's credentials as a researcher in a given field and specialism through some sort of intertextuality or dialogue with other researchers, the relevance and centrality of the issue, and the carving of research space of one's research space. It is all these purposes of argument that are defeated by the resort to the practice of piling up citations in order to show that one has read about the research topic that is undertaken.

This practice of piling up integral citations in the Algerian dissertation continues in the discussion chapters. Integral citation of what cited authors have said and written come uppermost in the way arguments are assembled. As literature students, the students resort to the source texts as evidence, but very often citations are made naively, without taking an evaluating stance to what is read and reported, so do not appropriately justify the reasons sustaining the claims. When interpretations are given to show the relevance of the citations of primary sources, these are often not the students' own but those of critics that they have cited just after their paraphrase in the previous sentences. I would argue that this recurrent mode of citation in the way arguments are assembled has much to do with the academic and pedagogic culture that the students have inherited. This culture is best represented in the subject of Islamic education that the students studied for nearly 16 years, from the primary school up to high school. The sole way to justify a stance in this religious culture is to appeal

to the Koran or the hadiths, constituting the tradition of what the Prophet would have said either in support or refutation of arguments. Said more simply, the predominance of integral citation of authority in the Algerian students' arguments is due to the predominance of this feature in the way arguments are clinched in Islamic and Arabic by the integral citation of what "Allah the High or Mighty has said..." or what the "Messenger Blessed his Name has told..." . The legitimate authority in the Algerian dissertation is not religious, but the manner of clinching argument by submitting to authority, even if that authority does not fit one's purpose, remains the same.

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