

Text Grammar in Modern Arabic Poetry

A Textual and Analytic Study of 'Amal Dunqul's Poetry

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The date of defense 07/08/ 2013

Declaration

This is my original work and it has not been presented to any other university for a degree award or anywhere else for academic purposes.

Date: 07/08/ 2013

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Dedication

For

My family

My father (Allāh bless his soul)

My mother

My wife

My two daughters...Gana & Leen

I dedicate this work to all of them for their patience and help, as well as all the support that they lovely offered along the period of this project.

Inception

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

"هُوَ الَّذِي أَنْزَلَ عَلَيْكَ الْكِتَابَ مِنْهُ آيَاتٌ مُحْكَمَاتٌ هُنَّ أُمُّ الْكِتَابِ وَأُخَرُ مُتَشَابِهَاتٌ فَأَمَّا الَّذِينَ فِي قُلُوبِهِمْ زَيْغٌ فَيَتَّبِعُونَ مَا تَشَابَهَ مِنْهُ ابْتِغَاءَ الْفِتْنَةِ وَابْتِغَاءَ تَأْوِيلِهِ وَمَا يَعْلَمُ تَأْوِيلَهُ إِلَّا اللَّهُ وَالرَّاسِخُونَ فِي الْعِلْمِ يَقُولُونَ آمَنَّا بِهِ كُلٌّ مِّنْ عِنْدِ رَبِّنَا وَمَا يَذَّكَّرُ إِلَّا أُولُو الْأَلْبَابِ (7)"

(آل عمران : 7)

صدق الله العظيم

In the name of Allah

“It is He Who has sent down to you (Muḥammad صلى الله عليه وسلم) the Book (this *Qur’ān*). In it are Verses that are entirely clear, they are the foundations of the Book and others not entirely clear. So as for those in whose hearts there is a deviation (from the truth) they follow that which is not entirely clear thereof, seeking (*al-fitnah*) (Polytheism and trials), and seeking for its hidden meanings, but none knows its hidden meanings save Allāh. And those who are firmly grounded in knowledge say: “We believe in it; the whole of it (clear and unclear Verses) are from our Lord.” And none receive admonition except men of understanding.”

(2’*Āl Imrān*: 7)

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In conclusion, all contents of this project aren't conclusive judgment; they are special views, which I worked hard in it, depending on the collected data, reading in the subject long, and discussions in the issues of the subject.

Thank you all!

Contents

Declaration	3
Dedication	4
Inception	5
Acknowledgement	6
Contents	7
List of figures	12
List of tables	13
Characters used in the transcription	14
Abbreviations	17
1. Introduction	19
1.1. Development of the linguistic study in Arabic.....	19
1.2. Contact between linguistic and literary studies in Arabic.....	21
1.3. Statement of the study problems.....	24
1.4. Reasons for the choice of subject.....	26
1.5. Previous and corresponding studies.....	26
1.5.1 Studies focused on the sentence, grammar, and its relation with text grammar	28
1.5.2. Studies related to “text grammar” in Arabic.....	29
1.5.3. Studies concerning 'Amal Dunqul and his poetry.....	29
1.6. Methodology.....	30
1.7. Organization of the thesis.....	30

2. The grammar, the text, and the features of Arabic textuality: A linguistic

analytic review	33
2.1. Arabic language and communication.....	34
2.2. Arabic grammar: Definition and function.....	36
2.2.1. The traditional definition of Arabic grammar.....	36
2.2.2. Arabic grammar and the Quran.....	38
2.2.3. The development of the function of grammar in Arabic (stage of al-Ġurġānī).....	40
2.2.4. The function of grammar and context in Arabic.....	44
2.3. Definition of the text, comparing Arabic and Western perspectives.....	48
2.3.1. The Western definition of text and its elements: A brief review.....	48
2.3.2. Effect of a sentence on the concept of the text.....	49
2.3.3. Evolution of text between communicative status and coherent form.....	51
2.3.4. The general definition of text in Arabic.....	53
2.3.5. The dual definition of text in Arabic and the Quranic text.....	55
2.3.5.1. The openness of the Quranic text and literary text.....	56
2.3.5.2. The openness of text and the Arabic poem.....	58
2.3.6. Text and discourse: The documented text from the Arabic perspective.....	61
2.4. Text and text grammar.....	62
2.4.1. The science of text.....	63
2.4.2. Text linguistics.....	64
2.4.3. Text grammar.....	65
2.4.4. Text grammars.....	67
2.4.5. The textual grammar equation from the Arabic perspective.....	68

3. The constituent standards of “Text Grammar”: Cohesion and coherence in ’Amal Dunqul’s poetry.....	72
3.1. The textual standards and the communicative event “text”.....	72
3.1.1. Text grammar and text analysis.....	72
3.1.2. The aim of “textual standards”.....	75
3.2. The textual standards: The model of de Beaugrande & Dressler.....	76
3.2.1. The textual standards and the grammatical system in Arabic.....	77
3.2.2. The classifications of textual standards.....	78
3.3. Cohesion and coherence in the poetry of ’Amal Dunqul.....	80
3.3.1. Cohesion in the poetry of ’Amal Dunqul.....	80
3.3.1.1. Phonetic and rhythmic cohesion.....	84
3.3.1.2. Lexical cohesion in ’Amal Dunqul’s poetry.....	86
A. Reiteration/ Repetition (<i>takrār</i>) in ’Amal Dunqul’s poetry.....	86
a) Single word repetition.....	87
b) Structural repetition.....	90
B. Collocation (<i>al-muṣāḥabah al-luġawiyyah</i>).....	91
3.3.1.3. Grammatical cohesion.....	93
A. Reference.....	93
a) Internal reference.....	95
b) External reference.....	97
B. Conjunction.....	101
C. Substitution.....	105
D. Ellipsis.....	106
3.3.2. Coherence in the poetry of ’Amal Dunqul.....	110

3.3.2.1. General concepts and coherence.....	110
3.3.2.2. Semantic relations and coherence in 'Amal Dunqul's poetry.....	112
3.3.2.3. Semantic relations and the textual function.....	116
4. Intentionality and acceptability in the poetry of 'Amal Dunqul: The usage of text	123
4.1. Intentionality and acceptability vs. sending and receiving.....	124
4.2. Intentionality.....	124
4.2.1. Intentionality and text production.....	124
4.2.2. Intentionality and dialogue in the text.....	124
4.2.3. Intentionality and the textual event.....	126
4.3. Acceptability.....	131
4.3.1. The multitude of acceptability in the text.....	131
4.3.2. The levels of acceptability in the text.....	133
4.3.3. The stages of acceptability in the text.....	135
5. Informativity, Situationality, and Intertextuality: A study in the surroundings of texts	139
5.1. Informativity in the poetry of 'Amal Dunqul.....	139
5.2. Situationality in the poetry of 'Amal Dunqul.....	143
5.2.1. Situationality as text's world.....	143
5.2.2. The forms of contextuality in the poetry of 'Amal Dunqul.....	145
5.2.2.1. Textual context.....	147
5.2.2.2. The context of situation (<i>al-maqām</i>).....	151
5.3. Intertextuality in the poetry of 'Amal Dunqul.....	156

6. The regulatory standards of “Text Grammar” in the poetry of ’Amal Dunqul.....	163
6.1. Efficiency in the poetry of ’Amal Dunqul.....	163
6.2. Effectiveness in the poetry of ’Amal Dunqul.....	170
6.2.1. Phonetic effectiveness.....	171
6.2.2. The rhythmic and formal effectiveness of the text.....	172
6.2.3. Semantic-stylistic effectiveness.....	176
6.3. Appropriateness in the poetry of ’Amal Dunqul.....	178
6.4. Textual standards: A general overview.....	180
6.4.1. Naturalness.....	183
6.4.2. Expectation.....	184
6.4.3. Control.....	184
7. Conclusion and discussion.....	186
7.1. Summary.....	186
7.2. General concluding remarks.....	187
7.3. Out look.....	194
Bibliography.....	199

List of Figures

Figure (2.1) The content of textuality between Quranic text and literary text in Arabic.....	57
Figure (2.2) “Openness” and “Closeness” in Arabic text and its relation with the form and the connotation	59
Figure (2.3) The several approaches of textual analysis	70
Figure (3.1) The analysis of gradual grammatical systems “Grammatical Dependency”.....	81
Figure (3.2) The network of connections created by repetition in the text.....	88
Figure (3.3) Repetition as a particular reference.....	89
Figure (3.4) Types of reference.....	94
Figure (3.5) Coherence between parts of a text.....	119
Figure (4.1) The relationship of intentionality and acceptability with the text in the textual process	128
Figure (4.2) The circle of the sender and receiver in the textual process.....	132
Figure (5.1) Context’s forms in Arabic.....	146

List of Tables

Table (3.1) The meanings of conjunctions (<i>al-ʿatf</i>) in Arabic.....	103
Table (6.1) The forms of grammatical case in ellipsis.....	169
Table (6.2) The forms of 'Amal Dunqul's poetry.....	173

Characters used in the transcription

The transcription system of Arabic characters varies depending on the linguistic school or association, such as (DMG) “der Deutshchen Morgenländischen Gesellschaft”, (EALL) “Encyclopaedia of Arabic Language and linguistics”, and (IPA) “The International Phonetic Alphabet”, so this project depends on the more common symbols especially what agrees with Arabic pronunciation and the Latin characters as follows:

I. Consonants

symbol	The used system	IPA	EALL	DMG
ب bā'	B/b	B	B	B
ت tā'	T/t	T	T	T
ث tā'	Ṭ/ṭ	θ	Ṭ	Ṭ
ج ġīm	Ĝ/ĝ	J	J	Ĝ
ح ḥā'	Ḥ/ḥ	Ḥ	Ḥ	Ḥ
خ ḫā'	Ḫ/ḫ	X	X	Ḫ
د dāl	D/d	D	D	D
ذ ḏāl	Ḑ/ḏ	Ḑ	Ḑ	Ḑ
ر rā'	R/r	R	R	R
ز zāy	Z/z	Z	Z	Z
س sīn	S/s	S	S	S
ش šīn	Š/š	Š	Š	Š
ص ṣād	Ṣ/ṣ	s ^v 2	Ṣ	Ṣ

ض dād	Ḍ/ḍ	dʷ	Ḍ	Ḍ
ط tā'	Ṭ/ṭ	tʷ	Ṭ	Ṭ
ظ ḏā'	Ḍ/ḍ	ḏʷ	Ḍ	Z
ع 'ayn	ʿ	ʕ	ʿ	ʿ
غ ḡayn	Ġ/ġ	ɣ	Ġ	Ġ
ف fā'	F/f	F	F	F
ق qāf	Q/q	Q	Q	Q
ك kāf	K/k	K	K	K
ل lām	L/l	L	L	L
م mīm	M/m	M	M	M
ن nūn	N/n	N	N	N
هـ hā'	H/h	H	H	H
ء hamzah	ʾ	ʔ	ʾ	ʾ

II.Vowels

Semi-Vowels	The used system	IPA	EALL	DMG
و wa	W/w	W	W	W
ي yā'	Y/y	Y	Y	Y

short vowels	The used system	IPA	EALL	DMG
ا fathah	A	A	A	A
و dammah	U	U	U	U
ي kasrah	I	I	I	I

long vowels	The used system	IPA	EALL	DMG
آ	Ā/ā	a:	Ā	Ā
ؤ	Ū/ū	u:	Ū	Ū
ي	Ī/ī	i:	Ī	Ī

Diphthongs	The used system	IPA	EALL	DMG
اي	AY/ay	ay	AY	ĀY
اي	ĀY/āy	a:y	ĀY	ĀY
او	AW/aw	aw	AW	AW
او	ĀW/āw	a:w	ĀW	ĀW

List of Abbreviation

AD	After Christ (Anno Domini)
AH	After Hijra
CT	Closed text
D	Dead (Date of death)
DMG	der Deutschen Morgenländischen Gesellschaft
EALL	Encyclopaedia of Arabic Language and linguistics
G	Grammar
Hem	Hemistich
IPA	International Phonetic Alphabet
LR	Linguistic Relation
LT	Literary text
N	Number
OT	Opened text
Pred	Predicate
PU	Poetic unit
QT	Quranic text
R	Relation
S	Sentence
SG	Sentence Grammar
SR	Semantic Relation
Sub	Subject
T	Text
TG	Text Grammar
Ver	Verse

Chapter 1

Introduction

1.1. Development of the linguistic study in Arabic

The study of language varies according to the methodology deployed, but “the common aim of all linguistic studies is the scientific study of language” (Lyons, 1995:1) to achieve objective results. Because “language is a social phenomenon” (Bucholtz, 1999:205), the analytic tools of a given language are contingent on the circumstances and context of the language user, who is considered, simultaneously, a language participant and analyst. Therefore, the methodologies of a language’s study in different periods vary because of these changeable factors.

In the 18th century, the linguistic studies tended to be historical and comparative after the historical kinship with Sanskrit emerged (Bopp, 1816, 1833). Such an approach involved investigating the histories and evolution of different languages, and comparing those languages in order to discover their (unique or common) phonetic, etymological, and syntactic rules.

In the early nineteenth century, the most important evolution was the rise of comparative-linguistic studies, which received its place in the academic curricula. These studies turned from point of view into an established scientific discipline. The development occurred rapidly with modern conditions in the Western, such as industrial revolution, popular education, and new universities (Parret, 1975). At the end of the 19th century and the beginning of the 20th century, the linguistic studies, especially in the field of descriptive linguistics, developed rapidly (Malmkjær, 2002). The first half of the 20th century was marked by the appearance of the structuralism of Ferdinand de Saussure and the behaviorism of Bloomfield. The second half of 20th century saw the

rise of many new fields in linguistics such as Chomsky's transformational and generative grammar, which has its distinct style in the analysis of sentences and its applications (see Chomsky, 1969; Joseph, Love, & Taylor, 2001), as well as William Labov's sociolinguistics, and Michael Halliday's systemic functional linguistics.

These approaches were the most common and the most famous, and at the same time were an introduction to a more comprehensive study, such as the study of above the level of the sentence. Many theories were generated from these previous approaches, both linguistic and literary. Scholars benefited from these theories in studying the structure and syntax of a language. Such theories provided not only a far broader perspective on language, but also expanded the sentence's and above the level of the sentence's analytic tools. In the studies which emerged from the above approaches and theories, we can observe that some researchers were concerned with the formal part of a language while others focused on meaning making. The latter group illustrated the value of other aspects, such as the effect of context, the producer (the speaker) and recipient, and so on.

On the opposite side, in the early stages of Arabic linguistic studies were distinguished by the analytic tools employed and the different ways of studying linguistic phenomena. These methodologies are distinguished in linguistic analysis (particularly grammar and rhetoric) by speculation, impressionistic analysis and personal, subjective evaluations. Additionally, some of the Arabic grammarians have been influenced by Greek logic, although their works do not exhibit a great divergence from the issues of traditional grammar (Versteegh, 1997). Moreover, the Arabic linguistic studies, especially, were concerned with the Koran (Robins, 1976) as the best model of rules and linguistic performance. During this same period, especially the beginning of the fourth century AH onwards, the standardization of (and the commentary on) texts were paid wide attention in many fields, such as grammar and morphology.

After that, the relatively recent transition to a new Arabic linguistic approach focusing on the text was influenced by the modern European development. This

influence was to be expected, especially at the end of the 20th century. Consequently, the study of language has developed rapidly in the investigation of all the components of text, such as its structure, context, style and rhetoric, or studying its change across different periods. This approach has become widely adopted in Arabic linguistics by the appearance of the contrastive methodology that discovered special characteristics of the language, such as the study of comparative grammar or comparative rhetoric.

Arabic linguistic study has been contacting with the development of modern European structuralism. Some Arabic linguists have been influenced by it, and some were fascinated by the age of modernism, although, as yet, most Arab linguists defend the traditional trend in language and grammar. For example, the study of morphology (*Ṣarf*) begins, so far as records go, with Sibawayh's book (*Kitāb Sibawayh*), and continues into the present (Booij, et al, 2000), as well as son of Malik's millennium (*'Alfiyyat Ibn Mālik*) dominates on the chapters of Arabic grammar as yet.

1.2. Contact between linguistic and literary studies in Arabic

Text grammar depended for its development on many different branches or fields of linguistic study, alongside other subjects in the humanities and social sciences. In the study of texts in Arabic, a combination occurred between literary studies and linguistics. In this way, (modern critical studies have developed, bringing the literary speech out from under its oppressive historic tendency and impressionism in order to create new horizons for the reading of the texts, focusing on the literary phenomenon and benefiting from linguistics and human sciences) (Ibn Ḥumayd, 2007:17). Therefore, a large group of definitions dominated the study of literary critique after it had been spread in the works of many linguists who tended to analyze the literary text to discover its linguistic characteristics and components to explain its structure and functions.

This methodology has spread widely, gathering literary and rhetorical analysis alongside linguistic analysis because the study of literature's language, or determining

the stylistic characteristics of a certain text, does not mean isolating it from the linguistic system (Biḥārī, 2005:29). All of the stylistic, critical, or rhetorical forms belong to the general linguistic system, and although the literary text has a particular linguistic structure and deviates from the traditional context of normal spoken language, the influence of linguistic study on literary methodology is a ‘natural’ development. Such a linguistic approach does not omit the particular characteristics of literary study from its view. We can find such changes in the history of Arabic studies, particularly in the early stages of linguistic study. During the period in which the Arabic sciences began to depend on each other, there were many Arabic books that combined linguistic and literary studies, or discussed linguistic issues alongside those of literature and rhetoric.

In the modern age, the methodology (literary – linguistic) is defined and characterized by the interrelation of approaches and the demands of modernism. It is further defined by the conflict (in terms of creativity) between the traditional inherited methodology and the liberal renewable methodology. All of these factors affected the study of language and its different fields.

This modernism, for the Arab author and his or her audience, represented a conscious attempt to create permanently renewable relations between current human circumstances and inherited ones. (The effects of modernism serve the continuity of the creative relationship between man and his language) (al-Ġaddāmī, 2006:29). This was the pillar that led to the acceptance of a new approach – “the text grammar” – which reveals a harmony between, on the one hand, the creativity of the literary and rhetorical text, and, on the other hand, the rhythm of the structure and syntax.

Moreover, the text grammar approach illuminates a harmony between the traditional linguistic approach (sentence analysis) and the renewable linguistic approach (the sentence’s analysis and its interrelations), extending its reach to the whole text, or what is called its textuality, that seeks to present an ideal model for the text. Although understanding and explaining textuality is an objective of linguistic study, it is also a

general phenomenon that can be observed in almost all of the disciplines in the social or human sciences (Ekegren, 1999).

The impact of Arabic linguistic study on the literature and rhetoric sciences is obvious, in the prosody or rhyme books, and in poetry critique. The grammatical research provided literary critique with many pertinent linguistic ‘tools’ – Arabic stylistics, for example – leading to a new stage in the Arabic sciences that surpassed mere subjective response, engendering a far more objective approach in the analysis of Arabic linguistic phenomena. Such a relationship between linguistic and literary study generated fertile ground for the development of a linguistic theory of the Arabic text. This theory starts with the analysis of the text’s construction and structure, and ends with its impact on the communication process as a textual cycle. (The theory begins and ends with the text) (‘Abdil-Muṭṭalib, 1995:14). There are obvious examples of that issue in poetry critique, and the critique of grammarians and linguists on poets such as:

- (*al-badī’ fī naqḍ aš-ši’r*) by ‘Usāma Ibn Munqid (d. 584 AH)
- (*naqḍ aš-ši’r*) by Qudāmah Ibn Ğa‘far (d. 337 AH)
- (*al-muwašṣaḥ fī ma’āhiḍ al-‘ulamā’ ‘ala-š-šu’rā’*) by al-Marzabānī (d. 384 AH)

Additionally, this is also true of some modern studies which reveal the grammatical situation of the text, such as: *Ma’āhiḍ an-nuḥāh ‘ala-š-šu’rā’ ḥattā al-qarn ar-rābi‘ al-ḥiḡrī* (ar-Rāḡihī, 2000). The relationship between, on the one hand, studies of grammar, and on the other hand, literary studies and critique, leads us to create a discussion in the form of some general questions:

- Does ancient linguistic critique of the Arabic texts represent early approach of “the text grammar”?
- What is the limit of this relationship between the ancient linguistic critique and the text grammar, and why did it not develop in modern Arabic studies?

- Did the Arabic grammar system depend on additional grammatical procedures that help the system to go beyond the standard sentence ⁽¹⁾?
- Do these procedures represent a tool for discovering more grammatical relations at larger units, such as the group of sentences?
- Is there a middle stage between “sentence grammar” and “text grammar” in Arabic?

1.3. Statement of the study problems

A “text grammar” approach is distinguished by its expanded scope. Its broad and very inclusive view on the functioning of language makes it very difficult to set crucial limits which could act as a frame for the text’s analysis, so the text grammar indeed refers to the sum of a set of linguistic and human sciences that contribute to form its general frame, such as:

- The linguistic critique of the literary text.
- The effect of the traditional linguistic approach in literature.
- The effect of semantics on the formation of the textual structure.
- The interaction of some non-linguistic sciences (Sociology, Psychology, Anthropology, etc.) with theories of context and structure.
- A form of linguistic and non-linguistic relations that connect the parts of text.

There is no doubt that the multitude of the text’s forms and contents does not make it an easy matter to set a firm outline for the text’s analysis. The issue is becoming more difficult with the contextual particularity of the literary text, with its metaphorical

(1) The standard sentence depends on setting the grammatical and linguistic rules according to limited standards. Standardization in Arabic grammar refers to the educational grammar and the established rules.

functioning and the multitudinous interpretations, both of which contribute to expanding the semantic fields and the stylistic structures of the text.

Moreover, linguistic study – in its consideration of linguistic phenomena – tends toward the scientific method, linking the aesthetic side of science (entertaining) with its effectiveness (the function). The current science has become an automatic science, i.e. (an epistemological ⁽²⁾ methodology) (al-Ġaddāmī, 2006:104). This methodology of text is apparent in many practical sciences of the language, especially in applied and computational linguistics, and the latter's programs for text processing.

The properties of text grammar in Arabic can be made more obvious by searching for answers to the following questions through the Arabic poetic text in the modern age:

- What is the objective of textual analysis in “the text grammar” approach?
- Are all texts amenable to analysis according to this methodology?
- Is there a possibility for the existence of perfect or definitive textual analysis according to the text grammar?
- What are the tools employed in that analysis?
- Are the tools used in the textual analysis only grammatical and linguistic, or do they depend on other sciences, such as literary critique or rhetoric?
- Does this definition suggest a new approach, which is “the grammar of texts or the grammar of the poetic school” ⁽³⁾ in Arabic poetry?

Thus, this project has the following objectives: (1) to study the evolution of Arabic textual study and the points of contact between, on the one hand, linguistics and

(2) “Epistemology” or the science of knowledge deals with questions concerning the nature, scope, and sources of knowledge (Toohey, 2007:4-5). Therefore, “Epistemology” in the grammar or the linguistics concentrates on the established logical and scientific rules for the study of the components of language and its origins. See, for example: Tammām Ḥassān: *Al-’uṣl: Dirāsah ‘ibistumūlūġiyyah li-l-fikr al-luġawī ‘inda -l-’arab; an-naḥw, fiqh al-luġah, al-balāġah*, Cairo: ‘Ālam al-kutub, 2000a.

(3) By this suggestion, I mean applying the standards of text grammar to a poetic school or to a group of poets, such as: (’*Abūllū*) “Apollo”, (*ad-Dīwān*) “al-Diwan”, or (*al-Mahġar*) “al-Mahjar”.

grammar, and on the other hand, critique and rhetoric; (2) to study textuality in Arabic through the study of grammar, sentence and text (concept, form and function); (3) to study the nature of the text grammar and its proposed criterial analysis of the text; (4) to search for its form in Arabic text poetry; (5) to apply textuality criteria to the poetry of 'Amal Dunqul; (6) to evaluate, in general, the textual criteria by de Beaugrande and Dressler and to make suggestions for the addition of further criteria. Therefore, the Arabic language, in poetry or prose, can present the standards of the text grammar, according to the characteristics of linguistic context in Arabic or represents a middle stage between the text grammar and sentence grammar. After that, we can go to the direct applications of the theory of Arabic text grammar.

1.4. Reasons for the choice of subject

The reasons for choosing this topic are as follows:

- The transition from the traditional grammar study in Arabic (concerned with describing the sentence and its components) into the study of comprehensive system.
- Illustrating the characteristics of “the text grammar” through a particular linguistic template. This template is Arabic poetry, with all its different approaches and forms.
- The attempt to search for new ways to analyze the Arabic text, particularly by suggesting an analytic system which is consonant with the nature of text in the Arabic language.
- Revealing the effect of context and its reference on the cohesion of Arabic text.
- Studying the expanding of textual standards according to Arabic poetic text.

1.5. Previous and corresponding studies

Despite the early beginnings of “the text grammar”, this approach has seen a wide activity at the turn of the century, particularly in studies of modern linguistics and

multimodal semiotics. Researchers have been concerned with the study of text grammar in many languages, such as English, German, and, Arabic⁽⁴⁾, Chinese⁽⁵⁾.

This activity travelled to many parts of the world, such as the Middle East and North Africa, particularly Syria, Egypt and Morocco. Therefore, this study is considered a complementary study for the application of that approach in Arabic, particularly in the modern Arabic poetry. Hence the title of this project: “Text grammar in modern Arabic poetry, a textual and analytic study of ‘Amal Dunqul’s poetry⁽⁶⁾”. Some previous studies were interested in the study of the text grammar in Arabic. Some were interested in the poet and his poetry. Therefore, previous studies can be divided into three general forms, as follows:

(4) See: Nuha Al-shurafa: Text Linguistics and Cohesion in Written Arabic in: *JKAU, Art and Humanities*, 7, (1994), pp.17-30.

(5) See: Chun-Chun Yeh.: The Relationship of Cohesion and Coherence: A Contrastive Study of English and Chinese, in: *Journal of Language and Linguistics*, 3, 2 (2004), pp.243-260.

(6) ‘Amal Dunqul is an Egyptian poet, born in 1940. His father was a scholar at Azhar, and graduated (*Iğāzat al-‘Ālamiyyah*) “Ph.D”. In 1940, he called his son ‘Amal “Hope” because of his success. ‘Amal’s father died when he was ten years old. ‘Amal completed his secondary school in Qena, governorate in Upper Egypt, and he joined the faculty of arts at Cairo University. He did not finish his study there. He worked as an employee at Qena court in Upper Egypt. He was known for his love of poetry since he was young. He excelled in writing political poetry that is distinguished by the national tendency. ‘Amal Dunqul was interested in both symbolism and romanticism. The revolution and rebellion are the most important characteristics of his poetry. He wrote six poetic collections which are as follows:

- *Al-buka’ bayna yaday Zaraqā’ al-Yamāmah*, Beirut, 1969.
- *Ta’līq ‘alā mā ḥadaṭ*, Beirut, 1971.
- *Maqṭal al-qamar*, Beirut, 1974.
- *Al-‘ahd al-‘āṭī*, Beirut, 1975.
- *‘Aqwāl ḡadīdah ‘an ḥarb al-Basūs*, Cairo, 1983.
- *‘Awrāq al-ḡurfah* no. 8, Cairo, 1983.

These poetic collections were gathered in a divan, called “‘Amal Dunqul’s Divan”. He died in 1983 after a long-term illness. See: Tawfīq, 1970; Zāyid, 1978; Šablūl, 1984; al-Ġarfī, 1985, 1997; and ‘Uṭmān, 1998.

1.5.1. Studies focused on the sentence grammar, and its relation with text grammar

These studies were considered a preliminary stage in the study of “the text grammar”, and focused on many components of the text in Arabic, such as intertextuality, conjunction, and context. Its more general concerns were:

- An interest in renewing the Arabic grammar.
- Developing and expanding the sentence in Arabic.
- The function of the sentence and grammar for the effectiveness of the text.

Relevant studies include:

- Fayṣal ‘Aḥmad Fu’ād: *Al-ittiḡāhāt an-naḥwiyyah al-ḥadītah*, Diss. M.A., Bagdad Uni., Iraq, 1976.
- Qāsim ‘Abd ar-Riḍā Kāṣid: *Muḥāwalāt ḥadītah fī taysīr an-naḥw al-‘arabī*, Diss. M.A., al-Baṣrah Uni., Iraq, 1984.
- Muṣṭafā ‘Irāqī: *Dawr an-naḥw fī tafsīr an-naṣṣ aš-ši`rī*, Diss. M.A., Dār al-‘ulūm Fac., Cairo, Egypt, 1989.
- ‘Aṭā Muḥammad Maḥmūd: *Manāhiḡ ad-dars an-naḥwī fī-l-‘ālam al-‘arabī fī-l-qarn al-‘iṣrīn*, Diss. Ph.D., Jordan Uni., Jordan, 1992.
- ‘Izzat Lubnah: *Wasā’il ‘iṭālat al-ḡumlah fī-n-naḥw al-‘arabī*, Diss. MA., Dār al-‘ulūm Fac., Cairo, Egypt, 2001.
- Naḡūd Ğamīl’ Aḥmad: *Al-ma’nā an-naḥwī fī maḍāhib ‘ulamā’ al-‘arabiyyah, muqāranh lisāniyyah*, Diss. M.A., Jordan Uni., Jordan, 2002.

1.5.2. Studies related to “text grammar” in Arabic

These studies focused on examining the text grammar approach, or on studying one or more elements of textuality, particularly cohesion and coherence. Additionally, they studied the relationship of that approach to other approaches, particularly rhetoric and semantics. Examples of these studies include the following:

- `Ibrāhīm Muḥammad Ḥalīl: *As-siyāq wa 'aṭaruh fi-d-dars al-luġawī*,
Diss. Ph.D., Jordan Uni., Jordan, 2000.
- Rābḥah Muḥammad Da`īn: *Wasā'il ar-rabṭ fi-l-Qur'ān al-karīm ḥilāl as-siyāq*, Diss. M.A., Kuwait Uni., Kuwait, 2000.
- Maḥrūs as-Sayyid Yūsif: *Al-ma'nā an-naḥwī ad-dilālī wa 'aṭaruh fī tafsīr an-naṣṣ wa bayān tamāsukih; dirāsah fi-l-mu'allaqāt as-sab'*, Diss. M.A.,
Dār al-`ulūm Fac., Cairo, 2002.
- Muḥammad `Ašraf aš-Šāmī: *Ma'āyir an-naṣṣiyyah, dirāsah fī naḥw an-naṣṣ*, Diss.
M.A., Dār al-`ulūm Fac., Cairo, 2003.
- Ḥusām Ġāyil `Abdil-Mu`ṭī: *At-tamāsuk an-naṣṣī fi-š-ši'r al-`arabī al-mu`āšir, dirāsah naṣṣiyyah naḥwiyyah dilāliyyah li-'adawāt ar-rabṭ*, Diss.
M.A., Dār al-`ulūm Fac., Cairo, 2006.

1.5.3. Studies concerning `Amal Dunqul and his poetry

There are many books and essays concerned with `Amal Dunqul and his poetry, although most of these studies focus on either the technical and literary characteristics of his poetry, or on his personality and its reflection in his poetry. For example:

- Muḥidah `Umar Qalyawān: *At-tanāṣṣ fī š-ši'r `Amal Dunqul wa Muḍaffar an-Nawwāb, dirāsah naqdiyyah*, Diss. M.A., 7th October Uni., Libya, 2002.

- Raġā' Bin Ḥayda: *Al-binyah al-'iqā'iyah fī šī'r 'Amal Dunqul*, Diss. Ph.D., Sīdī Muḥammad Bin 'Abdil-Lāh Uni., Morocco, 2003.

1.6. Methodology

This study belongs to the analytic descriptive methodology ⁽⁷⁾. This methodology depends on two main tools in analyzing linguistic phenomena in Arabic:

- Monitoring and reporting the issue or the phenomena.
- Analyzing and explaining the phenomenon, according to the material upon which we apply the phenomenon, on both sides:
 - a) The form and properties of textuality in the Arabic language.
 - b) The text grammar in 'Amal Dunqul's poetry.

Through this methodology, we can discover the dimensions of the linguistic elements and textual relationships contained in the text of 'Amal Dunqul, starting with the smaller-scale, partial relationships, and extending to the large-scale, holistic relationship that the text grammar approach seeks to discover.

1.7. Organization of the thesis

The study consists of the present introductory chapter that contains a brief overview for the Arabic linguistic study and its evolution. Then, this introduction is followed with six

(7) Because of the differences in some of grammatical and linguistic concepts in Arabic, the thesis depended on the most common concepts in many Arabic studies and books of terminology such as:

- 'Anṭuwān ad-Diḥdāḥ: *Mu'ğam luġat an-naḥw al-'arabī*, Beirut: Lebanon Library, 1993.
- Maġdī Wahbah & Kāmil al-Muhandis: *Mu'ğam al-muṣṭalaḥāt al-'arabiyyah fī-l-luġah wa-l-'adab*, Beirut: Lebanon Library, 1984.
- Maġmū'ah min 'ulamā' al-luġah al-'arab: *Mu'ğam muṣṭalaḥāt 'ilm al-luġah al-ḥadīth*, Beirut: Lebanon Library, 1983.

subsequent chapters. The main chapters begin with **Chapter II**: “The grammar, the text, and the features of Arabic textuality: A linguistic analytic review”. This chapter discusses the definitions of grammar and text, as well the Arab linguist’s analysis of these functions to demonstrate the properties of the Arabic textuality, and at the same time it can be an introduction to Arabic text grammar. It also addresses the relationship between those concepts, and the discussion builds towards the concept of the “text grammar” and, ultimately, that of the Arabic text grammar too.

Chapter II deals also with the impact of Quranic studies and poetry on the construction of Arabic textuality. Further to this, Chapter II discusses the concept of text in Arabic and Western thought and why there is a problem in its delimitation. The chapter ends with a presentation of the most important idioms that were associated with the text grammar.

The subsequent chapters concentrate on the study of the text grammar in the poetry of ‘Amal Dunqul, according to the textuality criteria of de Beaugrande and Dressler (1981).

Chapter III focuses on cohesion and coherence in the poetry of ‘Amal Dunqul. It begins with an introduction to the process of textual analysis and the general operations for analyzing text, such as ellipsis, addition, and recurrence. The chapter deals with the formal analysis of text cohesion (specifically, lexical and grammatical cohesion). Chapter III also provides a detailed analysis of the concept of reference, its function, and its types in the poetry of ‘Amal Dunqul (and other examples) and presents further tools for connecting the parts of text, such as conjunction, substitution, and ellipsis.

Chapter IV discusses how “Intentionality” and “Acceptability” represent the actual use of the text in the poetry of ‘Amal Dunqul by ‘sending’ and ‘receiving’. Additionally, according to the features of “Intentionality” and “Acceptability”, the types of recipient differ, with attention to the impact of text in determining the degree of a text’s acceptance and its understanding.

Chapter V presents the text's surroundings through three criterial concepts (or standards) of textuality: "Informativity", "Situationality", and "Intertextuality". The task of these standards is to represent the value of cultural and historical dimensions – as well as the impact of the environment, and political or social events – on 'Amal Dunqul's poetry. The chapter focuses on how these circumstances create a cohesive and influential text in the Arabic recipient.

Chapter VI discusses the complementary concepts: "Efficiency", "Effectiveness", and "Appropriateness", and investigates their closest counterparts in the Arabic language. Further to this, it discusses the general model of textuality and how we can add new criteria to Arabic textuality, such as "Naturalness" and "Control".

Finally, **Chapter VII** is a concluding summary of the main points of the thesis. It presents the general results, and reveals the roots of textuality in grammar, rhetoric and critique in Arabic. Finally, the chapter offers recommendations for future research, some of which can provide us with many precepts for developing textual theory in Arabic.

Chapter 2

The grammar, the text, and the features of Arabic textuality: A linguistic analytic review

A text grammar seeks to state formal linguistic or semantic rules in a series of sentences, which form a given text. As such the communication process is a method for detecting these rules. As van Dijk (1971: 46) argues, “[a], like any grammar, is thus itself a theoretical model of conceptualized (abstract, ideal) systems”. However, may be modified in accordance with the nature of a given language and the properties of its grammatical system. Therefore, the features of Arabic text grammar are related closely to many concepts – particularly grammar and text. Further to this, studying the properties of Arabic text can also reveal new elements which characterize the context of the Arabic language and distinguish it from other languages when we look for a form of text grammar. Therefore, the processing of this thesis, in this chapter, focuses on the following points:

- Arabic language and the linguistic communication.
- Studying these concepts in Arabic and its function as introduction to an attempt of Arabic textuality.
- The evolution of these definitions in the linguistic study, as well and comparing of these definitions with the Western definitions.
- Illustrating the expansion of text’s concept, then, the text grammar.
- What are the features of textuality in Arabic.
- Finally, a brief overview of the most important terms, which are associated with text and the text grammar.

2.1. Arabic language and communication

Effective communication is the main goal of text grammar, which describes the text as and communicative event in the linguistic usage (Schmidt, 1976; De Beaugrande, 1997). That communication is the practical test for the standards of textuality, and confirmation of its success in building a coherent text.

On the other hand, communication is a form of linguistic performance in various fields of language. In rhetoric, for example, “communication is as a practical art of discourse” (Craig & Muller, 2007:135). Because the public function of rhetoric is the ability to understand and analyze the audience, as well as enabling and assisting the creation of rhetoric (Gross, 1994), both of these functions depend on successful linguistic communication. Likewise, in traditional Arabic grammar, for example, a student's success in building sentences correctly, according to the disciplined rules, represents a direct communication or ‘engagement’, with his grammatical system.

The function of the concepts of “Grammar”, “Sentence” and “Text”, in Arabic, has sought to achieve effective communication, because, from a linguistic Arabic perspective, the efficiency of the grammatical system is an important element in creating an intelligible sentence, phrase, or text. Further to this, the concept of “language” in Arabic is a communicative instrument among its users as the Arab linguist describes it. He argues that the language is:

(*'amma ḥadduhā fa-'innahā 'aṣwātun*

"أما حددها (فإنها أصوات)

yu'abbiru bihā kullu qawmin 'an 'agrāḍihim)

يعبر بها كل قوم عن أغراضهم"

(Voices that are pronounced by every
nation to express their purposes)

(Ibn Ğinnī, 2000:1/33).

The word (*yu'abbir*) “express”, and the phrase (*'agrāḍihim*) “their purposes”, indicate both the social and communicative functions of the language, and not merely the sending and receiving of information between two participants in Arabic.

In a grammatical system, effective communication depends on grammatical rules – both regular and irregular (the irregular rules that are found in special cases dependent on context) – as a standard with which to understand the sentences and texts, which cannot be achieved without the support of other linguistic systems within an understood and cohesive context. In cases of irregular rules, or any context in which more than one form of speech is in use, language users face the problem of communicating with the text or of comprehension, therefore each language depends on private means (*musawwiġāt*) “justifications” for appropriating the linguistic context to complete the communicative process, as we see in the Arabic language that uses many of these means. When there is a violation of, or irregularity in, the rule, the grammatical system offers many ways to treat this change, such as: (*qiyās*) “measurement”, (*ta’līl*) “reasoning”, and (*ta’wīl*) “interpretation” (Ḥassān, 2000a:206-223). The function of these justifications is not only to find a solution, but also re-communication with the regular grammatical rules of Arabic.

Effective phrases lose their efficacy and communicative function when we isolate them from the linguistic context and the grammatical structure. Effective communication entails the understanding of the context of reception, thus the language seems to be an intersystem, the functioning of which depends on the interaction of participating systems (De Beaugrande, 1980). The role of grammar is just a reflection of the correctness of the sentences and, subsequently, of the text which represents a perfectly communicative linguistic unit, containing the acceptance, effectiveness and coherence conditions.

The realization of properties for Arabic grammatical system can help in founding a theory of “Arabic text grammar”. It begins with the determination of concepts and their function(s), and then the application of such concepts to the Arabic text, paying attention to highlighting the characteristics of the Arabic grammatical system that depend on (*al-’i’rāb*) “the grammatical analysis”. “The grammatical analysis” (*al-’i’rāb*) has a significant impact in the communication process in Arabic, because the

language user may face difficulties in comprehension. This is especially due to the length of sentences (see: McCord & Cavalli-Sforza, 2007) and the multitude of different forms deployed in spoken Arabic.

2.2. Arabic grammar: Definition and function

2.2.1. The traditional definition of Arabic grammar

The definition of Arabic grammar is related to a group of linguistic properties, which keep the performance of language's user from making mistakes. It is also a description of the performance of users' language in the ideal status, when they express their purpose or convey their message among them. This aim of Arabic grammar emphasizes the same purpose of generative grammar, which aims to be "a description of the ideal speaker-hearer's intrinsic competence" (Chomsky, 1969:4). The first aspect of this function was actually achieved in Arabic by concerning with the role of grammar to avoid the errors. This idea dominated most of Arabic linguistic and grammar books. Therefore, the definition of grammar, at an early stage to establish Arabic grammar, has become related to its general and traditional function of language as "the rules or principles by which a language works" (Brinton & Brinton, 2010:7) then, through this function we can talk about the rest of the functions, such as ideational, interpersonal and textual function (Halliday, 1973).

We can summarize the early stages of grammatical analysis, in general, in three main characteristics that gather the definition of the grammar and its function in Arabic:

- a) A mechanism to describe the Arabic linguistic performance.
- b) A standard for the correctness and the incorrectness.
- c) A vocal and written property of the linguistic template.

These characteristics are prominent in the Arab scholars' definition of grammar, and are mentioned in the following works by those scholars:

- I. Ibn as-Sarrāğ (d.316 AH): (Grammar is a science which was extracted from the induction of the Arab speech) (Ibn as-Sarrāğ, 1996:1/35).
- II. Ibn Ğinnī (d.392 AH): (Grammar is imitation of Arab speech characteristics in parsing, and so on...to help non-native Arabic speakers to communicate effectively with those who are natively fluent in Arabic) (Ibn Ğinnī, 2000:1/34).
- III. Muḥammad Ibn Mas'ūd al-Ġaznī (d.431 AH): (Grammar is a scientific artifact that is used to reveal the circumstances of Arab speech in terms of what is valid and invalid about structure to distinguish what is correct and what is wrong) (as-Suyūṭī, 2006:24).
- IV. 'Abdil-Lāh Ibn Muḥammad Yaḥyā al-Ḥaḍrāwī (d.646 AH): (Grammar is the knowledge of measures of changes for words, and its endings, according to the Arabic language) (as-Suyūṭī, 2006:24).
- V. Ibn 'Aṣfūr al-'Iṣbīlī (d.669 AH): (Grammar is a science that is extracted by the concluded standards through the induction of Arabs' speech) (al-'Iṣbīlī, 1986:1/45).
- VI. 'Abū Ḥayyān (d.745 AH): (The grammar is a science that is related to the standards of Arabs' speech) (al-'Andalusī, 1982:41).
- VII. Muḥammad Ibn aṭ-Ṭayyib al-Fāsī (d.1170 AH): (The grammar is the knowledge of the parsing and syntax of the Arabic words' endings) (al-Fāsī, 2002:1/200).

We can conclude the following points concerning the general definition of grammar from the point of view of some Arab linguists:

- Frequency of many repeated expressions. Most of them focus on the functional dimension of grammar.

- All of these definitions, from the Arabic perspective, reveal the extent of the grammar's standardization ⁽⁸⁾ in processing Arabic speech in which (the Arabs' speech) replaces (the sentence reaching into the text), (standards) replace (a set of rules) that are used to analyze speech, and (the text) replaces (speech's induction). Additionally, the Arabic perspective is that the ideal purpose of grammar is (to enable those non-native Arabic speakers to communicate with those natively fluent in Arabic).
- The definition of "textuality" appears to be a general concept in the Arabic mind that arose from the idea of standardization itself. This idea concentrates on the correctness and wrongness of models that are intended to be generated or presented as models for analysis or education. Therefore, it can be concluded that the Arabic grammar deals with the sentence as a text, without addressing the concept of textuality itself.
- Grammar is a science that is interested in extracting the formal rules, taking into account the phonetic, morphological, and grammatical analysis without, in general, taking sufficient interest in other crucial elements, such as the context.

2.2.2. Arabic grammar and the Quran

The study of Arabic grammar – applied and/or analytical – concentrated on the Quran as a textual model, which is almost considered an axis for all linguistic studies in the ancient Arabic heritage, besides ancient poetry ⁽⁹⁾. The reason for this academic

(8) The grammar's standardization is the methodology of formulating phrases and sentences by measurements, taking into account the correctness level and avoiding violation and wrongness. (Therefore, it is the methodology that pays attention to the rule rather than to the text, which elevates it to the level of a sacrosanct law to be respected and obeyed) (Ḥassān, 2001:31).

(9) The poetry was the partner of the Quranic text in terms of the source of the linguistic evidences (*Ṣawāhid*), but the poetry was tending to the isolated evidences from the context because the poem depends on the unity of the poetic verse. On the other side, the understanding of Quranic text is related to the context depending on the nature of its narration and situations of verses.

linguistic respect towards the Quranic text does not only relate to the religious dimension, but is also linked to the nature of the Quran's linguistic context:

“... A real characteristic of Quranic style, namely that it is disjointed. Only seldom do we find in it evidence of sustained unified composition at any great length...”

(Watt, 1970:73)

Despite this feature, which paves the way for linguistic textual study, Arab linguists focused on the superficial dimension of grammar, or the grammatical standard, in order to maintain the correctness of the Arabic language (to prepare for the understanding of the Quranic text), despite the differences among recipients and their individual linguistic styles and competence.

This is an important point which demands further discussion. How could the Arabic grammar have depended on the Quranic text since the beginning of the grammar's history, while contemporary Arabic grammar does not address the complete text clearly? This suggests that we had initially attempted to establish a textual grammar rather than a sentential grammar, but, due to several obstacles, the textual grammar was not completed.

The exaggeration of the notion of fluency, and the phobia of incorrect use of the language, represented an obstacle to the consolidation of, on the one hand, fluency and linguistic correctness, and on the other, the textuality – all of these together representing the most important characteristics of the Quranic text. Furthermore, the Arab researcher's dependency on the idea of evidence (*aš-šāhid*), that is isolated from the context, contributed to the elimination of the textual evidence, which could be the most effective regulator for the Arabic grammar organization. This Arabic grammar is based upon both the sentence and text together, not the sentence only.

2.2.3. The development of the function of grammar in Arabic (stage of al-Ġurġānī)

After a period of linguistic and literary activity, particularly in the 3rd and 4th centuries after Hijra, a departure from that traditional function of Arabic grammar occurred. Thus, the Arab linguist sought new grammatical functions related to the maintenance of linguistic performance and which would reveal the characteristics of text.

These attempts were also supported by scientific activity in the Islamic population, and the combination among many cultures and the different cognitive sciences. This development appeared in the stage of 'Abdil-Qādir al-Ġurġānī (d.471 AH), who presented a model for surpassing the traditional methodology: the theory of composition (*an-naḍm*) in rhetorical study. According to al-Ġurġānī, the relationship between grammar and semantics has not been effectively clarified within the traditional theory of Arabic grammar. He explained the role of meaning in the organization of linguistic units in the context, as well as the impact of changes in syntax on these meanings, as follows:

(*wa- 'lam 'anna ġaraḍī fī haḍā al-kalām al-laḍī ibtad' tuh, wa-l- 'asās al-laḍī waḍa 'tuh 'an 'atawaṣṣala 'ilā bayān 'amr al-ma 'ānī, kayfa tattaḥiq wa taḥtalif, wa min 'ayna taḡtami ' wa taḥtariq...*) "واعلم أن غرضي في هذا الكلام الذي ابتدأته، والأساس الذي وضعته أن أتوصل إلى بيان أمر المعاني ، كيف تتفق و تختلف ، و من أين تجتمع و تفترق ..."

(Realize that my purpose in the exposition which I have started, and the basis which I have established, is to reach a clear presentation of the nature of meanings and how they differ and agree; how it is that they find themselves together and apart ...)

(al-Ġurġānī, 1991:19)

Additionally, the function of grammar in the theory of composition (*an-naḍm*):

(*i 'lam 'an laysa an-naḍm 'illā 'an taḍa 'a kalāmaka al-waḍ ' al-laḍī yaḡtaḍīh 'ilmu an-naḥw, wa ta 'mala 'alā qawānīnih wa 'uṣūlih wa ta 'rif manāhiḡahu al-laṭī nuhiḡat ...*) "اعلم أن ليس "النظم" إلا أن تضع كلامك الوضع الذي يقتضيه " علم النحو"، و تعمل على قوانينه و أصوله و تعرف مناهجه التي نهجت ..."

(Realize that: The composition is just putting the speech on the suitable position according to “grammar’s science”. It should also follow the grammar’s roles and its origins, and know its followed methodologies ...)

(al-Ġurġānī, 2000: 81)

‘Abdil-Qādir explained the value of communicative context in generating a total meaning. He believed that individual words do not have any communicative or “expressive value unless they entered into a set of relations, which are determined by the linguistic and non-linguistic factors” (al-Harithy, 1987:11). He paid attention first to the grammatical functions in constructing structural relationships among words, and then to the sentence, which is the way to the text, when we complete the tools which link sentences and their different probabilistic contexts. In particular, “one important property of a sentence is its communicative act potential” (Akmajian et al, 2001: 242). This is what al-Ġurġānī meant in his explanation for the grammatical functions when he commented on the following poetic verse of Baššār Ibn Burd (d.168 AH):

(*ka`anna muṭāra-n-naq`i fawqa rū`usinā
wa`asyāfanā laylun tahāwā kawākibuh*)

"كَأَنَّ مُتَارَ النَّعْفِ فَوْقَ رُؤْسِنَا
وَأَسْيَافُنَا لَيْلٌ تَهَاوَى كَوَاكِبَهُ"

(As if the turbulent dust above our heads

and our swords are like a night which its planets are falling)

(Ṭawīl)(Ibn Burd, 2007:1/335)

(*wa-nḍur hal yutaṣawwr`an yakūna Baššār qad`uḥṭira
ma`ānī hādhi al-kalim bi-bālih`afrādan`āriyah min ma`ānī
an-naḥw...`am lam yuḥṭir hādhi al-`ašyā` bi-bālih`illā
murādan fihā hādhi al-`aḥkām wa-l-ma`ānī...)*)

"وانظر هل يتصوّر أن يكون بشار قد أخطر
معاني هذه الكلم بباله أفراداً عارية من معاني
النحو... أم لم يخطر هذه الأشياء بباله إلا
مراداً فيها هذه الأحكام والمعاني ..."

al-Ġurġānī says:

(Realize! Was it imagined that Baššār had notified

the meanings of these words as isolated linguistic units from the meanings of grammar?)

Or hasn't he notified these things except
to intent these rules and meanings?...

(al-Ġurġānī, 2000:411- 412).

The analysis of al-Ġurġānī gathers the grammatical linkage and the semantics. Both of these represent the two elements of “cohesion” and “coherence” and the relationships among them, in addition to al-Ġurġānī's indication of the “intentionality” relationship, which is considered an important standard in determining textuality.

The explanations of al-Ġurġānī were not sufficient with regards to the formal side of grammar, but he also made hints that are related to linguistic validity. Further to this, al-Ġurġānī explained some poetic examples when he presented certain issues such as (*fasād an-naḍm*) “the corruption of composition”. He said:

(<i>wa fī naḍā`ir ḍalika mi-mmā waṣafūh bi-fasād an-naḍm</i>	" وفي نظائر ذلك مما وصفوه بفساد النظم
<i>wa `ābūh min ġihat sū`at-ta`līf, `anna al-fasād</i>	وعابوه من جهة سوء التأليف ، أن الفساد
<i>wa-l-ḥalal kānā min `an ta`āṭā aš-šā`ir mā ta`āṭāh</i>	والخلل كانا من أن تعاطى الشاعر ما تعاطاه
<i>min ḥāḍā aš-ša`n `alā ġayr aš-ṣawāb, wa ṣana`a</i>	من هذا الشأن على غير الصواب ، و صنع
<i>fī taqḍīm `aw ta`ḥīr, aw ḥaḍf wa `iḍmār `aw</i>	في تقديم أو تأخير ، أو حذف وإضمار أو
<i>ġayr ḍalika mi-mmā laysa lahu `an yaṣna`uh...</i>	غير ذلك مما ليس له أن يصنعه ... "

(An example for that is what they described as the corruption of composition.

They criticized it as it is ill-composed. The corruption and
misbalance caused by the wrongness of the poet's interaction
with a thing such as the wrongness of fronting or delaying or ellipsis and using pronouns, etc.,
which he must not make it...)

(al-Ġurġānī, 2000:83).

Al-Ġurġānī mentioned the composition's issue more than once in his book (see: al-Ġurġānī, 2000), and also presented a set of the poetic samples to emphasize that idea, such as the saying of al-Farazdaq (d.110 AH):

(*wa mā miṭlhu fi-n-nāsi 'illā mumallikan*
'*abū 'ummihi ḥayyun 'abūhu yuqāribuh*)

" وما مثله في الناس إلا مملكا
أبو أمه حتى أبوه يقاربه "

(There are not like him in the people, unless he was given
the possession .His grandfather`s father is an alive and he is him)

(Tawīl) (al-Baġdādī, 1984:5/146)

He also used the example of 'Abū Tammām (d. 241 AH) as follows:

(*yadī li-man šā'a rahnun lam yaḍuq ġura'an*
min rāḥatayika darī ma-ṣ-ṣāb wa-l-'asalu)

" يدي لمن شاء رهنّ لم يذق جرعا
من راحتك درى ما الصّاب و العسل "

(My hand is obedient for who did not taste doses
from your hands, he knew: what is bitterness and honey)

(Basīl) ('Abū Tammām, 1987:3/11)

In terms of linguistic context, the above examples are more realistic than Chomsky's "colorless green ideas sleep furiously". The sample of al-Farazdaq, despite its ambiguous content, is located in a complete and perfect context (poetic text). It is not merely an example of inharmonious words in their semantic context to confirm the argument which Chomsky presented with his own example, although both of them agreed on the general issue. The objective, in the present work, is not to compare Chomsky's methodology with the samples of al-Ġurġānī. The objective is to present the evolution of grammatical structure in Arabic, and to explore the possibility of going beyond the formal grammar itself into a wider and more functional grammar.

The grammar evolved from being merely an educational linguistic artifact to being an abstract structure with componential internal relationships (Ḥassān, 2000a:61). However, the defect of these approaches, as a first obstacle, is that they did not follow a general methodology which would form a theory for constructing an Arabic text grammar, or a paralleled approach to the standardization of grammar, away from the

abstract theorization idea because “the grammar is an applied science in the first instance” (Williams, 1959:388), and then, it can lead to promote an applied text grammar in Arabic.

This stage possibly helped in the making of an Arabic textual grammar, in spite of its independence from the field of traditional grammar in most respects. At this point, linguistic study combined with rhetorical study to seek for linguistic or semantic properties in the whole text: for example, the studies of “the Quran meanings” (*ma’ānī al-Qur’ān*), “the miraculousness of Quran” (*i’ğāz al-Qur’ān*), and “the grammatical analysis of Quran” (*i’rāb al-Qur’ān*). On the one hand, these attempts were individual and scattered in books, and, on the other, they are biased towards rhetoric more than grammar, such as that which emerged in some writings of al-Ġurġānī (d. 471 AH), al-Bāqillānī (d.403 AH), and al-‘Askarī (d.395 AH).

The second obstacle, which faces the stage of al-Ġurġānī, is the partial-processing for some textual cases, such as grammatical meaning, organization of the sentence’s units, and the meaning of meaning that is based on the multitude of the text’s understanding (see: al-Ġurġānī, 2000:81-87/ 263; Günaydın, 2008:130-138).

This obstacle is related to the nature of Arabic grammar, which was affected by the general cultural fact in the Arabic environment. The Arabic grammar is like our traditional culture in general. This culture is based on a type of partial thinking which is concerned with the example more than the theory, therefore, the grammarians did their best to explain the examples which contrast with the rule more than their efforts in revising their logic and theories in light of what represented a problem (‘Ayyūb, 1959:d). They are concerned with “the issue of evidence” or the individual example. The grammatical evidence or sample has become the standard for the rules, and at the same time it is considered a tool of irregular rules if it is not agreeable with the original rule.

2.2.4. The function of grammar and context in Arabic

The primary function of the grammatical template is the ideal formulation of linguistic speech. This template regulates the relations of the sentence's units, then the text as a whole, based on "the word-forms and sentence elements of a given language" (Lance, 1977:43). Therefore, every unit of this template performs a partial function which integrates with the rest of the units. This is explained by many forms, as follows:

- a) "How words cluster in phrases and sentences."
- b) "How they are inflected."
- c) "Which words (known as function words) can be used to relate the other words in a sentence ..." (Danesi, 2004: 88).

The most important thing which distinguishes these units and its functions is the element of sequence and interdependence – a general characteristic of the linguistic structure of the sentence. Note the following sayings of al-Bārūdī (d.1904 AD).

(ramaytu fa-lam 'uṣib wa ramat fa-'aṣmat " رميثُ فلم أصب ورمثُ فأصمئتُ
fa-yā 'agaban li-sahmin lā yaṭīṣu) فيا عجباً لسهم لا يطيشُ "

(I threw, but I did not hit, when she did, she succeeded.

How wonderful is that arrow which doesn't goof)

(Wāfir)(al-Bārūdī, 1998:293)

The structural and semantic coherence of the poetic verse in Arabic depends on the cohesive interdependence among the linguistic units to construct a positive relationship among the two sentences. Both sentences integrate in terms of the meaning, on the one hand, and between the two mean parts in each sentence, on the other hand.



When we dissect the properties of Arabic grammar, we can find a set of facts or basics (*tawābit*) upon which the direct and indirect sentence construction is based, particularly in the poetic text, with its high semantic capacity and its special deviations. These facts or basics (*tawābit*) are related to the general characteristics of the Arabic grammatical system. These are:

- Avoidance of ambiguity in the meaning.
- Concern with the simplicity of the structure.
- Regularity or recurrence in linguistic context (Ḥassān, 2000b:15).

These characteristics of the Arabic grammatical system depend on two factors. The first is the achievement of the perfect benefit (*'ifādah*) which is intended by the linguistic speech easily and by the most available means. The second is showing the cohesion between both aspects of form and content. The second factor is the most distinguished transformation in modern grammatical studies at the turn of the century, and it was a strong motivation to study the text grammar in Arabic.

This transformation is clearly prominent after the formal descriptivism in Arabic. Subsequently, the meaning has become a “partner” to grammar in the text (its intent and its function) and their correlation has become tight. (Nowadays, in many textual studies in Arabic, the scholar can hardly isolate the two side of grammar: The form and meaning)(Kišk, 2007:9). The ancient Arab grammarians paid attention to this form but with an obvious bias to the formal part, as we can see in the work of al-Ġurġanī. Moreover, this correlation has clearly emerged in the Arab heritage in the so-called “Quranic readings” (*al-Qirā'āt*)⁽¹⁰⁾.

(10) Such as explain some of “Quranic readings”, for example in Quran:

“سُورَةٌ أَنْزَلْنَاهَا وَفَرَضْنَاهَا... (النور: 1)”

(*Sūratun 'anzalnāhā wa faradnāhā...*) (24 an-Nūr:1)

(Sūrah “chapter of Koran” which We have sent down...)

This change was reflected in the Arabic poem, where the reading of some texts varied. This presented a set of different semantic interpretations. These interpretations differ in every textual case, although the focus on explaining such differences in Arabic poetry was not paid the same attention as that paid to the Quranic text because of the different level of textual stability in each of them.

The change in the Quranic text at most readings does not go beyond the level of changing the pronunciation of some phonemes or letters. This change, almost, contains a semantic change in the word, its position, or the general meaning. On the other side, the change in the poetic text, almost, contains a holistic substitution of the linguistic unit, such as a word or more. This change isn't exclusive for the ancient Arabic heritage⁽¹¹⁾ but many examples were presented in the modern age itself. For example, Hafīḍ 'Ibrāhīm, who used a word "its perfumes" (*nawāfihuhā*) in his divan, but the word is replaced with "its hot winds" (*lawāfihuhā*) in another version of his divan, as follows:

<i>(wa fitnatu-l-husni 'in habbat nawāfihuhā</i>	"وَفْتَنَةُ الْحَسَنِ إِنْ هَبَتْ (نَوَافِحُهَا)
<i>ka-fitnat-il-ḥarbi 'in habbat sawāfihā</i>	"كَفْتَنَةِ الْحَرْبِ إِنْ هَبَتْ سَوَافِحِهَا "

(The fascination of beauty, if its perfumes came is
like fascination of war, if its winds blew)

(Basīt) ('Ibrāhīm, 1987:90)

With vowel U (*qirā'āt ad-ḍamm*) of word (*sūratun*) (al-Farrā', 1983:2/243), the interpretation of this reading directs towards a main nominal structure, i.e. (*Hādhi sūratun*), but by reading of vowel A (*qirā'āt al-fath*) i.e. (*sūratun 'anzalnāhā*), (az-Zamaḥṣarī, 1998:4/256), it imposes a verbal structure i.e. (We have sent down). It is known that there is a difference in the semantic capacity between the verbal and nominal structure whether at the speech time, its direction, and the stability or change of meaning.

(11) Such as the saying of al-'A'šā (7 AH) in two version (*rewāyah*):

و فِي الْحَيِّ مِنْ يَهْوَى لِقَانَا وَيَشْتَهَى

(wa f-il-ḥayy man yahwā liqānā wa yaštahī)

In the district (*al-ḥayy*) who loves and wishes our appointment (*liqānā*) (al-'A'šā, 1993:251)

و فِي الْحَيِّ مِنْ يَهْوَى هَوَانَا وَيَبْتَهَى

(wa f-il-ḥayy man yahwā hawānā wa yabtahī)

In the district (*al-ḥayy*) who loves and desires our passion (*hawānā*) (Ibn Maḍḍūr, 1981:367)

This change's acceptance is related to the interpretation's justifications and what it allows of new indications according the relation between the grammar and meaning. The effective and common element, that allows these changes to be done without an ambiguity of the meaning, is the context which accepts a firm indicative transformation without the occurrence of an indicative contradiction.

This relation between grammar and meaning in Arabic means expansion of grammar function, not just a system to discipline the Arabic language. This grammatical function represents the most effective factor on creating the semantic outline on its formal external level or its deep psychological level with our confession of the existence of other elements that have a role as well such as the phonetic factors and stress ('Abdil-Muṭṭalib, 1995:134) in addition to the context's function to form an active linguistic organization with its different levels. Therefore the context is the most important element in the development of grammar's function in Arabic, and it is also one of the most prominent elements to create a coherent text.

2.3. Definition of the text, comparing Arabic and Western perspectives

2.3.1. The Western definition of text and its elements: A brief review

When we compare the lexical definition of the word "text" in Arabic with the Western definition, we notice that the derivative definition of the Arabic concept "text" does not differ greatly from the Western definition. The concept in most Western dictionaries does not go beyond the following definitions:

- "The wording of anything written or printed; the structure formed by the words in the order; each word, phrase and sentence as written"
- "Each word and sentence as originally written"
- A short passage from the scriptures" (Simpson & Weiner, 2009:902).

The text is generally presented in the form of “a continuous piece of spoken or written language, especially one with a recognizable beginning and end” (Trask, 1999: 208).

Despite the convergence of the meanings of the word “text”, it is obvious that the definition of a text is that of a written form distinguished by the presence of regularity and coherence. These meanings are related to the conceptual root of the word “Text”. The word “text” originates from the Latin “*Textus*”, which means texture. It derives from the Latin verb “*texere*” that means “to weave” (Heinemann & Viehweger, 2004:3-4). Therefore, it is obvious that the general meaning of word “text” in the Western, in general, agreed with Arabic in terms of linkage, adhesion and consequences, as we shall see later.

2.3.2. Effect of a sentence on the concept of the text

In the Western definition, the text depends on the sentence, although the definition of text itself was expanded due to the fact that it is a common topic in many different fields of study. Therefore, it is not hard to find a comprehensive definition for this concept. For example, the text is described as “something that we make meaning from” (McKee, 2003: 4). Moreover, the changes in the definition of text are in accordance with the field to which it belongs. For literary scholars, a text is a work of literature; for historians, a text is a historical document; for musicologists, “a text is the words to a musical piece” (Titon, 1995:432), and so on.

In linguistics, the study of text involves first that of its constituent series of sentences and the relationships between them, and secondly the study of context and the connective function. These are, in my opinion the main elements that paved the way for the science of text, from which other sciences, such as “text grammar”, emerged. There were many early attempts to study text. One of these was made by Louis Hjelmslev (1943), who focused on the text as a linguistic system. For him, the text has become all actual or probable forms of pronunciation (see: Wawrzyniak, 2003:53). This is an extremely expanded definition of a text, which makes it difficult to accurately determine the text’s form or its general characteristics.

In 1951, Harris made an attempt to go beyond the sentence's system, presenting the idea of "discourse analysis". He did not aim to present the issue of the text's concept, instead considering discourse as an alternative to the sentence. He viewed "discourse" as "a list of utterance structures" (Harris, 1963:378). Despite this transitional stage, Harris's methodology did not attract great interest since, at that time, the descriptive linguistics were focused on the classification of linguistic units (De Beaugrande & Dressler, 1981).

Although Harris's idea of discourse analysis represents an important step in the science of text in general, it did not go beyond structuralism, or Bloomfield's works, in popularity. Harris's suggestion was a formal approach to the analysis of (spoken and written) linguistic structure. It was not a change of the nature of linguistic communication from "the sentence" to "the text", because the application of Harris's methodology to discourse involved dividing it into roughly equal units without taking into account the nature of the differences between these units and their meaning potential within the context. Therefore, the distributional methodology may be valid with a sentence that has grammatical rules. It cannot go beyond more than a sentence (post-sentence or several sentences), particularly as the text depends on the stylistic rules.

Furthermore, Harris's methodology did not pay attention to meaning, which was in fact given special attention by van Dijk and his colleagues (in both discourse and text) where the meaning of the text is represented as a network of concepts and propositions that are deduced from the text (Kintsch, 1988, 1998).

Van Dijk also represents an important step in linguistic studies and semantics; he was interested in discussing a unit that is larger than a sentence, viz that of "text". Moreover, he focused on discourse rather than on sentence, maintaining that most linguistic theories considered the sentence as "the maximum unit of description both at the morphosyntactic and semantic levels of description" (van Dijk, 1977:2).

Van Dijk dealt with discourse in a way that includes the text itself. He determined three main dimensions of discourse: "(a) language use, (b) the communication of beliefs (cognition) and (c) interaction in social situations" (van Dijk, 1997:2). Therefore this

stage deals with discourse as communicative text in special conditions of context. There is a noteworthy relationship between “discourse” and “text”, as some properties of discourse have received attention from proponents of text grammar (van Dijk, 1977: vii). On the other hand, R. Harweg (1968) concentrated on a limited number of the connective elements in the text. He determined that the text is a series of linguistic units constituted by uninterrupted pronominal chaining (Harweg, 1968). Harweg concerned himself with the sentence’s transformations and also with substitution among its elements.

Despite these primary perspectives on “text”, they are all related to sentences. Nickel (1968) suggested that the text is a consequence, based upon linguistic units – “almost sentences” – in everyday communication (Brinker, 2001). Isenberg (1970) had a similar perspective, suggesting that the text is the coherent ‘net result’ of sentences. Likewise, van Dijk (1977) processed sequences of sentences in terms of “semantic macro-structures” (van Dijk, 1977:6; Zienkowski, Östman & Verschueren, 2011) – a linkage between the sentence’s structure, with its formal system, and the text, so that the text is a structural and semantic system of a set of sequential sentences.

Roland Barthes suggested that text is experienced only in an activity of production (Barthes, 1975:157) and every text is eternally written here and now. Therefore the text challenges the limits of normal, intelligible rules (see: Biḥārī, 2004:112; al-Mubārak, 2005:858). It is an extremely expanded form of the boundaries of text and its formal and semantic properties, because it considers the text’s form as a whole world that contains a linguistic-semantic entity which is beyond control.

2.3.3. Evolution of text between communicative status and coherent form

The focus on the text, and the discussion of its unlimited ability, increases by concentrating on the functions of some elements. These elements are considered to be the basis for their formation, such as coherence, context and intertextuality.

Halliday and Hasan referred to these elements as reference or conjunction. They see the text as something that is greater than any linguistic form. In their view, it is not “just a string of sentences. In other words it is not simply a large grammatical unit”

(Halliday & Hasan, 1976:293). They focused on cohesion as a main factor in the connection between linguistic units, and, thus in making meaning. There are also those who are interested in the text's particularity and the functions of its elements, such as Sowinski, who discussed the text's essence and its relation with reality. He suggested that texts are linguistic creations recalled by a certain fact or a certain point of view (Biḥīrī, 2004:105). He also discussed the value of the social context for the text.

Julia Kristeva suggested that the text is a particular space in which reality and history converge (Kristeva, 1980:11). It is a combination of the value of both context and intertextuality in the text's formation. Additionally, Halliday suggested that the text is language that serves a functional purpose ('Ibrīr, 2004:35). Through the development of semiotics in the modern age, in terms of communication and function or significance, the text has become a valuable field in which to understand linguistic components in a new way that focuses on the mechanisms used to construct texts and its various forms. The function of the text's form, spoken or written, was to discover further linguistic and communicative functions. The text has become a narrated or written linguistic series and forms a communicative unit (al-'Ayyāshī, 2004:120).

The communicative process of text has been further expanded by Jacobson through re-classification of the elements of the communicative process into a number of categories, in addition to the functional element of each. The analysis of the communicative process was related to the formation of a set of relationships. These relationships form the text, as a unit which performs its activities inside the communicative processes (Heinemann & Viehweger, 2004:5). This focus on the communicative process has increased in accordance with the great number of existing scientific fields. There is communication theory in the field of linguistics, mass media, sociology, and so on. It is clear that the connection between text and the communicative process (and its function) was a main factor in determining the features of the text in semiotic terms, which aimed to decode the text's components and reunite them.

Semiotics considers the text as a set of linguistic signals that are presented by a certain sender to an addressee, to whom these signals are conveyed. Upon receiving these signals, the recipient becomes a partner in constructing the text by testing its components and his view of them.

This development in communication theory paved the way for the development of a new field in which all the elements of this theory were combined into the expanded linguistic environment of “the text”, making the abstract definition of a text "a complex communicative component". Schmidt alluded to this at an early stage. He analyzed the text as “linguistic component of a communication act” (1973:150) that is defined objectively as a communicative action with an effective connective function (Biḥārī, 2004:108).

This effectiveness contains the interactional element between two sides perfectly and effectively. Brinker also sees “a text as a linguistic part of a communication act” (Brinker, 2001:15). De Beaugrande and Dressler were able to contribute to activating the relationship between the text and the communicative theory in analyzing the text. They determined that it is important to view the text as a communicative event wherein linguistic, cognitive, and social actions converge (De Beaugrande, 1997:10).

2.3.4. The general definition of text in Arabic

The definition of a “text” in Arabic faced the problem of application. It is common in Arabic linguistic study that the sentence is the ideal example of a linguistic principle, which is obvious in their books, as explained earlier. The sentence has become a source of analysis and an example of the grammatical rule in general. The attempt to explain or describe what “the text” is may offer a new beginning in determining the features of “Arabic textuality”. In particular, the main function of the “text grammar” or “textuality” is the expectation of the best formal and semantic characteristics which form the text. When we analyze the concept of “text” in Arabic, we notice that the closest meaning of this word is that mentioned in the Arabic dictionaries as follows:

(fa-kamlimat naṣṣ ḡizruhā min naṣaṣtu al-matā‘

‘idā ḡa‘altu ba‘ṭah ‘alā ba‘ḍ)

" فكلمة نص جذرها من نصصت المتاع

" إذا جعلت بعضه على بعض "

“The root of word (*naṣṣ*) “text” is derived from the verb (*naṣaṣa*), meaning:

I arranged the luggage to make it on each other)

(Ibn Maṣḍūr, 1981:4442).

- (The text is consequences of sentences) (al-Fiqī, 2000:1/49).
- (The text is an infinite network of the indicative transformations of texts) (Ġum‘ah, 2003:140).
- (The text is a semantic form through which the meaning is produced) (Lūšan, 2004:102).
- (The text is a set of elements among which an internal network is created, attempting to achieve some sort of harmony and coherence among these elements) (Biḥīrī, 2005:94).

All these definitions of the text in western or Arabic thought assert the value of content alongside the form, where the text is foremost a distinguishable type of expression, “which includes more than one sentence, or a consequence of sentences with relative content” (Gansel & Jürgens, 2007:13) to form a coherent linguistic pattern, viz “Text”.

2.3.5. The dual definition of text in Arabic and the Quranic text

The importance of text and its forms in Arabic were related to the usage of a text as evidence of the issue or problem to be illustrated or judged. Therefore, the text was generally not considered to be an object for linguistic study. Its main field was the science of the Quranic text and Sunnah (*al-ḥadīth*) as well the interpretation (*at-tafsīr*), Islamic jurisprudence (*al-fiqh*), particularly because the Quranic text contained two correlative sides. It is the primary linguistic source in Arabic in addition to being an educational tool with a sophisticated literary technique:

“The chapters of Qur’ān consist of rhythmic verses of education that are to be recited for the purposes because of the beauty of its style and language and the highest social value of its content...”

(Hinkel, 2002: 38).

The learning of the Quran and its linguistic style was an important interest for Arabs that the expansion in studying the text in the ancient linguistic studies. On the other hand, the concept of “text” has been related to the Quran and Sunnah⁽¹³⁾. It was considered a source of critical significance for the scholars of legislation (*šarī‘ah*) to determine judgments in most proffered issues. For Muslim jurists (*fuqahā’*), “Quran’s text” or “Sunnah’s text” meant “what is understood of rules through direct speech in the text” (Ibn Manḍūr, 1981:4442). It was known as the unmediated, stable text (*an-naṣṣ al-muḥkam*) that is not subject to interpretation. On the other hand, there is the meaning that depends on the multitude of the words’ connotations (*an-naṣṣ al-mutašābih*).

2.3.5.1. The openness of the Quranic text and literary text

However, the interpretative possibilities offered by the convergence of semantically stable and ambiguous, literary language in the Quran, which could potentially lead to a theory of textual openness, has been overlooked by Arabic studies until relatively recently (Figure 2.1). It is the modern form of what was known in the studies of Arabic critique as the closed text and the open text. Indeed, this division for the Arabic text is mentioned in the Quran⁽¹⁴⁾.

(13) “Mohammad صلى الله عليه و سلم’s sayings and deeds”, or prophetic tradition (*ḥadīth*) (Wahbah & al-Muhandis, 1984:145).

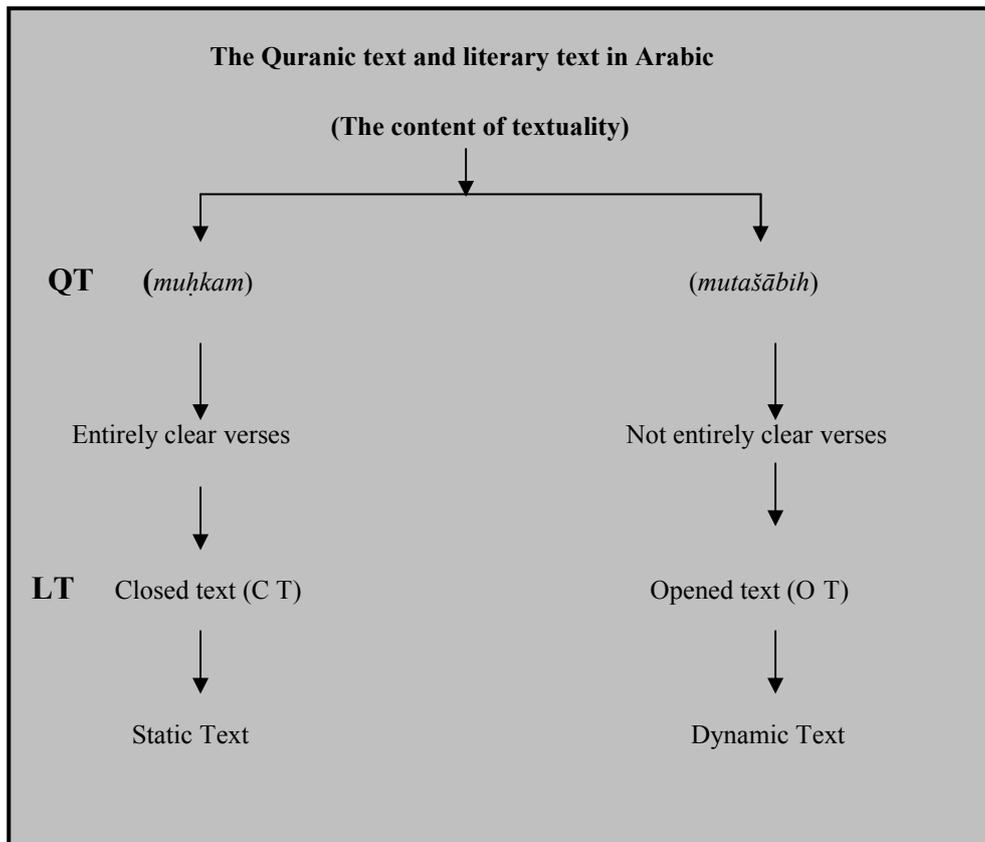
(14) In Quran :

“هُوَ الَّذِي أَنْزَلَ عَلَيْكَ الْكِتَابَ مِنْهُ آيَاتٌ مُحْكَمَاتٌ هُنَّ أُمُّ الْكِتَابِ وَأُخْرُ مُتَشَابِهَاتٌ...”

(*Huwa al-laḍī ‘anzala ‘alayka al-kitāb minhu ‘āyāt muḥkamāt hunna*

‘umm al-kitāb wa ‘uḥar mutašābihat...)(3 ‘Āli ‘Imrān:7)

(It is He (*Allāh*), who sent down to you (Muḥammad) the book (*Qur‘ān*). On it, there are verses that are entirely clear, they are the foundations of the book, and others not entirely clear ...)



(Figure 2.1) The content of textuality between Quranic text and literary text in Arabic

Muslim scholars dealt with the Quran as a perfectly coherent text, and the results of this approach are apparent in their studies. It was known as (*‘ilm al-munāsabāt*) “science of inspiration’s causes”. This science studies the reasons which order Qur’ān’s parts in a certain way (see: Ibn Sālim, 2002). This science is related to the rhetorical method of studying the Quranic text. It represented a rich opportunity to combine rhetorical study and linguistic critique into an Arabic textual science, but this science was not systematically developed. The compartmentalized nature of Arabic textual sciences may be an effective factor in lack of focus on total rules for constructing the Arabic text anciently.

While this specialised approach has its usefulness in highlighting certain of the text's characteristics, an interdisciplinary approach, involving techniques drawn from the linguistic sciences and rhetoric or inspiration science, can bring to light previously unseen textual features. In particular, using both methodologies, in a balanced way, may be important for studying a text that depends, in its formation, on many accumulated forms of knowledge, before it attained "textual maturity" and became a completed text.

2.3.5.2. The openness of text and the Arabic poem

European linguistic and critical studies developed through a concentration on the meaning and comprehensibility of a text. This approach necessarily diminished the importance of the formal element in determining the meaning of a text. Therefore, the text is divided into the open text and the closed text.

A crucial step in the development of the study of open poetic texts was taken by Umberto Eco, in his book "Opera Aperta" (Opened Work). Eco intended with term "Opera" these successive interpretations which are endowed by the structural properties (Mallac, 1971:31). He talked about the relationship between openness and the reader, since openness, in his view, requires the theoretical, intellectual collaboration of the text's consumer (Eco, 1989:11).

These two forms – "the open and closed text" – resemble the two main forms of Arabic poetry: "the traditional and free poem". This is a model of the relative openness and closeness of Arabic texts (Figure 2.4), particularly poetic texts and their development from the ancient to the modern poem, a development known for the conflict between the traditional "vertical" poem (*al-qaṣīdah al-'amūdiyyah*) and the free poem (*al-qaṣīdah al-ḥurrah*). The issue of the text's openness or closeness is determined by the text's grammatical and semantic aspects, as well as to the circumstances of the text's composition (its context, intertextuality... etc).

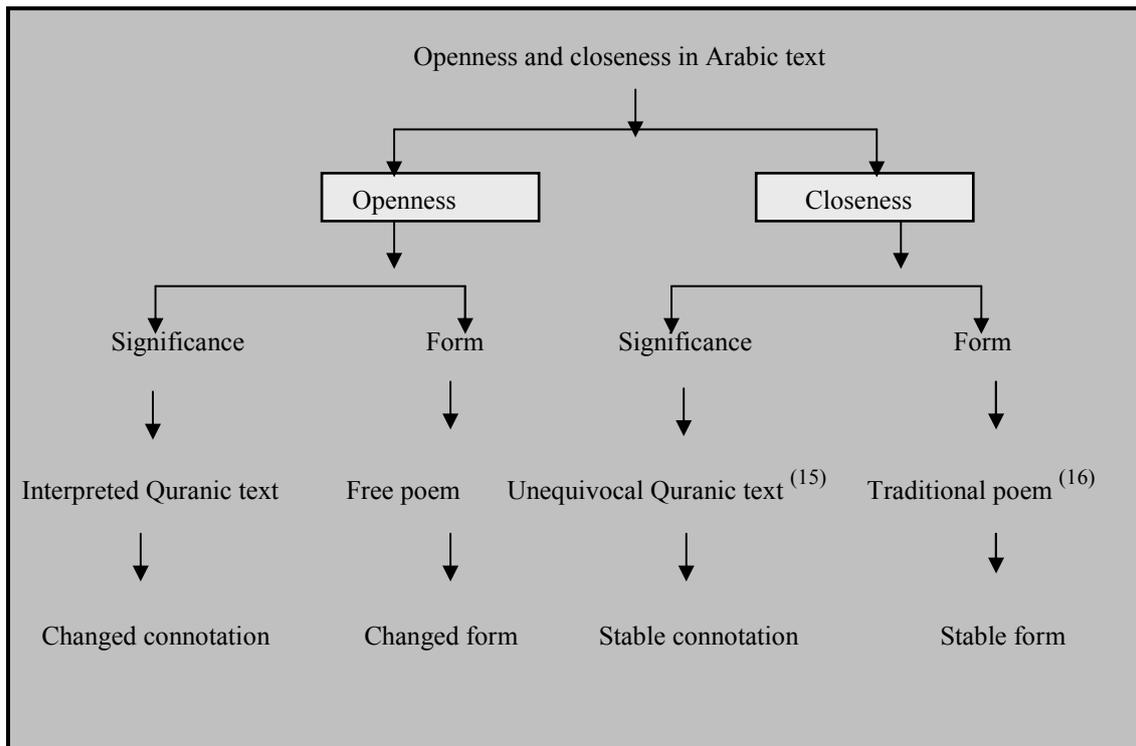


Figure (2.2) “Openness” and “Closeness” in Arabic text and its relation with the form and the connotation

Moreover, Arabic texts are affected by this dual model in the modern age. Despite the multitude of genres, such as prose, poetry, messages and sermons (*al-ḥuṭab*), as well as the documents and decrees (*al-marāsīm*), etc, Arabic linguistic and literary studies have focused on two concepts of “text” generally: “linguistic text” and “literary text”. They were the terms around which textual scholarship formed a consensus.

“The poetic text” is a form of literary text, and at the same time it belongs to the category of linguistic text. All texts are a form of a linguistic expression, with taking into account some texts has particular structural and semantic properties, where the poetic text is dominated by the literary and aesthetic values in a form of its poetic

(15) The unequivocal Quranic text assumes only one meaning.

(16) The traditional poem called also (*al-qaṣīdah al-‘amūdiyyah*) “vertical poem” or (*al-qaṣīdah al-kilāsikiyyah al-‘arabiyyah*) “Arabic classic poem”.

functions (‘Ibrāhīm, 1995:12). These functions are related to the special effect of text and the ability to achieve the communicative function.

The “poetic text” was only one of many forms of literary text in Arabic studies. For example, “the read text” appeared versus the “the written text”, and “the opened text” versus “the closed text”. There are also “the paralleled text”, “the probable text”, “the possible text”, and “hypertext”⁽¹⁷⁾, etc. Moreover, there are also many concepts that are related to the text’s surrounding, or the text’s relationship with the recipient or the sender, on the one hand, and the text’s information and its method of production, on the other. This conceptual expansion also bears upon the nature of the text, which encourages such a variety of explanatory concepts to come into being.

These types of text depend on different explanations⁽¹⁸⁾, which are expanded increasingly enough to prevent an agreement on it, not in Arabic studies but in any textual study, because the text is not only a set of phonetic units, but an example of language use. This controversy doesn’t just bear on the text itself, but also on its classificatory categories. Moreover, “that each text is read from a certain vantage point” (Ekegern, 1999: xvii).

Therefore, attempts to distinguish between texts face the dilemma of “generalization”, and difficulty of determining specific limits for all texts. It’s obvious that texts share certain general characteristics. We cannot suggest distinctive limits among these texts. So the criteria for distinguishing between texts now refer to specific aspects such as quality, content, range, and method of production (writing for example). Klaus Brinker, for example, determined special criteria in textual linguistics for distinguishing between types of text, according to functional, contextual, and structural criteria (Brinker, 2001).

(17) “The hypertext” is an open text with many possibilities (Titon, 1995:442), therefore it has many interpretations, beginning with the written symbols, words, and phrases ... and so on into the whole text.

(18) There are basic types of text, such as: descriptive, narrative, expositive, argumentative, and instructive text, etc. (see: Werlich, 1976). There are also other types that establish according to a mixture of two or more of these types.

2.3.7. Text and discourse: The documented text from the Arabic perspective

Arabic linguistic studies depended on the documented or written text early whether in poetic or the Quranic text (al-‘Akk, 1986) beside the heard text that is known as “the unwritten source” (*samā’ī*). Both of them have been cited as evidences in linguistic issues even the middle of the 2nd century AH (al-’Afgānī, 1994), therefore the Arab critics and linguists think that the documentation is one of the properties of the Arabic text, without separation between “the discourse” and “the text”, until the text contains all the characteristics of the discourse, including the communicative component in old Arabic studies and so far.

It is not surprising, since there is a special relationship between “text” and “discourse”. Both of them consist of sounds, morphemes, words, phrases, and sentences (Gussmann, 2002:1), although each type maintains its particular characteristics. On the other hand the controversy surrounding the definition of each concept lead to an important conceptual discovery, centering around three points:

- I. The common usage of these definitions is that the concept “text” may replace the concept “discourse” in some cases and vice versa (Tannen, 1982). It is clear and common in many Arabic studies.
- II. The emphasis on vocality in the definition of “discourse”, while “the text concentrates on the element of writing, which is more complex, since presumably lexical density is a form of complexity” (Halliday, 2002:331).
- III. A text requires consistency, cohesion and “relevance requirements to be a coherent text” (Reinhart, 1980:167), whereas a discourse is more concerned with communicative elements, because it is coherent only when its discursive purpose is shared by all the participants (Grosz & Sidner, 1986:202).

The differences between the two terms are related to the concept of context: there are some critics for whom text means discourse without context, while “discourse

means text with context” (Tanskanen, 2006:3). In summary, “discourse is the use of language in some recognizable social context(s)” (Young & Harrison, 2004:16), while the text is open to a multitude of interpretations. Furthermore, since the discourse is conceptually linked to social behaviour, it is theorised as just “a mechanical reproduction of other social practices” (Jorgensen & Phillips, 2002:19). Some critics expand the limits of discourse to include the text itself, where “the discourse is constituted by a set of interrelated texts” (Phillips & Lawrence, 2004:644).

This controversy doesn’t seem to be relevant to our case, because “text” and “discourse” can replace each other, or for that matter may be related to each other. Both of them represent a linguistic event where the written or spoken characteristics of a language are gathered. Each of them represents a noticeable linguistic development that exceeds the sentence and reveals linguistic and non-linguistic elements in its formation. These elements seek to achieve the ideal function of language through a coherent text or discourse.

2.4. Text and text grammar

Linguistic studies began dealing with the linguistic model (sentence / text) by studying “the structural grammar” – the relationship between units or “linguistic marks” – as well as semantics (concentrating on the existing relationships between linguistic marks and meanings). Structural grammar and semantics have long been traditional approaches in the study of linguistic units. Then linguistics added a new department to study the relations between these linguistic marks and their users. This was known as “pragmatics”, and it affected textual studies greatly, because it brought the text and the “user” into a closer relationship than ever before.

On the other hand, the evolution of textual studies has led to the emergence of many common concepts, which are associated with the study of text, particularly on terms of linguistics. Even the subject of textual linguistics has not been identified so far,

so that textual linguistics has more than four names, each with a very different approach (Coseriu, 2007:7). The most famous of these common terms are as follows:

- “The science of text”
- “Text linguistics”
- “Text grammar”
- “Text grammars”

2.4.1. The science of text

“The science of text” is considered to be a general field, potentially comprising several different fields of study. It reveals the complex nature of constructing the linguistic organization called “a text”. Therefore, the science of text has become the science that deploys the creative analysis of a text or discourse through its linguistic and non-linguistic elements (Biḥārī, 2004:9) ⁽¹⁹⁾. This analysis goes beyond the level of the sentence to study the text itself.

The emergence of this move beyond the level of the sentence came early. It was discovered by Harris, in his analysis of discourse as described above. Despite the analytic critique that these early discoveries encountered, they still represent the primary steps of textual analysis, since they enabled it to exceed the sentence’s world. “The science of text” was developed in a special form, called “the text grammar” that sought to present a perception for the roles of the science of text from the formal and semantic side.

Despite the transformative effects of the specialization of “the science of text”, it isn’t just occupied with describing internal and external textual structures and their different levels, and with explaining their manifold characteristics (Faḍl, 1992:229). It is

(19) See: Julia Kristeva: *Le texte et sa science*, in: *Semeiotiké: recherches pour une sémanalyse*, Paris: Edition du Seuil, 1969. (English translation: *Desire in Language: A Semiotic Approach to Literature and Art*, Oxford: Blackwell, 1980).

also concerned with the determination of common grammatical characteristics, describing and distinguishing them, and illustrating the relations and connections that connect their components. This expansion suggested a common division for the study of “the science of text” by scholars. This division includes three main fields in Arabic, as follows:

- a) The theoretical text science “the theory of text”: It is concerned with the general science of the text, textual structure, “the formation of text”, etc.
- b) The descriptive text science “the analysis of text”: It is described as a practical science for analyzing texts and classifying linguistic texts. It entails the knowledge of textual types (or textual styles).
- c) The applied text science or the science of using, understanding and teaching texts in addition to studying its different problems (Wawrzyniak, 2003:56).

The grouping of “text theory”, “textual analysis” and “applied text science” emerged from a general science, “textual science”, which, as it expanded, came to include more contradictions between its various fields. Therefore, it’s difficult to agree on its limits or methodologies.

2.4.2. Text linguistics

From the 1970s, two concepts were common in textual studies: “text linguistics” and “text grammar”. Text linguistics is a branch of linguistics that deals with texts as communication systems. Its original aims lay in uncovering and describing text grammars. “Text linguistics” is concerned with studying the text by considering the biggest linguistic unit. This involves the analysis of the text’s connectors and elements such as correlation or coherence, and such elements as attribution or reference, in addition to the textual context and the function of the participants in the textual processe i.e. the sender and the recipient” (al-Fiqī, 2000:1/36).

If it is part of the task of linguistics to describe texts (Halliday, 2006:5), the function of “the linguistics of text“ aims at systematically describing the general conditions and rules that are considered to constitute actual texts, as well as illustrating their importance for the reception of a text (Brinker, 2001). It doesn’t just describe the texts’ structures, but it should determine their connective functions too (Heinemann & Viehweger, 2004:6).

In terms of form, it is based upon a pyramidal construction which includes the texts’ marks, indications and structures. These components interact in a linguistic dialogue, to present a form of written language. This concept was developed by H. Weinrich (1967), although there it was foreshadowed in the Spanish study by E. Coseriu (1962), who described it as “linguística del texto” (Wawrzyniak, 2003:36); note, too, his concentration on meaning and its different types.

2.4.3. Text grammar

The beginnings of this science are locatable in I. Nye’s research, in which he discussed the characteristics of incompleteness in a text, and the role of repetition in textual foundations (Biḥīrī, 2004:29). This research was followed by a series of stages in the text’s evolution. The most prominent innovation for surpassing the level of the sentence was by Z. Harris, in his model of discourse analysis (1952). It was followed by a remarkable increase in discourse studies, then textual studies or the texts of above the level of the sentence. However, the problem that dominated this transformation is related to the quantitative transformation, i.e. the text represents an increasing in the number of sentences as what was presented by Harris in his analysis of discourse and P. Hartmann in (*Theorie der Grammatik*, 1963) and H. Isenberg in (*Motivierung zur Texttheorie*, 1968) as well as S. Schmidt in (*Text und Bedeutung*, 1971).

The interest of studying a text’s grammar increased, concentrating on the entirety of the text and the function of the linguistic elements which contribute to achieving its textuality, particularly the elements of coherence, reference etc. See, for example, the

study of Ruqaiya Hasan (*Grammatical cohesion*, 1968), the study of M. Halliday and R. Hasan (*Cohesion in English*, 1976), and I. Bellert in (*On a condition of coherence of texts*, 1970), in addition to L. Linsky (*Reference and referents*, 1971) and W. Dressler (*Einführung in die Textlinguistik*, 1972), etc.

Both “text grammar” and “textual linguistics” have been common concepts in the study of textual linguistics. For some students, both concepts represent a combined methodology for analyzing the text, and there are some students who separate them, where textual linguistics is considered a theoretical and descriptive branch for text grammar.

Despite the differences of opinion regarding the meaning of these concepts, they were representative of another phase of the evolution in the analysis of texts and their different elements. Many linguists concentrated on the concept of “text”. The most prominent of them is van Dijk, whose pioneering study (*Some aspects of text grammar*, 1972), presented the “text grammar” concept clearly and frankly within the discourse issue. As a result, he is considered the founder of this modern approach. There were also many special studies about “text grammar” which were published by a number of linguists, such as H. Rieser (1978) and J.S. Petöfi (1979), who is under the title of: “Text versus sentence; Basic question in text linguistics”. It illustrated a contrast between the sentence and the text.

De Beaugrande and Dressler also suggested making certain standards of “text grammar”, in order to define a communicative and coherent text. These standards will be applied here on an Arabic text, according to its linguistic and semantic properties (De Beaugrande & Dressler, 1981).

Despite the multitude of these studies, there is little agreement on this approach. This generates a conflict between a desire to achieve new textual values, and the determination of the characteristics and limits of textual analysis. This complex linguistic organization caused scholars to consider the text grammar to be a branch from the rules of text, which aren’t still determined (Wawrzyniak, 2003:36). It illustrates the

difficulty of putting stable limits upon the text. It is the result of the interaction of a variety of sciences, some of which are linguistic, others non-linguistic. It is the result of a set of different cultures and their interrelation and combination ('Afifi, 2001:10) in this biggest linguistic unit. This difficulty affected the definition of textual grammar for scholars.

Most of these definitions were a general frame for the text. Therefore, the definition of a text, for those who support this approach, is that it is a coherent sequential composition (Wawrzyniak, 2003). It is achieved by the expressive instruments which are responsible for the text's formation (Wawrzyniak, 2003:17). Textual grammar is concerned with finished linguistic instruments and the relationships among them. At the same time, it isn't only a field of "the science of text" which is related to the internal and external text environment's study, including the text's grammar, indication, function etc. On the other side, the Arabic linguistic studies focused on the general characteristics of the text grammar linguistically, semantically, and rhetorically etc, without concentrating on these differences in concepts.

2.4.4. Text grammars

This is a concept which was used by a number of researchers, such as van Dijk and Petöfi (Petöfi & Rieser, 1973) in their analysis of the issue of textual grammar and its various forms. "The text grammars" don't differ from "the text grammar", but it was presented to emphasize the functional aspect of grammar in forming a coherent text. It attempts to treat texts primarily as linguistic phenomena (Carrell, 1982:480).

In summary, there are four concepts which use the same or similar mechanisms to study the text as a communicative event. These tools' natures and definitions vary according to each researcher. Some of these researchers want to determine a particular concept during their analysis of the text, although the science of text is an extremely broad concept that encompasses the linguistic, literary and stylistic aspects of a text. It is an overarching container for all sciences of text. Textual grammar, the linguistics of

texts, and textual grammars are all concerned with that grammatical component which is thought to contain linguistic information only (García Velasco & Rijkhoff, 2008:200).

2.4.5. The textual grammar equation from the Arabic perspective

The Arabic linguistic studies focused on the text grammar according to a set of general principles, as follows:

- The text grammar belongs to a linguistic field, which is associated with the field of Arabic critique and rhetoric.
- The text grammar is interested in above the level of the sentence that graduated from a simple into a complex form.
- The textual standards of text grammar are an applied and direct model to reveal a text's properties and its coherence, with a focus on "cohesion" and "coherence" in most Arabic studies that are applied on the poetry or prose in Arabic.

Therefore, the text grammar and the sentence grammar are two elements in a single equation, subject to specified conditions:

- a) A sentence is a main unit for the text grammar.
- b) The text grammar isn't based upon more than one sentence or collection of a number of sentences.
- c) Additional elements are linked to the characteristics of text and its context.

Therefore, the definition of "the text grammar" limit is related to the following general equations:

$$TG \neq SG + SG + SG \dots \quad (20)$$



$$TG \approx (\neq) SG + SG + SG \dots + R$$
$$R = LR + SR \quad (21)$$



Then the final equation of the text grammar is:

$$TG \approx (\neq) SG + SG + SG \dots + LR + SR$$

We can notice the usage of the symbol (\neq) in determining the relationship between the text grammar and the sentence grammar because this approach is not accurate enough to make a decisive equation, for many reasons:

1. The text grammar is a linguistic approach and as such is an activity of text linguistics.
2. The difference among texts in terms of their characteristics.
3. Linguistic study focuses on function and effect, which also depend on unfixed external elements such as reception and different types of context.
4. The rigidity of decisive determination tools for scholars contrasts with the distinguishing characteristics of textual analysis and its various abilities.
5. The influence of sentence on the text grammar itself, because a change in the smallest constituent unit of a text affects the general tenor of the text.

(20) T:Text, G:Grammar, TG:Text Grammar, S:Sentence, SG:Sentence Grammar,

(21) R:Relation, LR:Linguistic Relations, SR:Semantic Relations

The equation of text grammar is not a mathematical equation, because it deals with a fixed entity – a text – which is studied from several perspectives (Figure 2.3). We focus on a text in the form of different systems or processes (phonetics, morphological, syntax, etc), which depend on the concept of context as a condition of successful communication. In addition, we analyze the text according to the relations that bind its units. Since the applications of text grammar deal with a complex system, the “text”, they need to be more flexible.

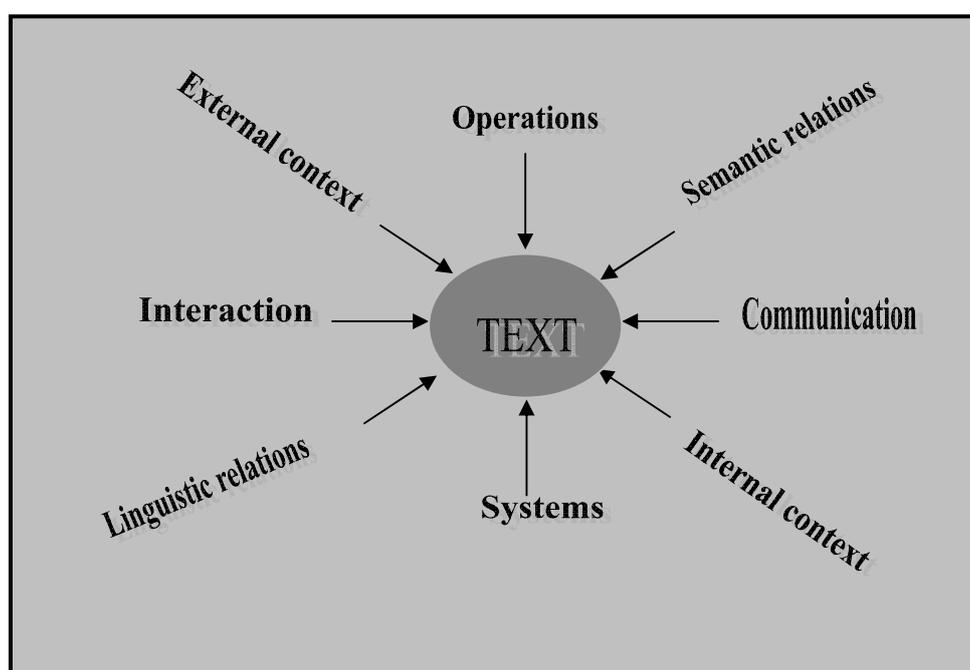


Figure (2.3) The several approaches of textual analysis

Therefore, the text grammar approach was regarded as the approach that studies perfect predicative structures (sentences) and the linguistic and non-linguistic relationships among them (above the level of the sentence) to achieve textuality (the effective communication of text), or the capacity to compose effective texts.

This openness in the field of textual analysis surpasses the conventional methodology of describing structures as such. We try to go beyond the structures and ask: How and why are texts built and utilized? (De Beaugrande & Dressler, 1992).

In conclusion, we have studied in this chapter the features of Arabic textuality through the linguistic and critical heritage, to prepare the ground for the application of “text grammar” on the Arabic text. Accordingly, the text grammar in Arabic can be thought of as the study of texts above the level of the Arabic sentence, through special standards created to state the formal and semantic roles which constitute the coherent text, and create an effective communication with the Arabic recipient in the textual process.

Chapter 3

The constituent standards of “Text Grammar”: Cohesion and coherence in ’Amal Dunqul’s poetry

The previous chapter discussed the features of textuality in the Arabic heritage as an introduction to the text grammar in Arabic, and at the same time, it is the theoretical side of this thesis. This chapter, and the subsequent chapters, are concerned with application of the theory; specifically, application of the textual standards to ’Amal Dunqul’s poetry in order to examine and reveal the proprieties of the coherent modern Arabic poetry text.

3.1. The textual standards and the communicative event “text”

3.1.1. Text grammar and text analysis

The analysis of sentence supports the textual analysis in many aspects: phonetically, morphologically, syntactically, and so on. For example, there is morphology that states, analyzes and describes the structure of a given language's morphemes and other linguistic units, so it focuses on a form (or forms) as linguistic units (Aronoff & Fudeman, 2005). And there is syntax, which concentrates on “rules or principles that govern how words are put together to form phrases, or well-formed sequences of words” (Koopman, Sportiche, & Stabler, 2003:9), in addition to “attempting to describe languages in terms of such rules” (Varalakshmi, 2012:168). Both of them are a main resource for text analysis, especially in their formal aspects.

The linguistic methodology of sentence analysis is prior to that of “text grammar” or even discourse analysis, in addition to characteristics which pertain to the

textual methodology. These characteristics are related to the nature of text and its transformation into the biggest communicative linguistic unit.

Linguists sought to establish that transformation (from sentence to text) as a set of rules to create a standard for the text, or a perception of what should be considered a coherent text, and at the same time it is a tool to test its semantic ability. The textual standards (de Beaugrande & Dressler, 1981) are not the only discourses that sought to state the formal and semantic role. This also happened with text. Therefore, we can say it started recognizably with a move to a level above the sentence; for example, with van Dijk, who focused on the notion of discourse in his theory of text. He determined that “the text is necessary to showing how discourses can be coherently interpreted, even if most of the propositions necessary to establish coherence remain implicit” (van Dijk, 1977:94). Schmidt (1976), for his part, depended on a number of theories from philosophy, sociology, linguistics and aesthetics, which plays a key role in building the theory of communicative action (Schmidt, 1976). Additionally, Isenberg discussed the connection of texts as a timely consequence of communicative linguistic events (Isenberg, 1977).

Those scientists dealt with discourse and text analysis as a “level above” the sentence analysis too. These strategies do not focus only on the formal structure, but also examine the semantic aspects, whether in spoken or written form: The text that represents formally and semantically “a larger unit than sentence” (van Dijk, 1977:3) or the discourse that describes written and spoken communications (Hawker, 2006), and at the same time it is considered a special usage of language as grammatical and lexical choices that are related to theme, style, framework of knowledge, and expectation.

The textual standards are a distinguishing model for skipping a sentence or a group of sentences to form the whole text according to certain roles. As well as, these standards concentrated on the critical and linguistic side of the text (taking into account that the text is at first a fragment of speech, of whatever length) especially in presenting

the textual standards that gathered the communicative elements and the linguistic functions.

Moreover, the transition from “sentence analysis” to “text analysis” according to certain standards is a swift way to improve the value of grammar, because what we need for dealing with reading and writing will not be literal grammar (Coe, 1988). We cannot consider grammar as merely a formal system that maintains the context of a language; it is also a template for the interaction of structures with meanings.

The choice of which text-analysis methodology to use is dependent on the view of the text analyst or critic, and on the tools of methodology, even in the same field. The text's openness to the application of many distinct methods depends on the variety of its systems and relations. Thus, there are methods that, on the one hand, are concerned with specific elements and their function in the text, and, on the other hand, trends which depend on the general systems of text. Along with the development of text analysis methodology, three text analysis methodologies are determined in general:

1. The theoretical critique of text: This methodology neglects analysis and concentrates its effort on theorizing and development.
2. The textual analysis: This methodology starts with texts and deals with them by way of methodological critical tools and technical, procedural steps.
3. The educational analysis of text: This methodology is concerned with the text, but its main focus is on the educational benefits of reading the text, and on identifying and revealing those benefits. (aş-Şakr, 1998:29).

Together, these methodologies form the text theory, as they gather the text's descriptive and functional aspects in the text analysis. On the other hand, theories of grammar, grammatical analyses, and grammatical statements may be divided into three main approaches: structural, formal, and functional (Nichols, 1984). Therefore, the text

grammar combines these approaches in attempting to present a coherent text, or examining how a coherent text can be analyzed structurally, formally, and functionally.

If the methodologies of text or discourse analysis are different according to the users and types of texts, and the circumstances of their formation, the general textual processes that occurred within the parts and units of the text may have common characteristics that are considered general tools in most text analysis methodologies. These general processes control most of the interactions between text units, especially in the form of cohesion and coherence:

- Deletion / Ellipsis
- Addition
- Reduction
- Expansion
- Rearrangement
- Recurrence

3.1.2. The aim of “textual standards”

The textual standards are unique identifiers for text, discover new functions of text, and state the general roles, which ensure the success of text in its communicative function. These standards serve the purpose of text and reinforce a method of linguistic units’ connection above the level of the sentence, because the sentence grammar has not become unable to state these rules.

There is a difference between the meaning potential of the sentence and that of text; it is logical that “the organization of a text above the level of the sentence has more to it than can merely be extrapolated from relationships within sentences” (Grimes, 1984:7). For this reason, the text is the most inclusive of these new functions and roles. Therefore, a new aim for “text grammar” was established, a different aim from that of

“sentence grammar” because “sentence grammar” describes the systematic relations between form and meaning at the sentence level (Booij, 2007:13), rather than – by contrast – the extensive level of the text grammar.

The sentence grammar, as it appears in the standard sentences of Arabic, is determined by a group of certain rules which aim to fulfillment of cohesion in a limited structure according to examples that depends on both sides of predication (*rukṇay al-’isnād*). As for text grammar, it examines the text to extract the grammar from within it, rather than from outside it. Its main concern is to determine the major rules which govern and enable textuality (‘Afifi, 2001:55); thus, “the main task of a text grammar is to reconstruct the semantic relations existing among sequences of sentences” (Petöfi & Rieser, 1973:3).

3.2. The textual standards: The model of de Beaugrande & Dressler

Although Beaugrande & Dressler’s model depended on certain standards to discover the main factors in text construction and interpretation, these standards are not intended to be applied to the text in a procedural analytic manner. Rather, the main objective of the standards is to prove the communicative effectiveness and ability of the text to create a positive interaction with the recipient of text. It was an attempt to gather the dominance over the text, on the one hand, through a certain number of constituent and regulatory standards, and, on the other hand, the development of its abilities, which vary depending on the circumstances of text construction.

De Beaugrande & Dressler’s model was concerned with the issue of “textuality and communication” to emphasize the coherence of the text, because textuality is the quality of coherence (Hanks, 1989:96) alongside the effectiveness of communication, therefore the desired objective in achieving textual coherence is not merely a gathering of textual elements, but the effect of these elements on each other and their connection and integration to form a whole being, viz. “Text”. This communication is considered a

social interaction (Lyons, 1995) that occurs between two sides (producer and recipient), one of them motivating the other to create a state of a complete connectivity via the text.

3.2.1. The textual standards and the grammatical system in Arabic

When we look for common characteristics between de Beaugrande & Dressler's model and the Arabic grammatical system, we find a salient element in both. The textual standards study the conditions of text to be a communicative act. In Arabic we find that grammar has developed, depending on properties of textuality in the Qur'an without specifying certain elements of this textuality.

The activity of Arabic grammar is related to the science of text. The ancient Arabic grammarians did not study only the theoretical part; they went beyond theory to study the practical part, relying on the examples from the Quranic texts, and – pertinent to the present thesis – old Arabic poetry, which in particular illuminated the regular and irregular roles of grammar. As well as, the Arabic grammar was interested in the grammatical rule without focusing on the textual elements, so the grammatical examples may lack the perfect textuality (an-Naḥḥās, 2001:11).

The grammatical rules in Arabic depended on the text implicitly, so some of the grammatically irregular examples are explained through the context of text, even if illogical justifications may be suggested. The Arab grammarians were grounded by an important textual principle: they believed that the text is stronger than the rule, since it is the source of its explanation and application.

On the other hand, de Beaugrande was interested in the functional side of the text in order to avoid the traditional view in “text analysis”, arguing that: “It is essential to view the text as a communicative event” (De Beaugrande, 1997) not just as a series of sentences. This view is consonant with the definition of language and its (ancient and modern) function: as a means for communicating ideas, emotions, and desires (Sapir,

1949:4). Yet, the textual standards in the text grammar are characterized by providing a mechanism to continue this function through the text or the communicative event.

3.2.2. The classifications of textual standards

De Beaugrande and Dressler sought to present the form of textual process through a group of standards “the textual standards” that are conditions to achieve or reveal textuality. De Beaugrande & Dressler were keen to bring together the linguistic component and its constraints: i.e. whatever affects it, whether a traditional, mental, social or psychological element in these standards. They divided the standards into two general classes: the constituent and the regulatory (De Beaugrande & Dressler, 1981; Vater, 2001). These are described below.

The first class: The constituent standards relate to the text, its usage, and the surrounding circumstances or the procedures of its production. “These standards are seven characteristics of text” (Hinkel, 2002: 8) or “seven modes of connectedness with the total text event (De Beaugrande, 1997:13):

- a) Those standards related to the text itself: “cohesion” and “coherence”.
- b) Those related to the users of the text whether that text was productive or received.
It is the standard “intentionality” and “acceptability”.
- c) Those related to the material and cultural context that surrounds the text. They are the standards of “informativity”, “situationality”, and “intertextuality” (Maşlūh, 1991:154).

The constituent criteria are as follows:

- Cohesion
- Coherence

- Intentionality
- Acceptability
- Informativity
- Situationality
- Intertextuality

The second class: The constituent criteria indicate the nature of cohesion in the text, but the regulatory standards control the performance of text and deal with the conflict that may occur among some textual elements. These regulatory criteria are as follows:

- Efficiency
- Effectiveness
- Appropriateness

Through these standards, de Beaugrande & Dressler tried to create a harmony between the form and the content, on the one hand, and the speaker, addressee and context, on the other hand. Moreover, they were interested in focusing on the intended purpose from the textual process. For them, it should not be only a matter of conveying the traditional meaning or general information to the recipient or the text's reader. Rather, the actual purpose of this process is to create effective, creative text that includes the elements of concentration, effectiveness and invention in the content of the textual message. De Beaugrande & Dressler emphasized that creativity in meaning is only achieved by paying attention to the textual standards to achieve the best communicative level (Ḥassān, 2007:166). Some of these standards are outside the text and some are extracted from the text itself.

3.3. Cohesion and coherence in the poetry of 'Amal Dunqul

A text depends on the complete harmony between its external form and internal content to form a coherent whole structured on the elements of cohesion and coherence. Cohesion refers to the logical and structural rules that regulate linguistic units of a language, such as words, clauses, and phrases. It therefore focuses on features of the textual surface (Flowerdew & Mahlberg, 2009:103), which are represented by a set of grammatical and lexical elements.

On the other hand, “cohesion is one phenomenon contributing to texture, though not the only one (Kunz, Maksymski & Steiner, 2009:3). Coherence is concerned with underlying meaning relations, or what makes a text semantically meaningful, so that coherence depends on “what is outside the text that resides not in the text, but is rather the outcome of a dialogue between the text and its listener” (Tanskanen, 2006:7). Therefore cohesion represents a frame of the consequent formal structure of the text, which emerges in the linear relations between sentences (Giora, 1983; 1985). As for coherence, it is what indicates such epiphenomena as intimations and explanation.

3.3.1. Cohesion in the poetry of 'Amal Dunqul.

The stability of the text depends on the element of “continuation” among its events, because each event represents a connective element that agrees with another one, resulting in a continuity of the connective processes in the text. Therefore the function of cohesion is to mutually connect the components of surface text, or the actual words we hear or see, within a sequence (De Beaugrande & Dressler, 1981).

Cohesion is evident in the achieved harmony among a text's large and small structures on various levels, so that cohesion is considered the method that links the consequences in the text's formal structure. In other words, cohesion is the grammatical formation of sentences and phrases and what contributes to this formation, such as

addition or deletion and so on. All these things are related to the text itself (Ibrīr, 2004:36).

De Beaugrande and Dressler analyzed cohesion through the gradual analysis of the text's units, using a similar structural methodology to that employed in the analysis of the sentence into small units. This methodology concentrates on the analysis of the text's units through the deconstruction of its main units (the sentences) into what is known as its grammatical dependency (Maşlūh, 1991:154), i.e. the form of its interrelated and hierarchical system of types, or linguistic systems, as follows (figure 3.1):

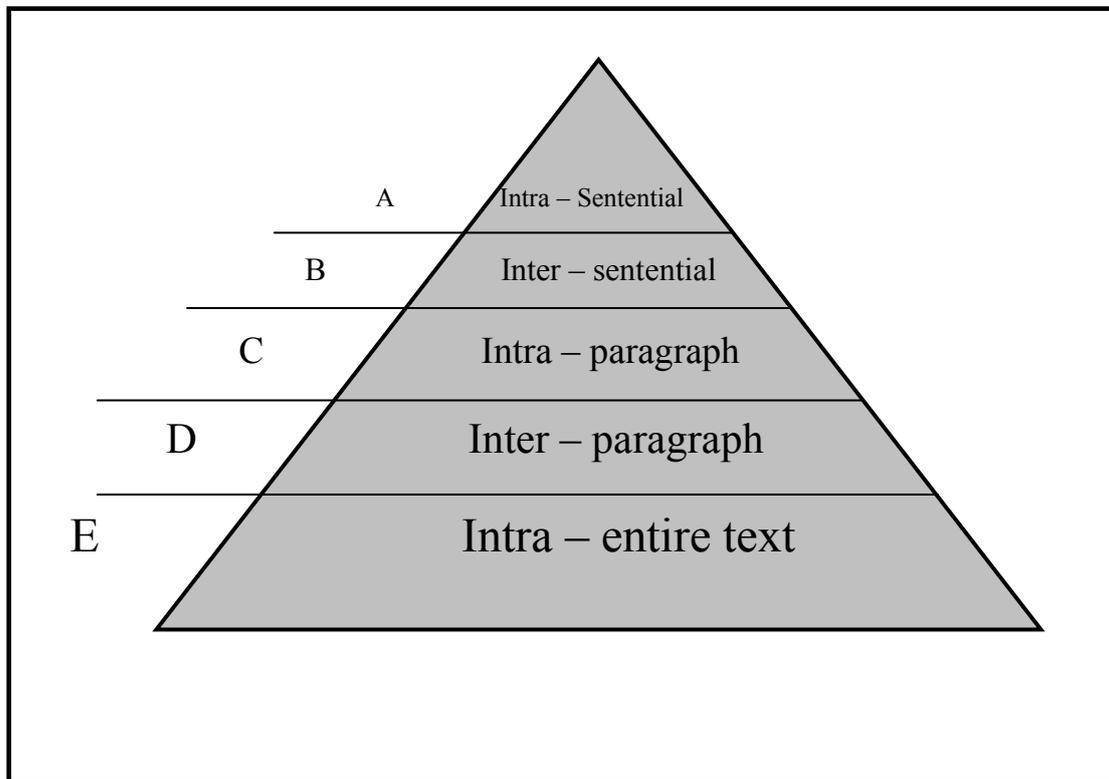


Figure (3.1) The analysis of gradual grammatical systems “Grammatical Dependency”

It starts with the smallest textual unit (the introductory sentence that represents the starting point of the text), where “an intra-sentence cohesive tie is found in the first sentence” (Moe, 1979:17). This is the initial grammatical dependency; the analysis then

moves to the neighboring relationships among the sentences, until it reaches the highest level (the whole text) and thereby finishes at an understanding of the text’s coherence.

The Arab linguists were concerned with cohesion particularly when they studied rhetoric. They considered that (*sabk*) “cohesion”, isn’t meaningful unless a text’s words are included within a particular composition. The Arab linguists are meant to indicate a particular structure and composition (al-Ġurġānī, 1991:4).

For example al-Ġurġānī, who explained the particular style to construct the speech formally. He asserts that the particular order of linguistic units has a bearing on the text’s meaning. The author chooses harmonic words and sentences and orders them well within a particular context, such as the poet’s saying where he gathered a group of words: (*furū* ‘) “branches”, (*at-tamar*) “fruit”, (*nakha*) “flavor”, or (*aḍ-ḍama* ‘) “thirsty”, (*al-haġīr*) “heat”, (*aṣ-ṣaḥrā* ‘) “desert”, (*ar-rimāl*) “sand” that are constituted by the same linguistic field, where they are well-organized and well-distributed as follows:

<i>(fa-lam tašumma fī-l-furū ‘i...nakhata-t-tamar</i>	" فلم تشم في الفروع . . . نكهة الثمر
<i>wa rubbamā yamurru fī bilādina-ṣ-ṣayfu-l-ḥaṭīr</i>	وربما يمر في بلادنا الصيف الخطر
<i>fa-taqṭa ‘u-ṣ-ṣaḥrā ‘a ... bāḥiṭan ‘ani-ḍ-ḍilāl</i>	فتقطع الصحراء ... باحثا عن الظلال
<i>fa-lā tarā siwa-l-haġīri wa-r-rimāli wa-l-haġīri wa-r- rimāl</i>	فلا ترى سوى الهجير و الرمال و الهجير و الرمال
<i>wa-ḍ-ḍam ‘i-n-nāryyi fī-ḍ-ḍulū ‘)</i>	و الظمأ الناري في الضلوع"

(You didn’t smell the flavor of fruit on branches,
and the dangerous summer may pass our countries,
then you are wandering in the desert searching for shadows,
but you didn’t see unless heat, sand , heat, sand,
and the fiercely thirsty in the ribs ...)

(Raġaz) (Dunqul, 1987:114)

The cohesion function is prominent when there are linguistic deviations from the regular textual context, such as the preceding (*at-taqdīm*) and the delaying (*at-ta’ḥīr*) and the deletion, in addition to metaphor, particularly in poetry because the rules of poetry differ from common speech, and go beyond the traditional linguistic context in

deviation, since there is no evidence that might resolve that ambiguity or indicate the text’s meaning.

Cohesion depends on external form, or the surface text, which is constituted by connections within a sequence of language units. Therefore well-cohesive text attempts to form consistent and harmonious meanings that don’t contrast with its form. In examining the linguistic value of cohesiveness, Arab linguists focus on the relation between content meaning and form.

Arab linguists concentrated on the quality of cohesion as the complete correspondence between template and content in conveying the intended meaning. Where the simple sentence achieves the intended meaning, without an increase or decrease (’Arafah, 1984:2/249). Therefore, the simplest form of cohesion, for the Arabic linguist, is related to a limited linguistic unit, whether the poetic verse or the sentence. Accordingly, we can conclude that the characteristics of cohesion, predominantly, are the same for the sentence or the poetic verse in Arabic, regardless of the frame of textual cohesion.

There are several forms of cohesion, such as “Reference”, “Ellipsis”, “Substitution”, “Conjunction and transitions”, and “Grammatical cohesion”. These forms can be divided into three types in Arabic; each type has its particular forms in the poetry of ’Amal Dunqul as follows.

3.3.1.1. The phonetic and rhythmic cohesion

3.3.1.2. The lexical cohesion

3.3.1.3. The grammatical cohesion

3.3.1.1. Phonetic and rhythmic cohesion

Phonetic cohesion is not often clearly legible, since it occurs at the level of isolated linguistic units, in letters or phonemes. The rhetoric scholars in Arabic dealt with it by

focusing on the issue of disharmony and harmony among the letters of a word (see: aš-Šīḥ, 1999), such as existence of the letters (*ṣ/ṣād*), (*q/qāf*), and (*k/kāf*) with (*ğ/ğīm*) together in Arabic words. Therefore the word, which contains these letters together in Arabic, is a foreign or arabized such as (*ğawqah*) “chorus” and (*manğanq*) “catapult” etc, as well as the usage of letter (*l/lām*) before (*r/rā*) in one Arabic word such as (*līrah*) “Lira”.

Rhyme in Arabic is the repetition of similar sounds in one or more syllable, most often at the ends of lines in poems. Although this repetition creates a kind of singing and psychological effect, it is considered to constitute a rhythmic and phonetic cohesion over the entire poetic text. In addition, the Arabic metres (*’awzān*) are a mechanism for formal rhythmic cohesion, where the metre appears as a special system of sequence (’ Anīs, 1952:10).

As well as, there are some figures of tropes (*al-badī*) such as (*at-tasğī*)⁽²²⁾ “the homeoteleuton”, (*at-taṣrī*)⁽²³⁾ “the internal rhyme” and (*at-tardīd*)⁽²⁴⁾ “the paronomastic repetition”, etc (Ibn ’ Abī al-’Uṣbu’, 1995). These figures are a type of repetition, as we will discuss later, as well as a form of internal phonetic music in the poetic text. For example, the saying of ’ Amal Dunqul, who uses propositions such as (*bi*) “by” or words such as (*šams*) “sun” as a type of (*tardīd*) “paronomastic repetition” to create connections between sentences, as follows:

(*takallamī...bi-l-Lāhi...bi-l-la’ nati...bi-š-šayṭān*) " تكلمي ... بالله ... باللعنة ... بالشيطان "

(Speak ... by Allāh...by curse ... by devil)

(Rağaz) (Dunqul, 1987:122)

And by word:

(*hāḏā damu-š-šamsi-l-latī sa-tšriqu*)

" هذا دم الشمس التي ستشرق ، "

(22) (*at-tasğī*) “the homeoteleuton”: Agreement of two words in the metre (*al-wazn*) and the last letter in the poetry or the prose.

(23) (*at-taṣrī*) “the internal rhyme”: Agreement of two words in the metre (*al-wazn*) and the rhyme in the poetry.

(24) (*at-tardīd*) “the paronomastic repetition”: Repeat of word that has a new meaning in the sentence or the text.

aš-šamsu-l-latī sa-taḡrubu

aš-šamsu-l-latī ta’kuluha-d-dīdān

الشمس التي ستغرب ،

الشمس التي تأكلها الديدان!

(This blood of sun that will rise,
the sun that will sets,
the sun, which is eaten by worms)

(Raḡaz) (Dunqul, 1987:169)

3.3.1.2. Lexical cohesion in ‘Amal Dunqul’s poetry

Lexical cohesion is “the type of cohesion that arises from semantic relationships between words” (Morris & Hirst, 1991:21); it is the cohesive effect achieved by the selection of vocabulary (Halliday & Hasan, 1976). So this form of cohesion deals with vocabulary and the way it is used in the text. Lexical cohesion plays an important role in the textuality of texts (Francis, 1994). Lexical cohesion is achieved by two types in ‘Amal Dunqul’s poetry as follows:

A. Reiteration / Repetition (*takrār*)

B. Collocation (*muṣāḥabah luḡawiyah*)

A. Reiteration / Repetition (*takrār*) in ‘Amal Dunqul’s poetry

Repetition is one of the most prominent forms of lexical cohesion generally. It may come in other forms in Arabic, such as structural parallelism (*tawāzī*). Repetition occurs between two or more words that both refer to one source in order to emphasize particular connotations.

The notion of repetition was a subject of controversy in Arabic studies. Some researchers considered repetition as an advantage and others a disadvantage. They determined that there are situations in which repetition is acceptable and others in which it is unacceptable. Well-repetition in Arabic was based on a semantic purpose that is associated with the use of such type of “figures of tropes” (*al-badī*) (‘Abdil-Muṭṭalib, 1995:145). Repetition in Arabic may be generally divided into two divisions:

sentence, to form a whole text in addition to the effects of repetition mentioned above (Figure 3.2):

<p>(`a `šaqu `Iskindiriya wa `Iskindiryatu ta `šaqu rā`ihata-l-baḥr wa-l-baḥru ya `šaqu fātinatan fi-d-ḍifāfi-l-ba`īdah)</p>	<p>"أعشـق إسكندرية وإسكندرية تعشق رائحة البحر والبحر يعشق فاتنة في الضفاف البعيدة "</p>
<p>(I adore Alexandria, and Alexandria adores the smell of the sea, and the sea adores a belle on the far bank)</p>	
<p>(Mutadārak) (Dunqul, 1987:298)</p>	

This network of connections among the parts of the sentence is as it appears in the following figure:

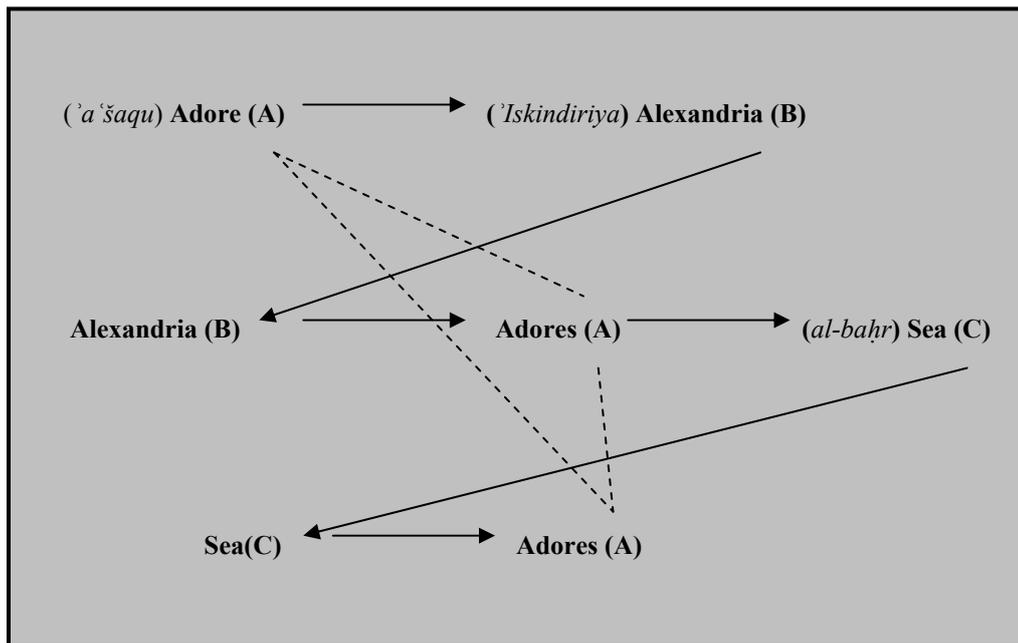


Figure (3.2) The network of connections created by repetition in the text

There is also repetition of the pronoun or conjunctive noun: this is a referential style in which there is a repetition of a pronoun instead of a noun; however, there is an important semantic difference between pronouns and nouns (Kroeger, 2005:135). Pronouns are substitutives for nouns; they are words which stand in place of a noun.

b) Structural repetition

On the other hand, structural repetition is the reconstruction of a structure or a sentence explicitly or implicitly. It is divided into two classes:

- Whole structural repetition
- Partial structural repetition

Whole repetition represents a recreating of a word or phrase entirely as a whole imitation of a text’s rhythmic and semantic characteristics. The poet says in the following text:

<i>(daqqati-s-sā'atu-l-mut'abah</i>	" دقت الساعة المتعبة
<i>ǧalast 'ummī, rataqat ǧawrabh</i>	جلست أمي ، رتقت جوربه
<i>wahazath 'uyūnu-l-muḥaqqi</i>	وَحَزَّتْهُ عَيُونُ الْمُحَقِّقِ
<i>ḥattā tafaǧǧara min ǧildihi-d-damu wa-l-'aǧwibah</i>	حتى تفجر من جلده الدم والأجوبه!
<i>daqqati-s-sā'atu l-mut'abah</i>	دقت الساعة المتعبة
<i>daqqati-s-sā'atu-l-mut'abah)</i>	دقت الساعة المتعبة "

(The exhausted clock ticked,
my mother sat, sew his socks,
the eyes of the detective prickled it,
till the blood and answers blew out of its skin,
the exhausted clock ticked,
the exhausted clock ticked)

(Mutadārak) (Dunqul, 1987:275-276)

According to the previous text, whole structural repetition is considered a geometric system and a form of structural parallelism, in which there is a reconstruction of a certain structure or some of its elements (Miftāḥ, 1996:99).

Partial structural repetition entails reformulating some formal elements or repeating the structure implicitly. For example, the poet echoes the previous structure:

(*daqqati-s-sā’atu-l-mut’abah*) (The exhausted clock ticked) with a variation, some verses later (*daqqati-s-sā’atu-l-qāsiyah*) (the harsh clock ticked)⁽²⁵⁾, to be followed by a further variation (*daqqati-s-sā’atu-l-hāmisah*)⁽²⁶⁾ (The fifth clock ticked).

This repetition represents a semantic echo of a previous structure while keeping its own signification. This results in a connective link between different parts of the text, even if they are separated by a wide distance.

B. Collocation (*al-muṣāḥabah al-luḡawiyah*)

Collocation is one of the most common means of lexical cohesion. A collocation might not be limited to a pair of words. “It is very common to build up lexical relations by using long cohesive chains throughout the whole text” (Wu, 2010:100). This relation has many forms:

- I. Oppositeness relation
- II. Uniformity relation
- III. Containment relation (Entirety and Partition)

Linguistic collocation is based upon the relationship of adhesion between two elements that are linked by the same semantic field. The function of one of them requires the recall, even if only the implicit recall, of the other. This correspondence between the two elements may be a negative, positive, or quantity correspondence. “Collocation is the syntagmatic association of lexical items” (Halliday,1961:265) This recall also represents an explanation of that relation among a pair of words, therefore, collocation is considered an example of a phraseological collocation, which is used by poet or author to create a case of activation of some vocabulary that are related to each

(25) (Dunqul, 1987:277)

(26) (Dunqul, 1987:279)

other closely. The oppositeness relation among two opposite words is in the following example of ‘Amal Dunqul’s poetry:

(*aṭ-ṭuyūru mušarradatun fi-s-samawāt* "الطيور مشردة في السموات"
laysa lahā `an taḥuṭṭa `ala-l-`arḍ) ليس لها أن تحط على الأرض"

(The birds are homeless in **the heavens**,
they aren’t allowed to land on **the ground**)

(Rağaz) (Dunqul, 1987:383)

Uniformity or similarity in collocation is the usage of a word or phrase in an alternative way, or a change of word-choice because of a contextual or rhythmic necessity, as well as there is a linkage among this pair of these words or phrases. One common example of uniformity in Arabic is the choice of certain words based on considerations such as rhythm and linguistic neighboring (*muğāwarah luğawiyyah*)⁽²⁷⁾. It is a general form of the replacement structure. The poet says in this type of collocation:

(*yanḍurna ... ḥattā tat `ākali-l-`uyūn* "ينظرن ... حتى تتآكل العيون"
tat `ākali-l-layālī تتآكل الليالي
tat `ākali-l-qīṭārātu mina-r-ruwāḥi wa-l-ğuduw) تتآكل القطارات من الرواح والغو "

(They look till their eyes erode,
the nights erode,
the trains erode because of the going and return)

(Rağaz) (Dunqul, 1987:249)

(27) (*al-muğāwarah al-luğawiyyah*) “neighboring linguistic” means the impact of a word in another neighboring word grammatically, such as in Arabic:

“هذا جُحْرٌ ضَبٌّ خَرِبٌ”
(*hādā ġuḥru ḍabbin ḥaribin*)
(This is a ruined hole of lizard)

(Sībawayh, 1988:1/436).

In this sample, a word (*ḥaribin*) “ruined” is adjective for (*ġuḥru*) “hole”, so it should have been (*ḥaribun*), with a vowel U, but it has borrowed the vowel I from (*ḍabbin*), because of (*al-muğāwarah*) the relation of linguistic neighboring between both (*ḍabbin*) and (*ḥaribin*).

‘Amal Dunqul used the word (*tat’ākal*) “erode” instead of “the eyes go blind – the nights pass– the trains decay”, because these phrases are related by senses of vanishing and ending. So the use of verb (*tat’ākal*) “erode” was appropriate and acceptable. As for the containment relation in collocation, it is to be found at a word that is a part of another word such as the relation of (*al-badal*) “substitute” in Arabic, whether in (*badal ištīmāl*) “comprehensive substitution” or (*badal al-ba‘d min al-kull*) “a substitute of the part from whole” in Arabic and the expressions of quantity such as (*ba‘d*) some, (*kull*) all, etc.

3.3.1.3. Grammatical cohesion

Grammatical cohesion refers to the use of words to bind sentences and paragraphs together. It occurs at the level of syntax and aims to connect neighboring phrases or sentences within the text’s context. The most important forms are as follows:

- A. Reference
- B. Conjunction
- C. Substitution
- D. Ellipsis

A. Reference

In the context of grammatical cohesion, ‘reference’ is the most prominent form: a following element refers to a previous element in the text (Ḥassān, 2007:155). Reference features can not be semantically interpreted without referring to some other features in the text (Halliday & Hassan, 1976) because the effort to build a coherent text is a collaborative textual process. The reference is a process that uses (*damā’ir*) pronouns, (*adawāt*) tools or adverbs (*duruf*) to refer to a linguistic or situational item in the text. On the one hand, this process is an indicative relationship between two parts;

on the other it is a formal relationship that has a certain trend. This relation is represented in many forms, such as the repeating of a noun or a pronoun, and (*ism ‘iṣārah*) the demonstrative noun, conjunctive noun (*ism mawṣūl*) and the style of comparison (*‘uslūb al-muqāranh*). The elements of reference are as follows:

- The referential element: any component that is dependent on another component to be understood. It is the simplest element in the referential structure of the text.
- The lexical referential element: any element indicates an entity, event or general definition, etc.
- The textual referential element: any element represents a piece of a text (Biḥārī, 2005).

These elements represent the general form of reference. Reference is generally divided into two main types: internal reference and external reference, as can be seen in the following figure (3.4):

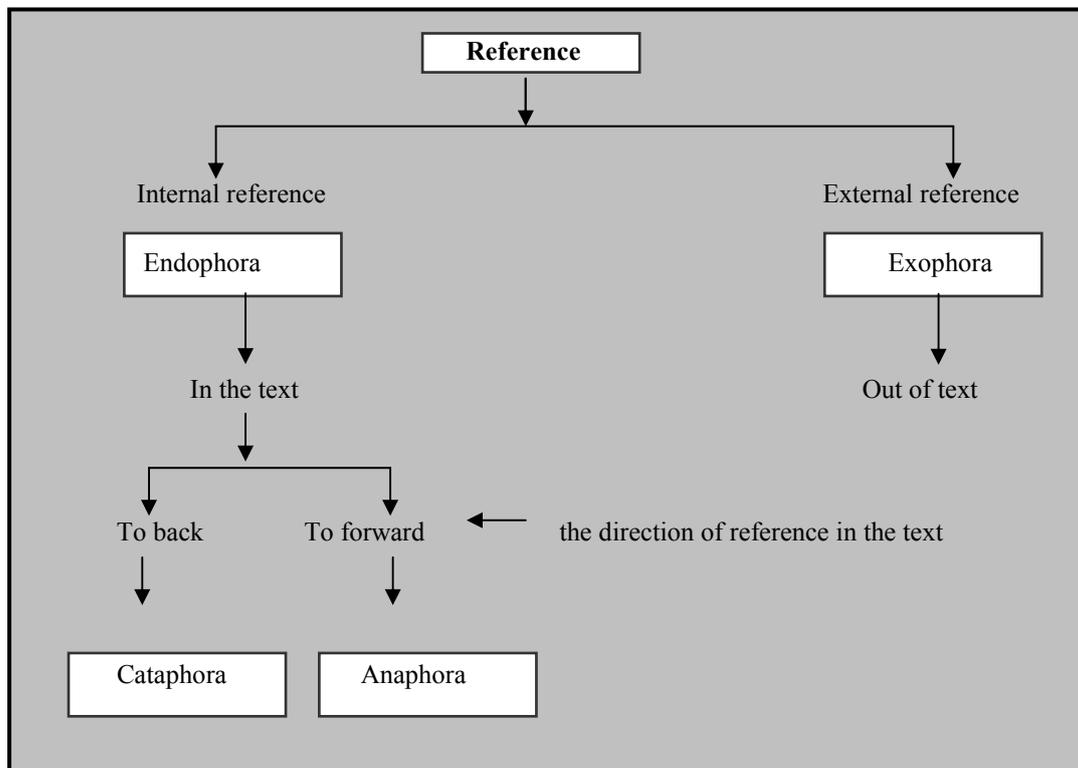


Figure (3.4) Types of reference

a) Internal reference

Endophora or internal reference refers to the text itself in its interpretation (Brown & Yule, 1983). It is divided into two classes according to referential element and the direction of reference in the text:

Anaphora: The reference to a previously mentioned element (To forward)

Cataphora: The reference to a later mentioned element (To backward)

Cataphora is forward-pointing, refers to all kinds of activities which involve looking back in texts; it is intended to a linguistic precedent component or entity. It is said to be a “reference by return”, as it refers to an explanatory, or previously-mentioned, “antecedent”. As, for example, in this excerpt:

(<i>‘āmun taḥta-ṣ-ṣifr...ṣifru-l-yadi ḡā’</i>	” عام تحت الصفر ... صفر اليد جاء
<i>ḥīna kunnā fī ḍamīri-l-layli rūḥan muḡhadah</i>	حين كنا في ضمير الليل روحاً مجهدة
<i>ṭaraqa-l-bāb, wa nādā fī ḥayā’</i>	طرق الباب ، و نادى في حياء
<i>fa-stadarnā fī firāṣi-n-nawm,</i>	فاستدرنا في فراش النوم ،
<i>’aḥkamna-l-ḡiṭā’</i>	أحكـمنا الغطاء
<i>wa tarknāhu li-habbāti-r-riyāḥi-l-bāridah)</i>	وتركناه لهبات الرياح الباردة ”

(A year that is below zero...A year that came with nothing

When we were in the night’s conscience as an exhausted soul,

it knocked the door and called shyly,

we turned round at bed,

we covered ourselves perfectly,

we left it vulnerable to the cold wind’s wild wafts)

(Ḥabab) (Dunqul, 1987:241-242)

The pronoun in (*tarknāhu*) “we left it” refers to the noun mentioned at the beginning of the text (*‘āmun taḥta-ṣ-ṣifr*) “a year that is below zero”. It is also explanatory for the pronoun in a group of verbs (*ḡā’a*) “came”, (*ṭaraqa*) “knocked”, and

(*nādā*) “called”. Anaphoric reference is textual feedback by returning to the focus of the textual event, whether this event was a general situation or person. Moreover, anaphoric reference is distinguished by its logical context into the abstract reference and the implicated reference (the referential word). Therefore the anaphoric ties which link a personal pronoun with a proper name are among the most common cohesive ties (Moe, 1979).

On other hand, cataphora looks forward for its interpretation; it is a reference to a later, delayed meaning. The value of cataphora is prominent in directing the mind towards the following. This increases suspense like what comes in the following text:

<i>(haḍa-l-laḍī yuḡādilūna fīhi</i>	" هذا الذى يجادلون فيه
<i>qūlī lahum man ‘ummuhu, wa man ‘abūh</i>	قولى لهم من أمه ، ومن أبوه
<i>‘anā wa ‘anti ...</i>	أنا وأنت ...
<i>hīna ‘anḡabnāhu ‘alqaynāhu fawqa qimami-l-ḡibālī kay</i>	حين أنجبناه ألقيناه فوق قمم الجبال كي
<i>yamūt</i>	يموت
<i>lākinnaḥu mā māṭ</i>	لكنه ما مات
<i>‘āda ‘ilaynā ‘unfuwāna ḍikrayāt</i>	عاد إلينا عنفوان ذكريات
<i>lam naḡtari ‘an narfa ‘a-l-‘uyūna naḡwah</i>	لم نجترئ أن نرفع العيون نحوه
<i>lam naḡtari ‘an narfa ‘a-l-‘uyūna</i>	لم نجترئ أن نرفع العيون
<i>naḡwa ‘ārīna-l-mumīt)</i>	نحو عارنا المميت "

(This is what they argue about

Tell them who is his father? And who is his mother?

I and you...

When we gave birth him, we threw him over the tops of the mountains to let him die,

but he didn't die.

He returned to us as if he was the heyday of memories (*‘unfuwān ḍikrayāt*)

We didn't dare to look at him

We didn't dare to look

At our deadly shame”

(Raḡaz) (Dunqul, 1987:85)

The cataphoric reference here represents a dialogue, which only shows its features and characters gradually. The referential element represents an ambiguous point, prompting a search to resolve that ambiguity. The uncertain referential element is quickly discovered after a series of related events, which determine the intended (*al-maqṣūd*). In the previous text, the demonstrative noun is used instead of the uncertain noun before declaring that the uncertain noun is (*al-‘ār*) “shame”, (*al-hazīmah*) “defeat”, or a similar word connoting disgust.

b) External reference

External reference, or exophora, directs the recipient “out of the text and into an assumed shared world” (McCarthy, 1991:41). Therefore it designates a particular relation between the text and the recipient. The text represents an event or entity in the shared world indirectly, through the use of a contextual, implicit reference to it. Therefore, exophora is deduced from the textual context.

Exophora represents a linkage between the text and its external surroundings. It depends on the context function in the text and what it refers to. An example is the passage about Spartacus, which alludes to the slave that led the revolution against Romans in 71 BC. 'Amal Dunqul expressed Spartacus' words without mentioning the name of words's owner (*man qāla*). These words of Spartacus have become an indirect reference to their speaker in the text as follows:

(<i>al-mağḍu li-š-šayṭāni ... ma 'būdi-r-riyāh</i>	" المجد للشيطان . . . معبود الرياح "
<i>man qāla (lā) fī waġhi man qālū (na 'm)</i>	من قال "لا" في وجه من قالوا " نعم "
<i>man 'allama-l- 'insāna tamziqa-l- 'adam</i>	من علم الإنسان تمزيق العدم
<i>man qāla (lā) ... fa-lam yamut</i>	من قال "لا" ... فلم يموت
<i>wa ḡalla rūḡan 'abadiyyata-l- 'alam</i>	وظل روحاً أبدية الألم "

(Glory to Satan... God of wind.

Who said “no” in front of those who said “yes”.

Who taught Man to rip the nothingness.

Who said “no” and didn't die.

And lasted as an eternal soul of pain.)

(Rağaz)(Dunqul, 1987:110)

Here, the referential element comes in the form of a question as to the identity of that ambiguous person that we ask about him by (*man qāla*) “who”, but the answer is presented indirectly. The answer is indicated by some general contexts, as follows:

- The case of refusing slavery, indicated in Spartacus’ word “no” as opposed “yes”.
- Allusions to the events of Spartacus’ story and what he had suffered, as it appears in the phrase (*‘abadiyyata-l-‘alam*).
- Allusions to characters that are related to the Greek and Roman age such as Alexander, Caesar, Sisyphus, and Hannibal, who are mentioned in the text.

This type of reference is generally divided into two forms, one that represents a reference inside the text and the other a reference outside the text. Yet there are some scholars who suggest a third form of reference, known as interfacial reference (*‘ihālah bayniyyah*), where (there is a new factor that isn’t understood through the text only, but both the text and the context cooperate to create it) (‘Afīfi, 2005:549). It is an event or person that represents a supporting element for the main event or person in the text. The supporting element is hidden behind the main event or character in the text. At the same time the supporting element represents one of the originating elements of the main event. For example, in describing a certain event, the poet writes:

(*wa tanāqalu-n-naba`a-l-`alīma `alā barīdi- š-šamsi*

fī kulli-l-madīnah

qutila-l-qamar

šahidūh mašlūban tadallā ra`suhu fawqa-š-šağar

nahaba-l-luṣūsu qilādāta-l-mās-t-tamīnah)

" وتناقلوا النبا الأليم على بريد الشمس

في كل المدينة

قتل القمر

شهوده مصلوبا تدلى رأسه فوق الشجر

نهب اللصوص قلادة الماس الثمينة "

(They circulated the painful news on the sun’s mail

in all over the city.

lākinnahā yā šāḥibi-l- ‘aǧūzi... lam ta ‘ud hunā

لكنها يا صاحبي العجوز ... لم تعد هنا

ḥabībatī lā-budda ‘annahā hunāka)

حبيبتي لابد أنها هناك "

(Night at midnight

Hey old driver of the car... Stand.

Third house after the curve,

but **she** (*lākinnahā*) is not yet here... o my old friend

My sweetheart (*ḥabībatī*) must be there)

(Raǧaz)(Dunqul, 1987:155)

The extension of the breaks affects the nature of the reference and its structure. The more the breaks increase, the more ambiguous is the intended meaning. This extension of reference is not inconsistent with the value of reference in discovering the ambiguous noun and returning it to be an explicit.

As for the quantity dimension, (there is an expanded reference, which refers to a complete sentence or a series of sentences) (Ḥaṭṭābī, 1991:19). Here, a new function of the referential element is prominent in the process of merging and concentrating, by directing a group of sentences (events) into a referential word such as “this” or “that”, to form a complete event. Therefore, reference plays a special role in focusing attention upon the textual event, where it is considered a summarizing tool that abbreviates one or more events into a particular referential element. Moreover, by reference, (channels of communication between distant parts of a text are opened) (‘Afifī, 2005:524). Further to this, the repetition of a referential word, either explicitly or implicitly, contains an element of emphasis.

B. Conjunction

Conjunction sets up a relationship between two clauses or more, playing an effective role not only in the establishment of a textual and grammatical relation, but also in that of semantic relations. De Beaugrande and Dressler (1981:71-73) divided conjunction into four types of what are called “junctive expressions”.

- 1) Junction: an additional relation that gathers things that have a common situation, such as when both things are linked in a certain situation in the text. The relation between them is signified by the words “and”, “more over”, “also”, “in addition”⁽²⁸⁾.
- 2) Disjunction: a relation that connects things that have an optional position such as two things that do not agree in the same situation in the text. We refer to it by words such as “or”, “either / or”, “whether or not”⁽²⁹⁾.
- 3) Conjunction sources: a relation that gathers things that have a common case. They seem to be opposed or contrasted in the text, like a defect. It has unpredictable effects. We refer to it by words such as “cause”, “but”, “however”, “yet”⁽³⁰⁾.
- 4) Subordination: relates things the position of which depends on other things’ positions (such as the dependence of one event on the occurrence of a former event). The words that express such subordination are “since”, “as”, “thus”, “during”, “next”, “then”, “if”⁽³¹⁾.

The Arab linguists concentrated on the function of conjunctions (*al-‘atf*) in the connections between words or phrases. At the same time, the conditional connection is related to particular styles such as the condition, and to some adverbs. These junctive expressions are also to be found in moot questions, and they reflect pragmatic functions

(28) In Arabic: (*wa*), (*‘ilāwatan ‘alā*), (*‘aydan*), (*‘idāfatan ‘ilā*).

(29) In Arabic: (*‘aw*), (*‘immā - ‘aw*), (*‘am lā*).

(30) In Arabic: (*bi-sabab*), (*lākin*), (*kayfamā*), (*ba‘du*).

(31) In Arabic: (*mundū*), (*kamā*), (*hakaḏā*), (*ḥilāl*), (*at-tālī*), (*tumma*), (*law*).

in Arabic (Mahmoud, 2008:58) especially those which are related to “the choice” (such as 'aw, 'am) or “the aim” (such as *hattā*).

Conjunctions can also be implicit and deduced from a correct interpretation of the text. In both case, the tools of conjunction (*'adawāt al-'atf*) have the same connective function. Therefore, cohesion is achieved in conjunctions (*al-'atf*) in Arabic sentence as a result of the harmony among the sentences, depending on agreement in the marks of grammatical analysis (*'alāmat al-'i'rāb*) and the meaning of tool of conjunction (*'adāt al-'atf*) (al-Fiqī, 2000:1/259).

It is noticeable that 'Amal Dunqul made a benefit of the variable conjunctions (*wa* “and” / *fā* “then”) in his poetry, to gather between participation and arrangement connotation, as well as controlling in the speed of rhythm in this text:

<i>(wa taḡūṣu bi-qalbī našwatuhu</i>	"وتغوص بقلبي نشوته
<i>tadfa 'unī fiki...fa-taltaṣiqu</i>	تدفعني فيك ... فتلتصق
<i>wa 'amuddu yadayni mu'arbidatayni</i>	وأمد يدين معربدتين
<i>fa-tawbuki fī kaffī...</i>	فتوبك في كفي...
<i>maziqū</i>	مزق
<i>wa dīrā 'uki yaltaffu</i>	وذراعك يلتف
<i>wa nahrūn min 'aqṣa-l-ḡābati yandafiqu</i>	ونهر من أقصى الغابة يندفق
<i>wa 'aṭummuki</i>	وأضمك
<i>ṣafatan fī ṣafatin</i>	شفة في شفة
<i>fa-yaḡību-l-kawnu, wa yanṭabiqu)</i>	فيغيب الكون ، وينطبق "

(The ecstasy sinks on my heart,
pushes me towards you... then it sticks,
and I offer my raffish hands.
Your dress is on my hand...
a rag.
Your arm surrounds me,
a river flows from the farthest part of the forest,
and I hug you,
lips in lips,

so, the universe fades away and disappears)

(Ḥabab) (Dunqul, 1987:73)

‘Amal Dunqul created a special form of rhythm by sequence of these tools (*‘adawāt al-‘atf*) as follows:

(*wa taḡūṣu*) then (*fa-taltaṣiqu*)
(*wa ‘amuddu*) then (*fa-tawbuki*)
(*wa ḍirā‘uki*), (*wa nahrin*), (*wa ‘aṭummuki*) then (*fa-yaḡību*) in the end (*wa yanṭabiqu*)

The function of conjunctions (*al-‘atf*) is to mark connections between ideas in the text. Therefore, conjunctions, like referentiality, have a formal dimension in the relation among their parts. Insert conjunctions in are needed. There are many forms of conjunctions in Arabic, as can be seen from the following table (3.1):

Table (3.1) The meanings of conjunctions (*al-‘atf*) in Arabic

The tools of conjunction (<i>‘adawāt al-‘atf</i>) in Arabic	Indication	
<i>wa</i>	Addition	and
<i>‘aw / ‘am</i>	Choice	or
<i>ṭumma / fā’</i>	Tense	then
<i>ḥattā</i>	Purpose	to
<i>lākin / lā / bal</i>	Contrast	but, not

The role of conjunctions is prominent in the connection of words and sentences at the level of the text’s surface. At the same time, more interpretation is required when handling implicit conjunctions (the proximity of two words or sentences without the existence of an explicit connector between them). Therefore, the context (*as-siyāq*) can

play an additional role for conjunctions in such cases for determining the implicit meaning for conjunctions (*al-‘atf*).

Conjunctions in Arabic are related to the concept of “connection” and “disjunction”, because connection is the achievement of conjunction, which means the connection of meanings in an expressive form (al-Ġuwaynī, 1993:43). On the other hand disjunction is the discontinuity of the conjunctive process, because the contrast between both sides of a conjunction blocks the possibility of connection and convergence. The significance of conjunctions has been related to meaning and grammatical analysis (*al-‘i‘rāb*) in Arabic, so conjunctions are divided according to those criteria into two main divisions:

- I. What makes an absolute conjunction. It participates in parsing and meaning, such as: (*wa*) “and”, (*tumma*) “then”, (*fā*) “so”, (*hattā*) “till”, (*‘am*) “or”, and (*‘aw*) “or”.
- II. What makes a formal conjunction. It participates only in grammatical analysis (*al-‘i‘rāb*), such as: (*bal*) “but”, (*lā*) “no”, and (*lākin*) “but” (Ibn an-Nāḍīm, 2000:370-371).

Despite this division, both of them have a semantic relation, as was mentioned above, the division of Ibn an-Nāḍīm concentrates on the effect of the attracted (*al-ma‘tūf*) on the attracting upon it (*al-ma‘tūf ‘alayh*) from the grammatical side.

qad dā‘at yā Māryā man kuntu ‘awad

mātat fī ḥuḍnin ‘āḥar)

قد ضاعت يا ماريًا من كنت أود

ماتت في حوضن آخر "

(O lady of joy, Why?

Why would be a wife in my house next year?

Who I would like, I have lost, O Maria.

She has gone to another (‘āḥar))

(Ḥabab) (Dunqul, 1987:78).

D. Ellipsis

Ellipsis is “the omission of one or more elements from a construction, especially when they are supplied by the context” (Matthews, 2007:111). Therefore ellipsis is considered a process, whereby a piece of syntactic structure is removed, under specified conditions. Ellipsis differs from substitution in that it is, formally, a negative substitution (al-Shurafa, 1994), because the deleted elements require the remaining elements to testify to their disappearance. The general types of ellipsis are:

- Ellipsis of the nominal element
- Ellipsis of the verbal element
- Ellipsis of the sentence and more than one sentence

Ellipsis is a common phenomenon in Arabic, and relates to many linguistic and rhetoric issues. Ellipsis is, in general, a form of brevity (*al-‘iḡāz*) (Ḥalaf, 2010:273). Furthermore, ellipsis may be used more with Arabic words than with sentences, according to a general rule (*al-qā‘idah al-‘āmmah*) that the ellipsis of what’s short is easier than the ellipsis of what’s long. Ellipsis in Arabic has several types, which are common in the Arabic as follows:

- Ellipsis of consonant, such as ⁽³⁶⁾: (*al-’alif*) “a”, (*an-nūn*) “n”, and (*at-tanwīn*) “nunation”.
- Ellipsis of vowel, such as ⁽³⁷⁾: (*’alif al-mad*) “ā”, (*yā’ al-mad*) “ī”, and (*wāw al-mad*) “ū”.
- Ellipsis of a tool or a preposition (*al-’adāh ’aw al-harf*), such as ⁽³⁸⁾: (*min*) “from”, (*kay*) “in order to”, (*’ilā*) “to”, etc.
- Ellipsis of nominal element, such as ⁽³⁹⁾: (*al-fā’il*) “subject”, (*al-maf’ul*) “object”, (*aṣ-ṣifah*) “adjective”, etc.
- Ellipsis of verbal element ⁽⁴⁰⁾.

(36) Such as ellipsis of (*al-’alif*) “a” in Qurān:

" **عَمَّ يَتَسَاءَلُونَ (النَّبَأ: 1)** "
 (‘*Amma yatasā’alūn*) (78 *an-Naba*:1)
 (What are they asking about?)

(‘*Amma*) = ‘an + mā. Ellipsis occurred when (*ḥarf al-ḡar*) the preposition (‘*an*) combined with interrogative tool (‘*adāt al-istifhām*) (*mā*).

(37) Such as ellipsis of (*’alif al-mad*) “ā” in the dialect of Bani Assad (*banī ’Asad*), which is considered an Arab tribe in Iraq. They are Adnanite Arabs and one of the most famous tribes. They say (*az-ziml*) instead of (*az-zamīl*) i.e. (*ar-radīf*), who rides on the back of animal behind the rider (Ġālib, 1989:116).

(38) Such as ellipsis of preposition (*min*) “from” in Arabic poetry in the saying of poet:

أَسْتَغْفِرُ اللَّهَ ذَنْبًا لَسْتُ مَحْصِيهِ رَبِّ الْعِبَادِ إِلَيْهِ الْوَجْهَ وَالْعَمَلِ
 (‘*Astagfiru-l-Lāha ḍanban lastu muḥṣīhi rabbu-l-’ibādi ’ilayhi-l-waḡhu wa-l-’amalu*)
 (I am asking for forgiveness from Allāh because of a guilty that I can not count it
 Allāh is the Lord of mankind, I pray to him to accept my donig)
 (Stbawayh, 1988:1/17)

In a sentence of (‘*astagfiru l-Lāha ḍanban*), the preposition (*min*) is omitted, where the original sentence (*al-ḡumlah al-’aṣliyyah*) is (‘*astagfiru-l-Lāha min ḍanbin*).

(39) Such as ellipsis of (*al-maf’ul*) “object” in Qurān:

" **وَأَنَّهُ هُوَ أَضْحَكَ وَأَبْكَى (النجم: 43)** "
 (‘*Wa ’annah Huwa ’aḍḥaka wa ’abkā*) (53 *an-Naḡm*:43)
 (And that it is He (Allāh) Who makes laugh and makes weep)

In a sentence of (‘*aḍḥaka wa ’abkā*), the object (*al-maf’ul*) is omitted, where the original sentence (*al-ḡumlah al-’aṣliyyah*) is (‘*aḍḥaka wa ’abkā al-maḥlūqāt / kull al-maḥlūqāt*) i.e. He (Allāh) Who makes laugh and makes weep “the creatures / all creatures”.

(40) Such as (*fi’l ḡumlat ’idā*) the verb of “IF”, for example:

" **إِذَا السَّمَاءُ انشَقَّتْ (الإنشقاق: 1)** "
 (‘*Idā as-samā’u-n-ṣaqqat*) (84 *al-Inṣiqāq*:1)
 (When the heaven is split asunder)

- Ellipsis of sentence, such as ⁽⁴¹⁾: (*aš-šarṭ*) “condition”, (*al-qasam*) “oath”, (*al-ḡumlah al-fi’liyyah*) “verbal sentence”, (*al-qawl*) “saying”, etc.

The ellipsis of words and sentences is importantly associated with textual cohesion, because ellipsis in these units can carry wide connotations and increase the communicative elements of a text. The poetry of ’Amal Dunqul has many examples of ellipsis, such as the ellipsis of a sentence:

(‘u’ <i>allimhu-r-rimāyata</i>	" أعلمه الرماية "
<i>kay yafūqa baqiyyat-l-’aqrāni</i>	(كي يفوق بقية الأقران)
<i>fa-lamma štadda sā’iduhu...</i>)	" فلما اشتد ساعده... "
(I know him shooting (in order to exceed his competitors) “When he was able to throw...)	
(Wāfir) (Dunqul, 1987:60)	

In this example, (*ḡumlat ḡawāb aš-šarṭ*) “the condition’s answer” is omitted i.e. the complete style is (*fa-lamma štadda sā’iduhu ramānī /’arāda ’an yarmiyanī*) “When he was able to throw, he would have shot me”.

Ellipsis of words:

(<i>wa’arāka wa-bna Salūlin bayna-l-mu`mininna</i>	" و أراك ... و "ابن سلول" بين المؤمنين
<i>bi-waḡhihi-l-quzahīyy</i>	بوجهه القزحي ...
<i>yasrī bi-l-waqī’ati fiki</i>	يسري بالوقية فيك
<i>wa-l-’anṣāru wāḡimatun</i>	و الأتصار واجمة

In Arabic, after (*’idā*) “if” must come “verb”, so Arab grammarians in this example assume that (*al-fi’l*) “verb” here is omitted. On the other hand, the mentioned verb (*inṣaqqat*), here, is not the original verb (*al-fi’l al-’aṣlī*), but this verb just confirms and gives evidence to the omitted verb (*al-fi’l al-mahḏūf*).

(41) Such as ellipsis of (*ḡumlat al-qawl*) “saying” in Qurān:

" سلام على إبراهيم (الصفات: 109) "

(*Salāmun ’alā ’Ibrāhīm*) (37 *aṣ-Ṣāffāt*:109)
(Salām “peace” be upon Ibrahim “Abraham”)

In this example, (*ḡumlat al-qawl*) “saying” is omitted i.e. (*al-malā’ikah yaqūlūn lahu* : “*Salāmun ’alā ’Ibrāhīm*”) “They (the angels) say to him that: Salām “peace” be upon Ibrahim”.

wa kull Qurayšin wāğimatun

و كل قريش واجمة "

(I’m watching you... and “Ibn Salul” is between the believers
with his sulky face.

He spreads the doubt in yourself.
And supporters (*al- ‘anṣār*) are sulky,
and all of Quraish (*Qurayš*) is sulky.)

(Rağaz) (Dunqul, 1987:120)

In this sentence (*kull Qurayšin wāğimatun*) “all of Quraish (*Qurayš*) is sulky”, there is omitted noun, i.e. the original sentence is (*kull ‘afrād Qurayšin wāğimatun*) “all members of Quraish (*Qurayš*) is sulky”.

The function of ellipsis is the intensification of a text’s semantic capabilities, because while some grammatical elements carry a semantic effect through their presence, others do so through the very fact of their being deleted (‘Abdil-Laṭīf, 1990a:74). Arab linguists emphasised that this phenomenon could achieve its function (brevity, economy and the sufficiency of few words) only if the addressee knows the purpose (Ibn Ğa‘far, 1980:69). Therefore, there is a rule in Arabic grammar: (*lā ḥazf ‘illā bi-dalīl*) “No ellipsis without evidence”. It is not only to avoid ambiguity, but also to achieve parallelism between structures both before and after an ellipsis, as can be seen in this assumed equation in Arabic:

Omitted structure + Evidence = Acceptable or permissible ellipsis

3.3.2. Coherence in the poetry of ‘Amal Dunqul.

3.3.2.1. General concepts and coherence

Coherence is the complementary partner of the other textual standards in creating textuality among the units of the sentence and the text. Coherence is concerned with the ways in which concepts and relationships, which underlie the surface text, achieve efficient communication. It is concerned with achieved semantic continuity on the level of the text, as is obvious from these definitions and the connecting relationships between these definitions (Maşlūh, 1991:154).

Coherence is considered one of the most prominent elements of textuality, not only because it is described as the standard of textuality, but also because it is the main objective of the textual process. So the importance of a coherence theory is obvious. The aim of a theory for text-coherence is to define the conditions which a text must fulfill in order to be (explicitly) coherent (Reinhart, 1980:163).

Linguistic definitions and relations represent the descriptive and explanatory aspects of textual units considered from a materialist point of view. Definition is the cognitive content or meaning of the narrated characteristics of something. It is a perception or an idea of a recognized or unrecognized existence.

De Beaugrande and Dressler concentrated on the knowledge-aspect of definition. It’s considered to be a configuration of knowledge that can be recovered or activated with more or less consistency and unity (De Beaugrande & Dressler, 1981). They divided knowledge into three types:

- Determinate knowledge: Components essential to the identity of the concept.
- Typical knowledge: Components true for most but not all instances of the concept
- Accidental knowledge: Components which happen to be true of random instances only.

Therefore, these knowledges in the text can be classified into three main types:

- Axiomatic knowledge
- Facts
- Relative knowledge

The types of information in the text are manifold and variable according to the style formulation, the field, and cognitive level of user. On the other hand, when we analyze the text itself into groups of information, there are two general types of definition: the direct and the indirect definitions. The text depends on direct and indirect definitions. These indirect definitions relied upon the element of metaphor, difference of explanations (*ta’wīlāt*), and the effect of the context, such as ’ Amal Dunqul’s expression about “blood” as a dress (*ridā*) in the following text.

<i>(ad-damu qabla-n-nawmi</i>	" الدم قبل النوم
<i>nalbisah...ridā’</i>	نلبسه... رداء
<i>wa-d-damu šāra mā’</i>	والدم صار ماء
<i>yurāqu kulla yawm)</i>	يراق كل يوم "

(The blood is before sleep,
we clothe it... a dress.

And the blood has become just water.

It is shed everyday)

(Rağaz) (Dunqul, 1987:252)

De Beaugrande and Dressler divided definitions into two divisions: primary definitions (which are the general definitions), and secondary definitions (that represent helpful definitions to form the entirety of knowledge). General definitions are: Things, situations, incidents, and events. There are many secondary definitions, such as state, relation, attribute, location, time, motion, instrument, form, part, substance, etc. These definitions represent an analysis of each definition within the textual process.

repetition). “Near-synonyms are words that are almost synonymous, but not quite” (Inkpen & Hirst, 2006:223), they entail the repetition of the meaning with the existence of some semantic differences between both words, such as (*qa’ada wa ġalasa*) “plopped” and “sat”. The original and marginal meanings of the synonymous words are similar, but a complete exchange between these synonyms isn’t acceptable in all possible contexts (Ġabal, 1997:262).

The value of synonyms generally is inherent in their redirection of the attention towards synonymous words and enhancing the intended meaning of the text. Moreover, synonymy represents a means of semantic exchange within the text, where the words and phrases are replaced by synonyms or near-synonyms in the textual process.

The Arab poets took advantage of the phenomenon of the synonym widely in forming textual focuses (*bū’ar naṣṣiyyah*)⁽⁴³⁾ that attract the recipient, such as ’Amal Dunqul who gathered (*an-nār*) the fire and (*al-wahaġ*) “the glow”, as well as strengthening this repetition by some vocabulary that interacts within the same semantic field, such as (*al-’itfā*) “extinguishing fire”, (*al-mawqid*) “stove”, (*ad-dif*) “warm”, and (*al-ḥārr*) “hot” to complete the textual scene on his saying:

<i>(lan yanṭafī fi-l-mawqidi-l-makdūdi raqṣu-n-nār</i>	" لن ينطفئ في الموقد المكدود رقص النار
<i>tastadfi ’u-l-’aydī ’alā wahaġi-l-’ināqi-l-ḥārr</i>	تستدفئ الأيدي على وهج العناق الحار
<i>kay tūladu-š-šamsu-l-latī naḥtār</i>	كي تولد الشمس التي نختار "

(The dance of the fire wouldn’t be extinguished in the exhausted stove (*al-mawqidi-l-makdūd*).

The hands are warmed by the of the glow of hot hug (*wahaġi-l-’ināqi-l-ḥārr*)

to generate the sun which we choose)

(Raġaz) (Dunqul, 1987:421)

In addition to the synonym, there is hyponymy (*’alāqat at-taḍmmun*), which considered semantic relation too. There is the hyponym (*al-ism al-mutaḍamman*), which

(43) The textual focus (*al-bū’arah naṣṣiyyah*) is a center of attention in the text to the topic of text or the basic issues and ideas in the text (see:Qawāqwah, 2012:71-73)

is a word or phrase whose semantic field is included within that of another word; it implies therefore a relation of inclusion or entailment (Laurel, 2000:135), as follows:

<i>(hā hwa-l-’āna,</i>	" ها هو الآن ،
<i>lā nahra yaḡsilu fīhi-l-ḡurūh</i>	لا نهر يغسل فيه الجروح
<i>wa yanhalu min mā’ihi šarbatan tumsiku-r-rūh)</i>	وينهل من مائه شربة تمسك الروح "

(It is now,

no river can wash the wounds.

Nor a gulp of its water is drunk to tranquilize the soul.)

(Raḡaz) (Dunqul, 1987:412)

In this example, a word (*šarbah*) “gulp” is considered a hyponym (*ism mutaḡamman*) of a word (*mā’ih*) its water. Therefore hyponym (*ism mutaḡamman*) represents a pertinent relationship between one special element or more and a comprehensive content.

There are also hypernymy (*’alāqit al-ištimal*). Hyperonymy is an opposite of hyponymy. Hypernymy is considered semantic relation in which one word is the hypernym (*ism šāmil*) of another. This relation in which words stand when their extensions stand in the relation of class to subclass, so hyperonymy is an organizational and textual relation, as follows:

<i>(’anāmu fī ḡaḡā’iri-n-nisyān</i>	" أنام في حظائر النسيان
<i>ta’āmiy: al-kisratu...wa-l-mā’u...</i>	طعامي: الكسرة... و الماء...
<i>wa ba’ḡu -t- tamrāti-l-yābisa)</i>	و بعض التمرات اليابسة "

(I sleep in the barns of forgetfulness

My food is: crumb... water... and some dried dates)

(Raḡaz) (Dunqul, 1987:123)

In this example, a word (*ta’ām*) “food” is considered a hypernym (*ism šāmil*) of words (*kisrah*) “crumb”, (*mā’*) “water”, and (*tamrāt*) “dates”.

Additionally, the general noun (*al-ism al-‘āmm*) is used to refer back to a lexical item, such as people, thing, place, etc., without a definite meaning. The meaning is uncovered depending on the context such as a word (*šay’*) “something”, the meaning of which is still ambiguous until their content is revealed in the following sample:

<i>(šay’un fī qalbī yaḥtariq</i>	" شئ في قلبي يحترق
<i>’id yamḍi-l-waqtu... fa-naftariq</i>	إذ يمضى الوقت ... فنفترق
<i>wa namuddu-l-’aydī</i>	ونمد الأيدي
<i>yağma ’uhā ḥubbun</i>	يجمعها حب
<i>wa tufarriquhā...ṭurq)</i>	وتفرقها ... طرق "

(Something is being burnt on my heart.

While the time passes... we separate.

We extend our hands.

Love gathers them...but ways

separate them)

(Ḥabab) (Dunqul, 1987: 72)

Although the general word (*šay’*) “something” is not indicatively clear or certain, the poet later indicates a particular and certain meaning. It’s happiness, which is burning in his chest:

<i>(wa ’aḥussu bi-šay’in fī ṣadrī</i>	" وأحس بشئ في صدري
<i>šay’un ...ka-l-farḥati</i>	شئ ... كالفرحة
<i>yaḥtariq</i>	يحترق
<i>qālat: ta’āla ’ilayy</i>	قالت: تعال إليّ
<i>wa-š’ad dālika-d-darağā- ṣ-ṣağīr</i>	واصعد ذلك الدرج الصغير
<i>qultu:l-quyūda tašuddunī)</i>	قلت: القيود تشدني

(I feel something in my chest,

something ...likes happiness,

something burns.

She said: Come to me,

and go up these small stairs

I said: restrictions bind me)

(Ḥabab) (Dunqul, 1987:74)

Antonym is two opposed pairs of lexical items (Longacre, 1996:55), and antonyms in the text share an important segment of meaning at the same time as they differ prominently in direct meaning or the general content (see: Cruse, 1986). Since antonymy reveals the semantic differences in the text, antonyms can help to produce a better understanding of the texts. ‘Amal Dunqul has used antonyms frequently, such as (*na ‘am*) “yes” vs. (*lā*) “no” in the following sample:

<i>(fa-šhad yā qalam</i>	" فاشهد يا قلم "
<i>’annanā lam nanam</i>	أنا لم ننام
<i>’annanā lam naqif bayna lā wa na ‘m)</i>	أنا لم نقف بين (لا) و (نعم)"

(Open, Testify.
That we didn’t sleep.
That we didn’t hesitate between ‘No’ and ‘Yes’)

(Ḥabab) (Dunqul, 1987:405)

An antonym stimulates the recipient to better understanding the text through referring to the opposite meaning. This opposition is the source of the text’s excitement, attracting the recipient, as well as contributing to the cohesion of the text (Salkie, 1995:23). Antonymy has several terms (*musammayāt*) in Arabic depending on the linguistic units or the percentage of difference between the two pairs of lexical items, such as (*tibāq*) “antithesis”, (*muqābalaḥ*) “contrast”, (*tabāyun*) “contradiction”, (*aks*) antistrophe, etc. These several terms aimed to demonstrate semantic differences between words and phrases in the sentence or the text.

3.3.2.3. Semantic relations and the textual function

The methodology of analyzing semantic relationships has several types in Arabic. There are those who concentrate on the entirety of the previous semantic relations, and

there are those who are interested in their functional and textual position on account of the role they play in connecting signs within a text (‘Abdil-Laṭīf, 1996:118). Semantic relationships can’t be isolated from context, but they are part of it. These semantic relations ⁽⁴⁴⁾ are realized in a range of grammatical and lexical (vocabulary) features of texts (Fairclough, 2003:93). Therefore, some expanded semantic relations are prominent. These relations go beyond the word level regarding textual analysis while still benefiting from semantic relations at the word level, such as:

- Predication
- Causal correlation
- Interpretation
- Specification (*at-tahṣīṣ*)
- Matching (*at-taṭābuq*)

(44) E. Nida (1978:219-220) divided semantic relations into coordinate and subordinate relations. The coordinate relations are divided between “additive” and “dyadic”, while the subordinate relations are divided between “qualificational”, which might also be called “specification”, and “logical”.

I. Coordinate		II. Subordinate	
A. Additive		A. Qualificational	B. Logical relations
1. Equivalent		1. Substance	1. Cause – Effect
2. Different in parallel structures or “unfolding”		a. Content	2. Reason – Result
		b. Generic - specific	3. Means – Result
B. Dyadic		2. Character	4. Means – Purpose
1. Alternative (or)		a. Characterization of whole or part	5. Condition – Result
2. Contrastive (but)		b. Manner	6. Ground – Implication
3. Comparative (then, as, like)		c. Setting	7. Concession – Result
		c.i. Time	
		c.ii. Place	
		c.iii. Circumstance	

- The positional semantic relationships such as:
 - The relationships of neighboring words and sentences.
 - Word and sentential repetition relationships
 - Temporal agreement between verbs and sentences.

For example, consider relations of causality and availability. Causality is concerned with the ways in which one situation or event affects the conditions for some other one (De Beaugrande & Dressler, 1981). It depends on a relation between two pairs, such as we see in the conditional sentence, the explanatory sentence, and the causal sentence, etc. It may be distinguished by the following forms in Arabic:

Condition (<i>šarf</i>)	→	Result (<i>natīğah</i>) (the conditional sentence)
Reason (<i>‘illah</i>)	→	Result / Cause an effect (<i>ma ‘lūl</i>)
Available means (<i>wasā’il al-‘itāḥah</i>)	→	Result (Availability)

‘Amal Dunqul says, employing this relation:

<i>(qultu: yā ‘ihwatu , hāḡā ġasadī...fa-ltahimūh</i>	" قلت: يا أخوة ، هذا جسدي ... فالتهموه
<i>wa damī hāḡā ḡalālun...fa-ğra ‘ūh</i>	ودمى هذا حلالاً ... فأجرعوه
<i>...ḡabba ‘a-l-miṣbāḡu ‘aynahu...bi-‘ahḡābi ġanāḡayh</i>	...خبأ المصباح عينيه ... بأهداب جناحيه
<i>likay tuḡfa-l-ğarīmah)</i>	لكى تخفى الجريمة"

(I said: O brothers, this is my body... Swallow it!

This is my permissible blood... Drink it!

...The light of lamp put out...

in order to hide the crime)

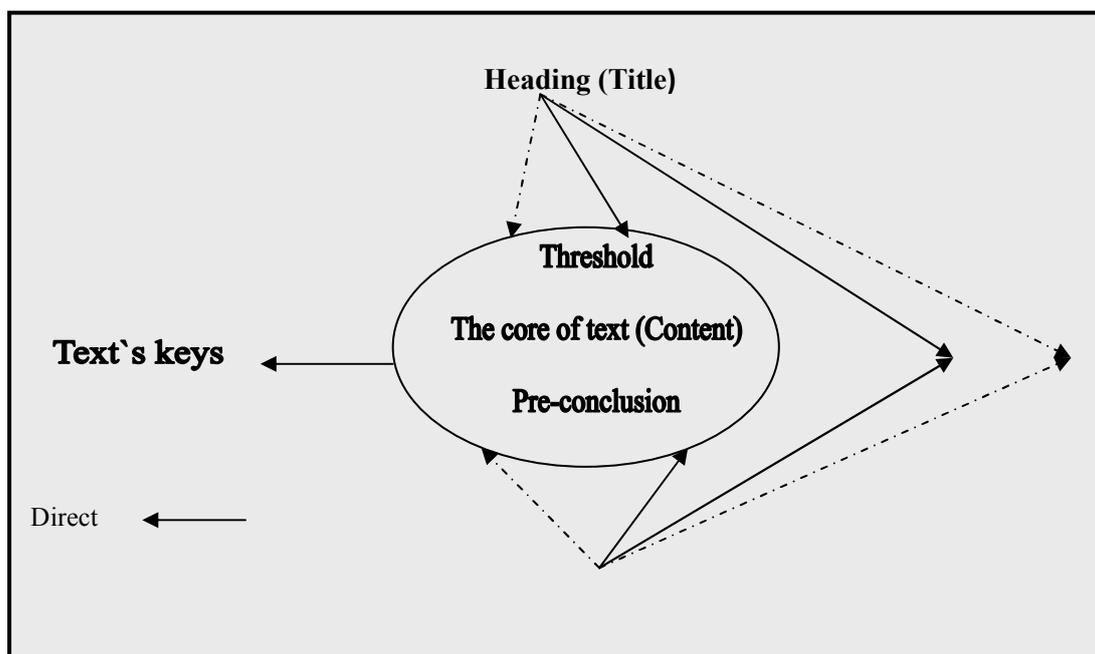
(Ramal) (Dunqul, 1987:176)

In this text, there are logical relations, in which a situation is related to another, for example (*al-`itāḥah*) “availability” and (*as-sababiyah*) “causality” as follows:

Relation		
(<i>al-ḡasad</i>) The body	→	“availability” → (<i>al-bal`</i>) Swallow
(<i>ad-dam</i>) The blood	→	“availability” → (<i>aš-šurb</i>) Drink
(<i>intifā` al-miṣbāḥ</i>) Put out of lamp	→	“causality” → (<i>iḥfā` al-ḡarīmah</i>) Hiding of the crime

So the relation of availability is a form of causality (De Beaugrande & Dressler, 1981). It means that thing is possible, but not obligatory. On the other hand, causal relations play a crucial role in the coherence of a text, because they represent consequences of events in the text according to certain conditions or restrictions. Causality is also textual because of the causal explanations that are generated when readers try to explain why the events, states, and actions exist or occur (Otero, Leon, & Graesser, 2002:157)

Moreover to this, there is the connectivity between parts of a text. This connectivity is an extensive network of relationships, which is considered a particular form of coherence, where the parts contact each other in direct or indirect correlation, as can be seen in the following figure (3.5):



Indirect ◀-----

Conclusion

Figure (3.5) Coherence between parts of a text

These parts of a text are as follows:

- The heading of the text (if it exists)
- The beginning of the text (*al-maṭla*) “threshold”
- The core of the text (*al-muḥtawā al-’asāsī*) “the main content of the text”
- The keys of the text
- The introduction for the conclusion (if it exists) (pre-conclusion)
- The conclusion

The heading of the text is the focus of the text’s content. It is an important element in the semiotics of the text. In the heading of a text, a group of central indications of the literary text are presented (‘Azzām, 2001:27-28). The heading is a tool for textual excitement and it is an incentive for the recipient to enter the textuality. The relationship of the heading to the text isn’t always a direct relation, but may be indirect, so that the cohesive ties between the headline and the rest of the discourse may produce a meaning that is not easily discernible on the surface of the discourse (Flowerdew & Mahlberg, 2009:10), or because of other elements, such as:

- The multitude of the text’s meanings
- The nature of the presented issues
- The speech or text’s language

The semantic connection between the beginning of the text and its body is one of the textual coherence’s properties. In well coherent texts, the beginning should apprise

the recipient of the text’s contents, or represent an introduction to it, depending on the producer’s ability to do that before dealing with the purpose and main issue of the text.

Moreover, the text’s keys are a group of words that represent prominent stylistic features that reflect the identity of the creator (az-Zahrah, 1997:70) and at which particular meanings cluster in the text. The conclusion and pre-conclusion often contain a summary for the intent of the poet or writer. The conclusion is the last textual effect to remain in the recipient’s psyche, so the creator or author should aim to be convincing in this part.

Ḥazim al-Qarṭāğannī (d.684 AH) paid an attention to this point when he discussed the best way for a coherent text. He spoke about what the author must do in the conclusion to achieve the interaction between the text and the recipient as follows:

(*wa yaḥtīmah bi-`ašrafī ma`āni-l-`iqnā`*)

" و يختمه بأشرف معاني الإقناع "

(He “the author” ends his text with the best means to convince)

(al-Qarṭāğannī, 1986:289)

Therefore good connection between the idea and the form of text is important in the notion of general coherence among the text’s parts on the one hand, and good presentation of textual issue reveals the value of harmony between both cohesion and coherence on the other hand.

The importance of the textual coherence is obvious in achieving the textuality whether it was at the level of the sentence or phrase, or up to the holistic textuality of the text. This importance takes the following forms:

- Making the speech useful.
- Making the relation obvious at the sentence level.
- Eliminating ambiguity of intent
- Keeping the order of a sentence’s components (al-Fiqī, 2000:1/74)

To sum up, we can say that the power of textual coherence lies in the success of the relationship between structure and interpretation in the text. It is done using textual coherence tools. Therefore, the connection between coherence and cohesion depends on the harmonization between the intentions of the producer and his performance to view the text. ‘Amal Dunqul’s poetry, in all its different stages, is a model for a coherence that was affected by reality and its events. Therefore we can say that ‘Amal Dunqul’s rebellion against this reality dominates the text’s construction. He found in the free poem (*al-qaṣīdah al-ḥurrah*) a harmony and affiliation with his special language dictionary. The free poem represented, for the poet, “the new text”, while “the old text” (*al-qaṣīdah al-‘amūdiyyah*) represented regular meaning, traditional cohesion and coherence, and common concepts. Therefore, the poet’s revolution against reality is a revolution against common definitions and recurring structural construction.

Chapter 4

Intentionality and acceptability in the poetry of 'Amal Dunqul: The usage of text

Intentionality and acceptability represent an interactive situation with the text. Both of them concern the user's attitude that the set of occurrences should constitute a cohesive and coherent text. The text's producer is considered its planner and executor, who has the intention to produce a piece of information. On the other side, the text's receiver is the experimenter, who needs to be willing and able to accept the offered text as a communicative event.

4.1. Intentionality and acceptability vs. sending and receiving

Intentionality and acceptability can be actuated in the process of sending and receiving the text, through a positive interaction among the elements of the textual process. The text is therefore located between "the intention of sending" and "the acceptability of receiving". Both of them use the text, whether the first user (the original user or "the producer"), or the other, virtual user "the recipient". The form of both changes across the sending and receiving processes.

The textual process depends on the effective intentionality that expresses "the yearning and trend from the entity 'producer' towards getting a valuable topic" (Miftāḥ, 2006: 8-9) to form a positive situation for the recipient towards the intended topic. At the same time, acceptability represents the reaction of the user towards the content of the text and its author. This interaction is linked to the receiver's memory and its linguistic and cultural level in determining a first impression of the text,

thus “acceptability is the extent to which linguistic data would be judged by native-speakers to be possible in their language” (Crystal, 2008:4).

4.2. Intentionality

4.2.1. Intentionality and text production

The comprehensive definition of intentionality is that the author pre-determines that he will write a cohesive text (Yaqīn, 2005:129). A certain intention of the text’s content is out of control, so “the intent can never be known absolutely without consulting personally with the producer” (Chimombo & Roseberry, 1998:77). Therefore, the cohesive and coherent text is proof of successful intentionality.

Intentionality concerns the text producer’s attitude and intentions; although “the intentionality is also a deep mystery” (Williford, 2005:144), it expresses the producer’s perception of others. Through seeking to achieve a purpose or goal (e.g. persuasion, instruction, request, information, etc.), intentionality aims to produce a certain effect in recipients (Bakhtin, 1975). This means that, by intentionality, the producer intends the language configuration under production to be a cohesive and coherent text (De Beaugrande & Dressler, 1981). The first element of the textual process is the text creator or producer; he or she is considered the first voice (the author’s voice / the text’s owner), like the poet, whether he is directing the text to himself or to the outside world (the recipient). Each text reveals its owner or hides him.

4.2.2. Intentionality and dialogue in the text

Although intentionality is a relation between the producer and intended meaning, it is also related to the recipient’s level of relevant knowledge. Therefore, in dialogues, intentions play such a central role (Redeker, 2000:234) because dialogues are a practical test of the success of text production and of the producer’s attitude and intentions at the

same time. Additionally, the producer's intentions are still hidden; they may be discovered in the textual message or still imprisoned within the "special world" of the producer. In both cases, the intent is still subject to interpretation, without ultimate confirmation.

The producer of the text is usually performing the testing process during the text's production until its final stage, then the primary textual situation is determined by the producer. It emerges more clearly in the monologue ⁽⁴⁵⁾ or what is known as the self-dialogue in the text versus the multiple dialogue ('Awkān, 2001:37). This case represents a fusion between the sender and receiver. Intentionality, as far as we can grasp it, is an emergent property, emerging from that interaction. For example, 'Amal Dunqul says in a harsh dramatic monologue, he speaks with himself about the defeat that occurred to his homeland:

<i>(`aḥruḡu-l-ṣ-ṣaḥrā`</i>	" أخرج للصحراء !
<i>`aṣbiḥu kalban dāmiya-l-maḥālib</i>	أصبح كلبا دامي المخالب
<i>`anbiṣu ḥattā `aḡida-l-ḡuttah</i>	أنبش حتى أجسد الجثة
<i>ḥattā `aqḍima- l-mawta-l-laḍī yudannisu-t-tarā`ib!</i>	حتى أقضم الموت الذي يدنس الترائب!
.	.
.	.
<i>`aṣīḥu: yā bisāṭa-l-baladi-l-mahzum...</i>	أصيح : يا بساط البلد المهزوم ...
<i>lā tansaḥib min taḥti `aqḍāmī...</i>	لا تنسحب من تحت أقدامي ..
<i>fa-tasquṭa-l-`aṣyā` (...)</i>	فتسقط الأشياء... "

(45) A monologue is an art form, most often to express the mental thoughts aloud. As well as a monologue allows us to hear what the producer of text thinks in his own words, so monologue can be described as a text of self, which is based on a mental dialogue between the producer of text and himself. Therefore, there are a particular relation between the monologue and intentionality because monologue can reflect the producer or the speaker's intentions more than other texts. Especially, "monologues use personal, directed pronouns such as "you," "I," and "we" that strengthen the participatory nature of the communication" (Davis, 2007:179).

(I go out to the desert!
I become a dog with bloody fangs,
I exhume till I find the corpse,
to bite the death that desecrates chest's bones
. . .
I'm shouting: O defeated country's carpet...
Do not withdraw under my feet...,
then things fall down...)

(Rağaz) (Dunqul, 1987:229-230)

This conversational situation between the producer and himself in the text presents the producer as the central textual character. The poet recalls a personal situation, experience or event. We can describe the text as a "self-text", in contrast to a "non-self-text" which would relate certain incidents and knowledge that are 'external' to the producer (Faḍl, 1992:90). So direct expressions, explicit connotations, cohesion among the parts of the text are key requirements for achieving the product's intention, and so the ideas and the purpose of the text reach to the recipient clearly and directly.

Moreover, the textual elements, particularly pronouns and referents, often help to reveal the direction of the text's dialogue. The role of possessive pronouns emphasizes the relation between the producer and the event in the text. The author or poet, then, should fight to convey his intentions to the recipients.

4:2.3. Intentionality and the textual event

The combination of one event with another in the text is considered a form for the change of the mental state of producer when he creates his text, and so, we can be in the face of new intentions for the producer, who has been affected by new situational factors. These factors direct the creator of text to the new event. Thus, the text represents simultaneously many different intentions when it has more than one event or

several events, but these intentions are often compatible and consistent with planning to form a cohesive and coherent event. The following text includes several events occurring in different places, such as the orchard, the home, the river, and the road and everywhere there is a memory of an event or a situation, but 'Amal Dunqul contained all of these events in a single text. All of the various events are associated with the place of the main event, which concentrated in the title of text ('*a-ydūmu-n-nahr?*') "Does the river continue", on the other hand, the details of general event refer to the place, which these events occurred as follows:

<i>(`a-yadūmu lanā bustānu-z-zahr</i>	" أيوم لنا بستان الزهر
<i>wa-l-baytu-l-hādi`u `ina-n-nahr</i>	والبيت الهادي عند النهر
<i>`an yasqūta ḥātamunā fi-l-mā`</i>	أن يسقط خاتمنا في الماء
<i>wa yaḍī`a...yaḍī`a ma`a-t-tayyār</i>	ويضيع .. يضيع مع التيار
<i>... wa tufarriquna-l-`aydi-s-sawdā`</i>	.. وتفرقنا الأيدي السوداء
<i>... wa nasīru `alā ṭuruqāti-n-nār</i>	.. ونسير على طرقات النار
<i>lā naḡr`u taḥta siyāḥi-l-qahr</i>	لا نجرؤ تحت سياط القهر
<i>`an nulqi-n-naḡrata ḥalfā-z-zahr</i>	أن نلقى النظرة خلف الزهر
<i>wa yaḡību-n-nahr)</i>	ويغيب النهر"

(Would the orchard of flowers continue for us forever?)

And the calm home near **the river**.

Our ring my fall in water,

and is wasted ...with the current,

...And the black hands make us apart

...And we walk along the roads of fire

We didn't dare, under the whips of oppression,

to just look back the flower

And **the river** goes away)

(Ḥabab) (Dunqul, 1987:438)

When we analyze and categorise the text into its many componential events, we find that each event has a particular intent and acceptance, especially when the context, place and tense of the event change. The capacity of the text seems to be obvious in

controlling the different situations and the psychological cases of characters inside the textual even. Furthermore, when the textual event is divided into many different scenes, as in the above text. The author's intent is the linkage that connects all the text's events. This linkage is supported by the central idea of text.

On the other hand, the author or poet adapts the text during the production stage before he proffers his text to the recipient. The author's reaction towards the text is the first interaction between the text and the entity "the producer" by the procedures of choice and composition among the semantic and linguistic elements in the producer's mind. The degree of complexity in the semantic and linguistic elements differs in accordance with the text's field, specialized or non-specialized information, and the creative ability within the creator (the text's owner).

Although "the relationship between intentionality and acceptability is one of mutual admiration" (Saorsa, 2011:79) that re-actives in two shapes. The relation between "recipient" and "text" can be described as "reaction", which determines the impact of the text in the recipient or the recipient's impression from the text. In return, the relationship between "sender / producer" and his text is a containment relationship (Figure 4.1), where the sender states his intentions and purpose through the text. Of course, the first producer's intention is what achieves a harmony and non-contradiction in his text. The sender is the source of the text and the energizer of its ability.

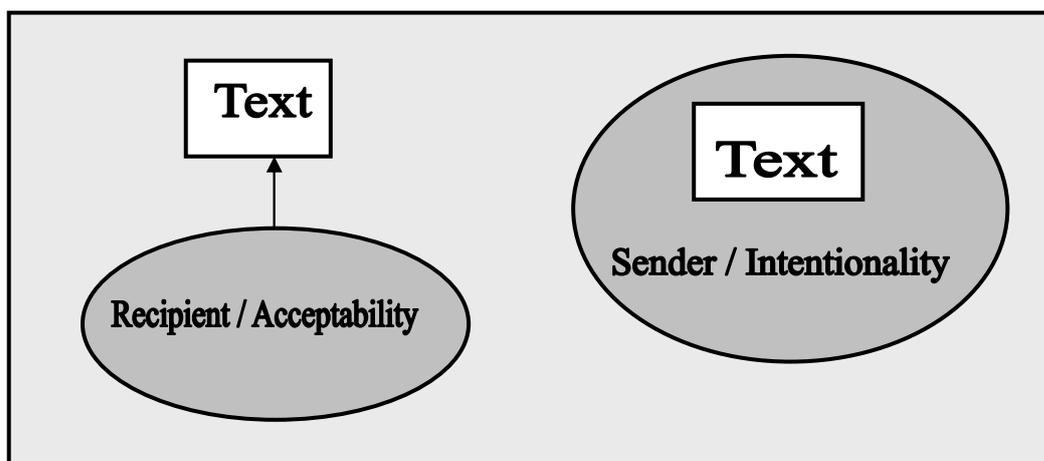


Figure (4.1) The relationship of intentionality and acceptability with the text in the textual process

The primary test of the text depends on processing the text in terms of correctness, revision, deletion, increase, and all forms of change, which the text's producer practices normally and constantly. This process is to identify and correct any errors that may hinder a successful transfer of the sender's intention. It is a primary "reception test" performed by the producer himself; he imagines himself a substitute for the receiver in order to test the text's acceptability ('Aṣṭīf, 1997:21).

We can observe intentionality in linguistic styles used by the Arabic poet; for example, the interjection sentence (*al-ḡumlah al-mu'tariḏah*) that comes during the speech, or between two correlate or identical things, to emphasize, clarify, or improve the speech. It has a meaningful relation to both parts of speech which are interjected (Qabāwah, 1989: 67).

The interjection sentence multiplies the structure by a phrase, sentence, or more than one sentence, and then creates a small textual unit which represents the complete structure of the text. Therefore, the Arabic text can go beyond the sentence's unity from the formal side through these special procedures, in the form of addition, substitution, or interjection. These procedures create a greater number of textual relations and links. For example, the separation between the adjective (*aṣ-ṣifah*) and the described noun (*al-mawṣūf*) by a semi-sentence (*ṣibh al-ḡumlah*) in Arabic in the poet's saying, as follows:

(*mā lanā ṣawṭun ma'a-l-'ahlāmi*
tāni!)

" ما لنا شوط مع الأحلام
ثان !"

(We don't have a chance with dreams

Again!)

(Ramal) (Dunqul, 1987:100)

In this example, a phrase (*ma'a-l-'ahlām*) "with dreams" is located between the adjective (*aṣ-ṣifah*) and the described noun (*al-mawṣūf*). This is a special style in building the sentence or the text, and at the same time it is a tool, which reveals different intentionality from one poet to another.

The direct linguistic style and using the references (*al-'ihālāt*) may help in achieving the text's producer's objective: to form a coherent text and uncover the general content of the text (the general intent), at least. It is important for the producer's intent to still be recognized through his linguistic style. There should not be any restrictions that hinder achieving this process between the text and the recipient.

Therefore the context plays an essential role in helping the author or poet achieve clarity of his intent, because the context is responsible for deciding what the word should be. Then, by "context", the poet means that the word is part of a sentence, and the sentence is devoted to putting forward sequential thoughts. This process naturally tends to reduce the possible, multiple meanings of a word, or set of words. On the other side, the author or poet probably did not intend to be ambiguous⁽⁴⁶⁾ in his style, yet the presence of ambiguity can be the result of a problem in understanding the context or linguistic contextual sense and meaning (Larson, 1998).

In return, the occurrence of ambiguity in the meaning of a word or phrase does not decisively mean that the text is no longer sufficiently cohesive, or that the intentionality loses a large part of its role in the cohesion of the text, but rather that, on the one hand, more effort is required from the recipient to interact with the text, and, on the other

(46) Intentionality is closely linked to the phenomenon of ambiguity, because the text's owner may intend a different meaning from that which is understood, and, at other times, may resort to ambiguous meaning to give the opportunity for more than one expected meaning of a word or phrase to be consistent with multiple contexts, which are realized by the recipient. It is common in the Quranic text, whether in the books of the Quran's interpretations (*tafāsīr*) or translations of the Quran's meanings into any language, such as English, in this example:

”و الوزن يومئذ الحق...“ (الأعراف : 8)

(*Wa-l-waznu yawma 'idini-l-ḥaqq...*) (7 *al-'A'rāf*:8)

“**The balance** that day will be true...” (Yusuf Ali, 2002)

“**The weighing** on that day is the true...” (Pickthal, 2002)

“**And the measuring** out on that day will be just...” Shakir, 1996)

“And the weighing on that day (Day of Resurrection) will **be the true weighing**...” (al-Hilali, Muhammad & Khan, Muhammad, 1999)

hand, the understanding of intended meanings in the sentence or text has multiple possibilities.

4.3. Acceptability

Acceptability is a relative term, i.e. an expression is deemed more or less acceptable according to the context (Bussmann, 1998:7-8). The main focus of acceptability concerns the the text receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some relevance for the receiver, to acquire knowledge or provide co-operation in a plan (De Beaugrande & Dressler, 1981). The standard of acceptability is a special case in the realm of textuality, because the standards of coherence seek for a comprehensive and special understanding of the text in the mind of the recipient or reader of the text. These standards of cohesion reflect a reader's knowledge and beliefs about what constitutes good comprehension, in addition to the reader's specific goals in reading the particular text (Otero, Leon, & Graesser, 2002: 157).

Both intentionality and acceptability integrate with each other. The author or poet would not acquire a presence in the text without the recipient's awareness of him (an-Nahhās, 2001). Therefore, the producer will not prove successful in his search for a cohesive and coherent text without the occurrence of such an effect within the recipient's situation.

4.3.1. The multitude of acceptability in the text

The main participants in the sending and receiving process are the author or creator (*al-mubdi*) and the recipient. Their forms of participation are multiple in a circular movement inside and outside the text. It posits the creator as the first recipient of his text and the first user in the textual process. He forms an opinion from his text, although this opinion may be subjective. Therefore, the creator becomes the text or part of it. This

relationship is, clearly, prominent in autobiographies or in social situations that are closely related to the author or the writer. The creator (*al-mubdi*) may address himself in the form of self-blame (*'itāb an-nafs*) as a monologue so, the sender and the direct recipient are integrated in one unity. Therefore, the author becomes the internal and external recipient. The text's conveyer or reviser is a producer of it implicitly, although he is not considered the original producer of the text and at the same time he may be the text's recipient as well. Therefore, the author and the recipient may be repeated (Figure 4.2).

On the other hand, there is a multiplicity of reception, according to the different readings of text and the variety of cultures in which receivers are situated. Thus, the text – a poem for example – is “renewed” with each reading, which is considered a tool for the multitude of recipients' points of view (Karākbī, 2003: 14). Therefore, the text is represented anew with each reading, and is supported by the interpretative language, metaphoric elements and the context

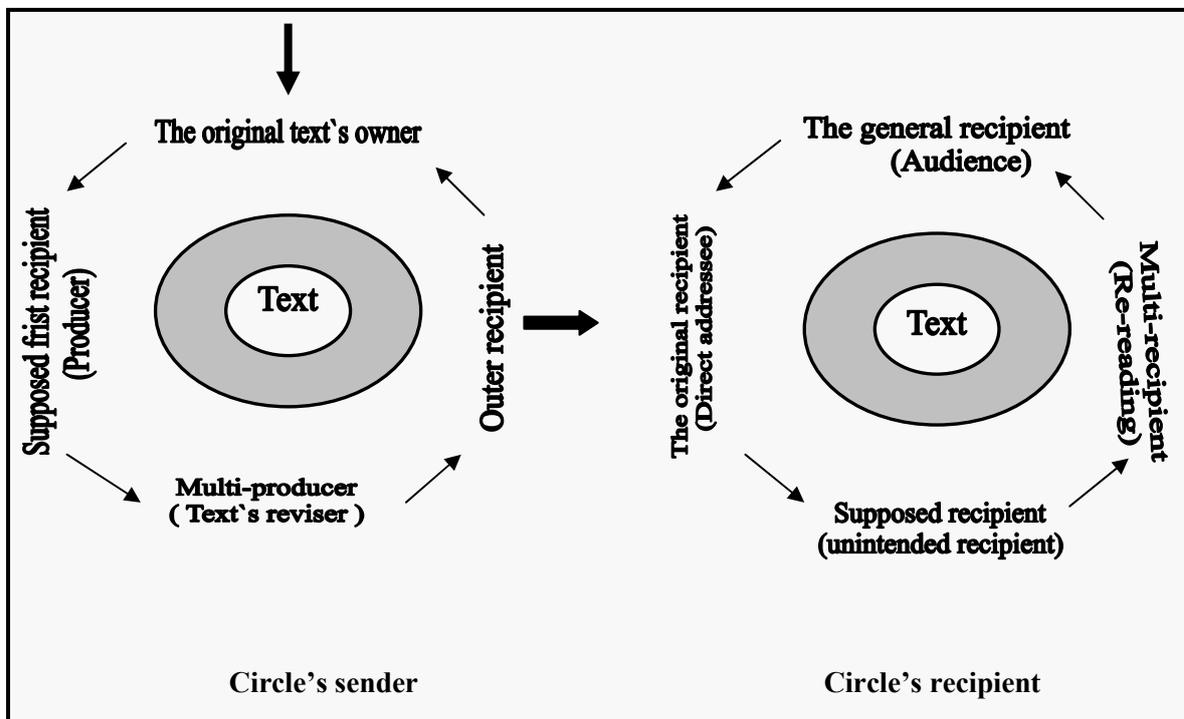


Figure (4.2) The circle of the sender and receiver in the textual process

When the reader is changed, a new circle is formed. This circle includes an infinite number of text readers as long as reading continues. It is affected by the temporal psychological case of reading. A reader's reading of a text today may differ from one occurring at another period of time.

The creator's circle, although it is multiple, faces a more complex circle which is the receiving circle. Both circles are the circle of text's user that gathers the sending and receiving of the text's potential. Sending is a conveyance of dialogue between the producer and the text, while receiving is an arguable dialogue between the reader and the text (al-Milḥim, 2003) to set up a relationship of affinity between the reader and the read text (Mūsā, 2000:7).

Reading is not just a material means for connection, but determines how this connection occurs (Faḍl, 1992). Reading also reveals the status of acceptability and its continuity, which reflects the continuity in grammatical knowledge (see especially Keller 2000; Fanselow et al. 2004). This is also reflected in the multitude of the forms of connection in the text through special situations, such as passions, refusal, convince, etc.

4.3.2. The levels of acceptability in the text

After preparation of a written or uttered text for receiving is completed, the textual situation starts with an interpretation of the primary information, a decoding of that information, then analysis. Therefore, the textual connection process turns out to be a positive reading or a successful absorption process for the text and its components. This is methodological acceptability, which occurs in most reception processes.

Furthermore, the aware recipient or the linguistic critic analyzes the text depending on a methodological acceptability in which the recipient combines the textual situation and its tools. Therefore, reading, understanding, and decoding a text depend on the reader's training to deal with previous and similar texts (al-Ḥaššāb, 1994:12).

The acceptability of text may be non-methodological, as represented by the *general* recipient of the text. When one performs a poem in public, one will notice that some individual recipients admire this poem despite different cultural knowledge. Some recipients will not know most of the detailed aesthetics of text. These aesthetics are only noticed by trained, well-educated recipients. Some recipients' admiration of repeated stanzas, odes or texts from a difficult speech is another model for the positive reception or of the text's acceptability without a certain methodology.

The recipient may be a certain one or a general entity. This intended recipient is the direct recipient that is often related to the main issue in the text. Moreover, this recipient may be multiple in the textual process according to circumstances of event. On the other hand, when the text does not mean a projected recipient, the text addresses a 'general' one or recipient. Both cases are presented by the poet when he discusses the problem of (*ḥalq al-Qur'ān*) "the creation of Koran" in al-Mamoun's era (d. 218 AH).

<i>(lā tas'alnī 'in kāna-l-Qur'ān</i>	" لا تسألني إن كان القرآن
<i>maḥlūqan 'aw 'azalyy</i>	مخلوقاً أو أزلي
<i>bal salnī 'in kāna-š-šayṭān</i>	بل سألني إن كان الشيطان
<i>liṣṣan ... 'aw niṣfa nabiyy)</i>	لصاً ... أو نصف نبي

(Don't ask me whether the Koran
was a creation or eternal,
but ask me whether the Devil
was a thief or half-prophet)

(Ḥabab) (Dunqul, 1987:313)

The recipient, here, is not a specific addressee i.e. (non constant reader) (*qāri' ḡayr tābit*) whose context, case, and creative and analytic abilities are nonetheless changeable. The recipient is every scholar, who is involved in this philosophical issue that had been presented since the rule of the Abbasid Caliph al-Mamoun, (d. 218 AH), till the rule of Abbasid Caliph al-Mutawakkil (d. 247 AH). Further to this, the text may

be considered as directed to a certain entity (person) who is the questioner or the implicit addressee (*al-muḥāṭab ad-dimnī*) who is addressed by the poet.

4.3.3. The stages of acceptability in the text

The text is formed by a certain incident or (*ḥādīṭah*) “accident” that happened to the poet, the incident itself stemming from real circumstances to be reformulated within the special world of the poet. It is acceptability of an event that is personified and read again by the text.

For example, a social event that happened to 'Amal Dunqul: The poet met some of his friends for “a dinner appointment”, but something was not normal out of what had happened by his guests. They did not welcome the poet, but they focused their attention on food. The main issue is not the interest of the poet, but the details of what happened, so this situation formed a new action that is comprehended by the poet who made it the main issue. Thus it became “the dinner of the hungry” (*'ašā' al-ḡaw'ā*), rather than an everyday dinner appointment. He expresses such situation by saying:

<i>(qaṣadtuhm fī maw'idi-l-'ašā'</i>	" قصدتهم في موعد العشاء
<i>taṭalla 'ū lī burha</i>	تطلعوا لي برهة ،
<i>wa lam yarudda wāḥidun minhum taḥiyyata-l-masā'!</i>	و لم يرد واحد منهم تحية المساء !
<i>...wa 'ādati-l-'aydī turāwiḥu-l-malā'iqā-ṣ-ṣaḡīrah</i>	... و عادت الأيدي تراوح الملاعق الصغيرة
<i>fī ṭabaqi-l-ḥasā'</i>	في طبق الحساء
...
<i>naḍartu fī-l-wi'ā':</i>	نظرت في الوعاء :
<i>hataftu: wayḥakum ...damī</i>	هتفت : ((ويحكم... دمي
<i>hāḍā damī ... fa-ntabihū</i>	هذا دمي ... فانتبهوا))
<i>...lam ya'bahū!</i>	... لم يأبهوا !
<i>wa ḡallati-l-'aydī turāwiḥu-l-malā'iqā-ṣ-ṣaḡīrah</i>	و ظلت الأيدي تراوح الملاعق الصغيرة
<i>wa ḡallati-š-šifāhu tal'aqu-d-dimā')</i>	و ظلت الشفاه تلعق الدماء"

(I went to them for a dinner appointment,
they looked at me, for a moment,
no one even replied when I greeted them in the evening!
Then their hands hold the spoons again putting them,
in the soup plate.
... ..
I looked at the container.
I shouted: "Woe... This is my blood
This is my blood... take care"
They didn't pay any attention!
Their hands held the spoons and they lasted sipping,
and the lips lasted licking blood!)

(Rağaz) (Dunqul, 1987:422-423)

The effectiveness of the issue of "the textual event" is achieved by a positive acceptance of the text. It is gradual in many correlated and integrated stages, which are as follows:

- Recognition of the information of the text.
- The start of the occurrence of the contact: "the textual interaction with the textual issue".
- Establishing a primary textual situation.
- The determination of the textual situation's dimensions.
- Connecting this situation to both elements of context and intertextuality
- Display of the textual situation.

The acceptability of grammatical and ungrammatical sentences should be affected by different factors (see: Luka & Lawrence, 2005). Therefore, the more similar the

general characteristics between "sender and recipient", the more effective the connection and communication.

The field of text affects acceptability, where literary reception differs from scientific, historic and geographical reception. The reader of the literary text deals with a coded, symbolized language. An imaginary construction differs from the construction of the text, whether it is historical, scientific, and so on. The literary text itself differs in terms of the level of reception, which is affected by a group of textual elements such as the nature of the issue, the intensity of symbolization, the level of emotion, and the structural construction and its deviations. Therefore, the degree of acceptability or unacceptability of structures increases with the number of violations (Sorace & Keller, 2005:12).

The language of poetry and its deviations differs from the language of prose, and has an effect on the reception process. All of the formal and indicative elements contribute to construct communicative case that differs from the communicative case in the non-poetic text. It is a situation that was adopted, in ancient times, by the Arab linguists and critics when they discussed the formal construction of the poetic text. They called for the preference of some particular formal characteristics, such as construction and rhythm. They urged the poet to what he should follow when the poet tries to compose poetry on a certain metre (*wazn*):

<i>(wa-qṣidi-l-`awzāna-l-ḥulwata dūna-l-mahḡūrah</i>	"واقصد الأوزان الحلوة دون المهجورة
<i>fa-`innaha `ahlā fi-l-qulūbi,</i>	فإنها أحلى في القلوب ،
<i>wa `aḡwalu fi-l-maḡalisi,</i>	وأجول في المجالس ،
<i>wa `a`laqu bi-l-`asmā`i wa-l-`afwāh...)</i>	وأعلق بالأسماع والأفواه..."

(Intend the fine metres, not the deserted metres.

These fine metres are better in minds,
more common in public councils,
and can be remembered and said easily)

(Ibn Munqid, 1987:296).

They also dealt with the structural construction, as al-Ġāḥiḍ (‘Amr Ibn Baḥar, d. 255 AH) indicated to that in the follow passage:

<i>(wa kaḍalika ḥurūfi-l-kalāmi wa 'aġzā'u-l-bayti mina-š-ši'ri tarāhā muttafiqatan malsā'a wa layyinata-ma'āfi sahlah)</i>	" وكذلك حروف الكلام وأجزاء البيت من الشعر تراها متفقة ملساء ولينة المعاطف سهلة "
--	---

(You can notice that the speech letters and the parts
of verse are harmonious and moves easily)

(al-Ġāḥiḍ, 1998:67/1).

These observations and conditions aim at presenting the highest connective level between the text and the recipient, so the text is acceptable for the recipient without the occurrence of a “clash”, or of negative communication. These observations also indicate the determination of the most effective texts regarding connection to the recipient. This effectiveness is related to the potential presence of several different states in the text user: the knowledge state, emotional state, social state, etc. These states are subject to change by means of the text (De Beaugrande, 1980) although the textual construction process is a mixture of the text producer’s creative spontaneity and the expectation process when the text is ‘sent’. In general, receiving is a process that may have a gradual and different reaction within the recipient according to the text and its ability to communicate with or create an effect in the recipient.

Since the text is a complex system, the acceptability is affected by the text’s reading itself. The effect of every reading is different (al-Ġaḍḍāmī, 2006:20). There are many texts, which have a particular impact in every reading or with each recipient. Therefore, it is natural that text can contain many interpretations (*ḥammal tawīlāt*). It cannot be imprisoned in a closed circle. The control of context and meaning is easier to manage at the sentence level, but the determination of the overall textual context cannot be achieved, even theoretically (Binkirād, 2010:18).

Chapter 5

Informativity, Situationality, and Intertextuality

A study in the surroundings of texts

These standards are concerned with the formation of the text in its relationship to the context of its production, and therefore we can define these criteria as the general environment or surroundings of the text. These standards are associated with important characteristics such as precision and clarity; moreover, every standard has independent properties, as follows:

5.1. Informativity in the poetry of 'Amal Dunqul

Informativity is one of the fundamental standards in constructing a text. It is concerned with “the extent to which a presentation is new or unexpected for the receivers” (De Beaugrande & Dressler, 1981:139). Informativity has great importance for the formation of the comprehensible element of the text, and is related to predicting the content of the text accurately. Therefore it is considered a key criterion for the understanding and treatment of literary texts particularly, because it is included in the more extensive area of text linguistics (Pilar, 1991:68). Even though the phrase structure rules themselves may be correct, this will not necessarily ensure that the output of the rules is grammatical. There may be an urgent need for “additional information about the specific words which are used” (Kroeger, 2005:51).

The text contains expected information that coincides with the knowledge-store of the recipient in regards to the text's theme. However, there will also be new information for the recipient. Such information represents a violation of traditional information in the textual situation. The extent to which this is true depends on the particularity of information or the kind of text. It's sure that every text has a certain

amount of information that represents the direct text's language ('Ibrīr, 2004:37). This information is illustrative, graphic or educational, etc.

At the same time, poetic language - with its hints and metaphors - is a field of the author's (poet's) creativity, and is inconsistent with traditional, utilitarian language. Poetic language has the ability to represent unexpected senses of words and phrases. So it is normal, when we read the poetic text, not to expect objective information, and the poetic text therefore reveals a special relationship of sense and informativity. By contrast, the information of direct language is organized in the text according to the communicative conventions of the community which uses it (Superceanu, 2011:22), whereas poetic language is organized in the text according to the sense of the poet and his intentions.

There is a direct relation between informativity and the element of expectation. This relation between informativity and expectation is obvious with respect to a group of issues that are considered a part of the connection process. The most important issues are:

- Tense change and its effect on information
- Multiplicity of meanings
- The knowledge level between the text and the recipient
- The nature of the text

This doesn't mean that the language is ambiguous, but it means that it is a particular language that goes beyond the traditional linguistic level to reflect the desired contact between the text and the recipient. Whatever, the level of used language in the text, this level of this language must also be indicative for the nature of the contact between the speaker and the addressee (Young & Harrison, 2004:21).

Tense affects information, described as incidents with a tense and place context. Therefore, a change of tense may affect the quantity of information that can be expected

by the recipient from the text. Many universal phenomena and accidents had no explanation in the past, but now they are more explicable.

Multiplicity of meanings is an important element at the process of expectation. These possibilities differ according to the content of the text and the knowledge level of the recipient. There are different percentages of expectation regarding the information contained in the text, so the level of informativity should not exceed a point such that the text becomes too complicated and communication is endangered. Conversely, the level of informativity should not be so low as to be disturbing, causing boredom or even the rejection of the text (De Beaugrande & Dressler, 1981). Therefore the producer of a text is constrained by a number of requirements. Specifically, he has to:

- meet the recipients' expectations.
- offer information relevant to his direct and indirect issues in the text, according to the interpretative requirements or the desire to thrill and attract the recipient.
- consider using all the tools available to facilitate the display of text information.

The knowledge (informative) level between the text and the recipient has a great effect on the element of expectation. The expectation of the receiver of the text for what would appear in the text particularly depends on his recognition of the type of text which is in his hands. The unexpected may be less likely to occur in a technical report than in a poem (Ḥassān, 2007:380).

The writing of an introduction or a historical reference to an event or a character in the text represents an attempt to close the knowledge gap between the text and the recipient. It is usually the task of the text's interpreter, but it is different in the case of the poet 'Amal Dunqul, who, in order to present a complete informativity of the text, presented historical references to some persons and events in his divan, such as his presentation of the character of Kulayb Ibn Rabī'ah (d. 494 AD), the brother of jahili poet al-Muhalhal Ibn Rabī'ah. 'Amal Dunqul said:

(ismuhu Wā'ilun wa Kulaybun laqaban
naša'fi ḥiğri 'abīhi,
wa dariba 'ala-l-ḥarbi, ṭummā tawallā
qiyādata l-ğayši li-Bakrin wa Tağlibin zamanan...)

" اسمه وائل وكليب لقباً ،
نشأ في حجر أبيه ،
ودرب على الحرب، ثم تولى
قيادة الجيش لبكر وتغلب زمناً... "

(His name is Wael and Kulayb is a nickname.

He grew up in his father's care.

He was taught how to fight. He took over

the leadership of the army of the tribes Bakr and Taglib for a time...)

(Dunqul, 1987:349)

This historical reference (*al-'ihālah at-tārīḥiyyah*) aims at preventing confusion and reducing the element of probabilities, in revealing the identity of one of the characters in the text that the poet presented when he said:

(ḥuṣūmatu qalbī ma'a-l-Lāh...laysa siwāh
Kulaybun yamūt
ka-kalbin tuṣādifuhu fi-l-falāh?)

" خصومة قلبي مع الله ... ليس سواه
كليب يموت
ككلب تصادفه في الفلاة ؟ "

(My heart's litigation is with Allah... not any one else.

Kulayb dies,

as if he is a dog that you meet him at the desert?)

(Mutaqārib) (Dunqul, 1987:344-345)

Informativity is also related to the nature of the text. Information in a scientific text differs from information in a poetic text. Each of them has its particular recipients and special vocabularies. The poetic text in Arabic becomes associated with balancing between information on the one hand, and metaphor, emotion, and regular rhythm in the metre and rhyme (*al-wazn wa-l-qāfiyah*) on the other hand.

5.2. Situationality in the poetry of 'Amal Dunqul

5.2.1. Situationality as the text's world

Situationality is one of the effective standards of textuality which contributes to the formation of meanings (al-Ġāsīm, 2005:511), or at least determines its field. It is the general form of context, which is considered a dynamic, not a static concept: it is to be understood as the surroundings, in the widest sense, that enable the participants in the communication process to interact (Widdowson, 2004:41). De Beaugrande and Dressler suggest that situationality is a general designation for the factors which render a text relevant to a current or recoverable situation of occurrence (De Beaugrande & Dressler, 1981).

These factors vary with the material and mental elements of the communication process, such as the speaker and the listener and the relationship between them, as well as the situation and the sphere in which the event took place. E. Coseriu is concerned with the study of situation (*al-maqām*), and he presents an elaborate classification of "settings" based on such factors such as: the cultural, social, cognitive, and historical surroundings, and the degree of mediation between text and situation (*al-mawqif*) (De Beaugrande & Dressler, 1981). Therefore, situationality represents "a certain part of reality, i.e. the world or the environment of the text, in other words all of its concrete and ideal components (Koskinena, Pihlantob, & Vanharantaa, 2003:284-285).

The importance of situationality increases with the rise of the ambiguity element in the text, because the connotations of words or phrases are more determinable with the clarification of the context. Determining the context involves a notion of attention to those things that are at least considered to be of use in constructing the utterance or interpretation (Hirst, 1997:11).

If the text is of a particular type, such as poetry, the role played by situationality increases, because poetry doesn't follow the rules of syntax, tending rather to violate

these rules. This violation isn't accepted without a knowledge of the situationality and what it offers beyond the limits of the regular context.

Situationality is essential to understand the text's content, especially in idioms or ambiguous phrases. For example, a term (*Zarqā`i al-Yamāmah*)⁽⁴⁷⁾ "Blue-Yamamah", if the recipient did not know the incident of (*Zarqā`i al-Yamāmah*) "Blue-Yamamah", or Why was it called this name, he would not understand what the poet means in this text. The knowledge of situationality can provide us with a preliminary explanation of the the text's milieu. After that, we can deduce the rest of the details in the textual dialogue such as the following text.

<i>(hā`anti yā Zarqā`</i>	" ها أنت يا زرقاء
<i>waḥīdatan...`amyā`</i>	وحيدة... عمياء
<i>wa mā tazālu`uḡniyātu-l-ḥubbi wa-l-`aḏwā`</i>	وما تزال أغنيات الحب والأضواء
<i>wa-l-`arabātu-l-fārihātu... wa-l-`azyā`</i>	والعربات الفارحات.. والأزياء
<i>fa-`ayna`uḥfī waḡhia-l-mušawwahā</i>	فأين أخفى وجهى المشوها
<i>kay lā`u`akkira-ṣ-ṣafā`a...l-`ablaha...l-mumawwahā</i>	كى لا أعكر الصفاء.. الأبله.. المموها
<i>fī`a`yuni- r-riḡāli wa-n-nisā`</i>	فى أعين الرجال والنساء!؟
<i>wa`anti yā Zarqā`</i>	وأنت يا زرقاء
<i>waḥīdatan...`amyā`!</i>	وحيدة عمياء!
<i>waḥīdatan...`amyā`!)</i>	وحيدة عمياء! "

(O Blue.

Here you are... lonely ... blind.

The songs of love, the lights,
the luxurious cars, and the costumes continue.

Then where could I hide my distorted face
to not mar the pureness, the idiot... the camouflaged,
on the eyes of men and women?!

And you O, Blue

Lonely blind!

(47) (*Zarqā`u al-Yamāmah*) "Blue-Yamamah" is an Arabic mythical character that was known for the acuity of her sight over long distances and for warning her people against their enemies (see: Ibn `Abd rabbuh, 1983:3/10).

Lonely blind!

(Rağaz) (Dunqul, 1987:126)

5.2.2. The forms of contextuality in the poetry of 'Amal Dunqul

The general definition of context refers to many meanings which are closely related to both consequence and connection. Therefore, context is the consequence of speech and its style, and those incidents and circumstances that are related to it, as well as the connection or coherence between the parts of the discourse or text (Simpson & Weiner, 2009).

Situationality (*al-maqāmiyyah*) is a partner of textual context, and both form the general context, or the contextuality, of a text, whose initial, irreducible level of organization is the word. Therefore, the situationality of the word represents the word and its position in the context of the sentence. Then, the context extends to include the composition of phrases, paragraphs and sentences, and what affects the direction of its meaning. Context in Arabic expresses the interrelated conditions that represent the rhythm of the linguistic units and the background of an event. So it contributes to the incidents' clarity in the recipient's mind on the text's stage. Arab grammarians and rhetoricians sometimes disagree with each other about the concept of context. It was common in different senses in both sciences, such as:

- The indications of situation (*dilālāt al-ḥāl*)
- The position (*al-mawḍi'*)
- The matching of event (*muṭābaqat al-ḥadaṭ*)
- The circumstances (*al-ḍurūf*)

In spite of these differences in the concept, it was common to concentrate on context as defined as the particular circumstances that form the structure, determine its meaning, and reveal what is ambiguous. Contextuality depends on a group of methods

that contribute to the realisation of those circumstances that form the textual action and its effectiveness. These means are divided into three categories:

- The means of contextual coherence.
- The means of contextual agreement.
- The means of contextual effect (Ḥassān, 1990:203).

These means are combined together to form a contextual relationship among the speech series in a text. Context in Arabic is divided, in general, into two forms: “textual context”, i.e. the context of speech, and “the context of situation”. Every class has variable forms, as can be seen in the following figure (5.1):

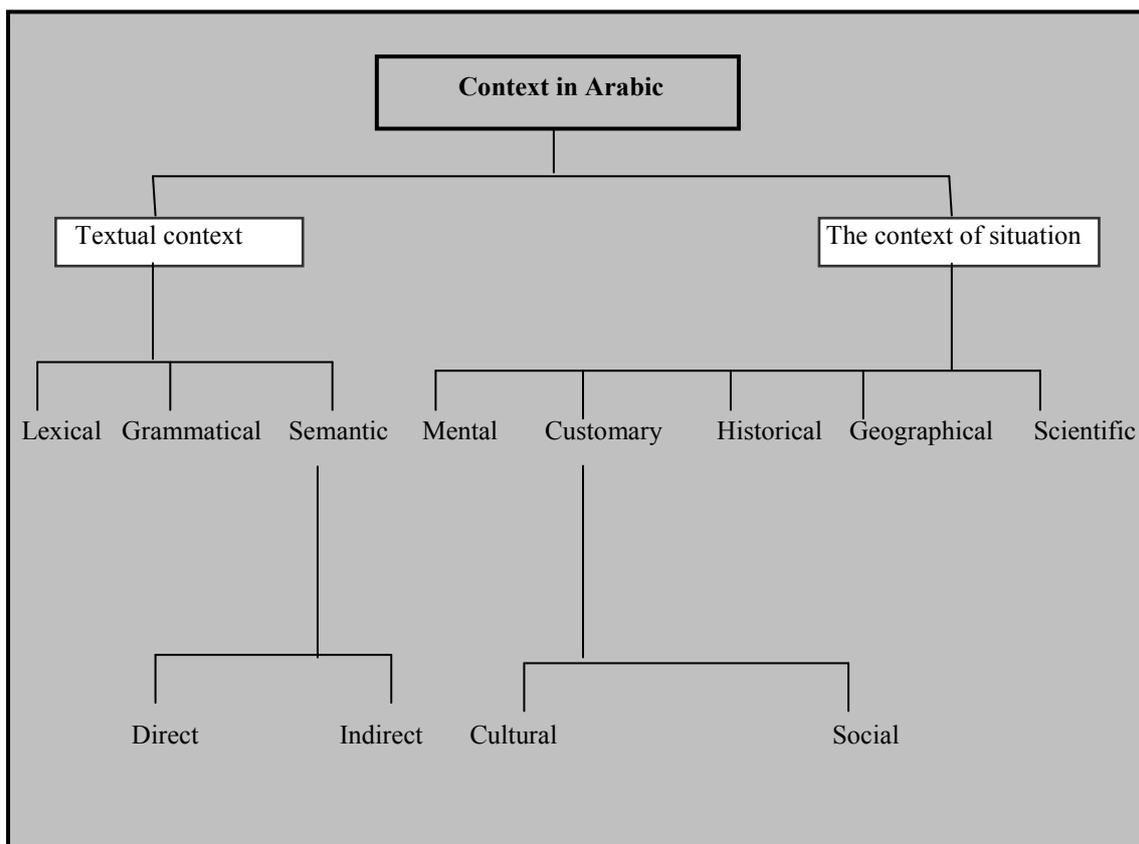


Figure (5.1) Context's forms in Arabic

5.2.2.1. Textual context

“Textual context” or the context of speech is the material side of context. It depends on evidence (*qarīnah*) that helps us to understand the intended meaning. This evidence (*qarīnah*) is a structural or semantic element. “Without this evidence (*qarīnah*), the meaning wouldn’t be understood correctly” (Ḥassān, 2007:155). Context varies in many forms, and begins with the appropriate choice of words, because the word loses its effectiveness without context (Binkirād, 2010:16) and is attracted by many meanings or knowledge fields. Context draws the words to a stable connotation. For example, in these cases, the word “blood” has different connotations according to its context, allowing it to carry its new semantic existence as follows:

(*fī damiki- l-bikri lahību-l-fawarān*) " في دمك البكر لهيب الفوران "

(There are the flames of boiling in your **virgin blood**)

(Dunqul, 1987:101)

(*ya ‘buru nahru-d-dam*) " يعبر نهر الدم "

(He crosses **the river of blood**)

(Dunqul, 1987:128)

(*yatadaffaqu min qabḍati-l-maḡrūḥati ḥayṭ- d-dam*) " يتدفق من قبضتي المجروحة خيط الدم "

(**A thread of blood** is streaming from my injured fist)

(Dunqul, 1987:138)

Every new meaning which the word (*ad-dam*) “blood” acquired is related to a particular context. There is a context that is based upon the effect of time on forming the word’s connotation. There is a context that is related to material components, and another context related to moral components, as in the previous example of the word (*ad-dam*) “blood”. In spite of these different meanings dependent on context, all these new meanings are related to the original and general connotation of word. It is a case of “expansion” and “continuation” from the word (*ad-dam*) “blood”. Both connotations are a common element in the preceding phrases; therefore lexical context was a supportive element in the acceptance of these new meanings.

Context can be considered as an assistant text that hiddens behind the direct text. It performs the function of supporting the text regarding the direction of ambiguous or multiple connotations, to render the text's connotation direct and clear. Linguistic context depends on the main linguistic levels, starting with the lexical level, and ending with the semantic one. The poet says in the following text:

<p>(yā `aṣḡara min kalimātī lan `aktuba fīhi fa-ḥuṭa-l-`uṣṣāqi-l-maḥmūmati `admat kulla dawālayh)</p>	<p>" يا أصغر من كلماتي لن أكتب فيه فخطى العشاق المحمومة أدمت كل دواليه "</p>
<p>(You, who are smaller than my words, I will not write it The lovers' feverish footsteps bled its vineyards)</p>	<p>(Ḥabab) (Dunqul, 1987:93)</p>

The word (*al-maḥmūmah*) “feverish” contains connotations of both “heat” and “symptoms of disease”. There is a connection and similarity between both meanings. The semantic context is still the determiner of the most appropriate connotation. The connotation tended to “love’s passion”, which agrees with the severity of suffering in the word “fevered person” (i.e. the person who loves till he becomes fevered). It was obvious that the suffering had reached its highest point by the appearance of blood.

The effectiveness of contextuality isn't sufficient to process any new meanings acquired by the word, but the effect of context is greater regarding its control over the general meaning of the consequences of the sentence and the text. Most linguistic units depend, for their explanation, on the context in which they occur (Lyons, 1987:14). Therefore, context becomes the poet's or writer's means to control the quantity of information that is given in a sentence or a text.

There are also many structures that alter from one context to another, where the text's owner (poet or author) repeats a sentence or phrase with a change from its predecessor in the text in order to fit the new context (see: structural repetition in chapter 3). However, the consideration of a word's context in its position is one of the

most important rules for a better connection and acceptance of the sentence's content. We should also be aware of the necessity for considering the structure's context in the sentence, and the sentence's context in the text. This ascending context ensures the connective coherence of the action's components without making a cut among its components. They are correlated to create the meaning and the presented result.

The analysis of linguistic context's levels isn't exhausted with the boundaries of the sentence's components or styles, but extends beyond that to reveal the hidden connotations in the construction of speech ('Abū Zayd, 1995:115). The text interacts with these contextual components before its production. Every text differs regarding the degree of reconciliation with these components. A component may dominate another one, so that it then leads the rest of the components; therefore, it becomes the pioneer source of the text when looking for details inside the text.

When we discuss a text that contains a historical event or battle, or a heroic scene, then the time or position of the event, recalled during the reading or hearing of the text, controls the text's sounds, lights and movements as if it were the work's invisible director. It may dominate the recipient's mind, marginalizing the main event in the text. It may be intended by the text's owner as a sort of special effect to highlight the importance of this contextual element in creating the scene (the whole event).

Textual context is related to a set of phenomena, including metaphor, repetition and rhyme. "Metaphor represents a turned context in which the words transit from one case into another one" (Ḥusām ad-Dīn, 2000:1/99). Metaphor (*al-mağāz*) also represents the creation of a virtual context that doesn't agree with the familiar structure of the event's components. Metaphor (*al-mağāz*) is the motivation for words to change semantic fields either because these words enter a new field, or because they are interpreted according to a new reading. Therefore, the word or structure moves from its direct meaning to another one, according to the contextual dominance that is considered to act as a safe bridge for the semantic transition. For example, 'Amal Dunqul views the

eye as a sea, the wall as a forest and the night as if it has an eye in a special context, depending on the metaphoric case:

<i>(wa-ġrawraqat 'uyūnuki- z-zurqu-s-samāwiyyah</i>	" و اغرورقت عيونك الزرق السماوية
<i>bi-dam 'atin ka-ṣ-ṣayfi, māsiyyah</i>	بدمعة كالصيف ، ماسية
<i>wa ḍibti fī-l- 'aswāri</i>	و غبت في الأسوار
<i>fa-man tarā yaftaḥu 'ayna-l-layli bi-bitisāmati-n-nihār)</i>	" فمن ترى يفتح عين الليل بابتسامه النهار "

(Your light blue eyes began to shed a tear.

A tear which is diamond like summer.

And you were lost in walls.

Then, who could awake the night's eye ('ayna-l-layl) by the day's smile)

(Raġaz) (Dunqul, 1987:417)

Repetition is considered a contextual textual phenomenon because the repetition of the word or structure repeats the connotation of that word or structure. Therefore, the text's context represents two forms of repetition:

- Repetition of linguistic content.
- Repetition of expressive forms (Wawrzyniak, 2003:39)

The movement of pronouns, synonyms and lexical units, that are repeated in the text, represents contextual rhythmic points that control the text's movements and divisions. These forms also achieve correlation and cohesion at the same time. Further to this, rhyme, for example, is considered to be a model for contextual organization. The element of expectation increases at the end of the poetic verse or sentence alongside with the increase of semantic and phonetic appropriateness. Rhyme is, in the first place, a musical property that integrates with the meaning of the poetic verse and the consequence of its meaning. It should be a vital part of the poetic verse's context. It should agree with the meaning and the metre (*al-wazn*) ('Adūnīs, 1989:13).

5.2.2.2. The context of situation (*al-maqām*)

The setting or “situation” is the most effective constitutive element of context. It is the speech’s environment. This environment is comprised of the components, conditions and circumstances at the time of actual speech or the usage of it (Bišr, 1998:2/172). The context of situation (*al-maqām*) depends on incidents that are related to the participants of action, particularly those which are related to the personality of the speaker or the hearer and its cultural, social background, and the people who witness the speech (as-Sa’rān, 1997:310), in addition to those incidents which are related to the action of supporting components, such the time and the nature of the presented theme. It is, in general, the collection of the presented circumstances, behind the text, whether they are natural, social or any other circumstances (Ḥassān, 1994:41).

The setting or “situation” is the cover of the text, and at the same time evidence for a strong relation between the text’s form and content. Arabs said, in regards to this relation between the text and context:

(*li-kulli maqāmin maqāl*)

(48) " لكل مقام مقال "

(To every context a saying)

In other words: Every situation has a special saying, therefore the situation (*al-maqām*) is closely related to the text’s content. A difference of situation entails a change in the connotation of the text’s content. Therefore there is a deep relation between the psychological dimension of a text and its situation. Its situation should suit the text’s environment. It was a common trope in traditional Arabic books of poetry critique. It is

(48) This phrase is quoted by al-Ḥuṭay’ah (Ġarūl Ibn ’Aws, d.60 AH) in his following verse:

(*taḥannan ‘alayya hadāka-l-malīku*)

" تَحَنَّنْ عَلَيَّ هَذَاكَ الْمَلِكُ "

(*fa-’inna li-kulli maqāmin maqāl*)

" فَإِنَّ لِكُلِّ مَقَامٍ مَقَالَ "

(I hope that: Allāh guides you to treat me gently,

because every situation has a special saying)

(al-Ḥuṭay’ah, 2005:109)

apparent when considering the choices of certain textual beginnings or (*maṭāli`*) poetic thresholds for some Arabic poems, and some Qurānic texts, in such a way that they are suitable for the whole text⁽⁴⁹⁾.

The forms of situation's context vary in the poetry of 'Amal Dunqul. There is a situation that is accompanied by mental evidence. This situation assures the relationship between logic and language where the word mustn't contain a logical violation. It is the form that is common in textual speech, and is distinguished by a rapid acceptance by the recipient, since it eschews interpretation and confusion. The poet says in the text:

<i>(qad ḥasirnā farasiynā fi-r-rihān</i>	" قد خسرتنا فرسينا في الرهان
<i>mā lanā šawṭun ma 'a-l-`aḥlāmi ... dān!!</i>	ما لنا شوط مع الأحلام ... ثان!!
<i>naḥnu kunnā hā hunā yawman</i>	نحن كنا ها هنا يوما
<i>wa kān</i>	و كان
<i>wahaḡu-n-nūri `alaynā mahraḡān</i>	وهج النور علينا مهرجان
<i>yama `an kunnā šigāran)</i>	" يوم أن كنا صغارا "

(We bet on two horses; both of them lost.

We don't have another chance to dream again.

One day, we were here,

and there was a glow of light spotted on us as if it was a festival,

(49) Such as (*Sūrat an-Naba`*):

(*‘Amma yatasā`alūn (1)*

" عم يتساءلون (1)

‘ani-n-naba`i-l-`aḡīm (2))

" عن النبأ العظيم (2) (النبأ: 1-2) "

(What are they asking about?

About the great news)

(78 an-Naba':1-2)

The beginning of *Sūrat an-Naba`* begins with a question, About the great news, and after that the text gives us the answer, that reveals what the great news is, its events, and the psychological dimension of this great event (on the Day of Resurrection). At the end of the text is one of the most affecting scenes of the event.

" إنا أنذركم عذابا قريبا (النبأ: 40) "

(*‘Inna `andarnākum `aḡāban qarībā)*

(We have warned you of a near torment)

(an-Naba':40)

when we were children)

(Ramal) (Dunqul, 1987:100)

The loss or the defeat logically agrees with the loss of opportunities. Childhood is also related to the past in our minds. The direct context doesn't need great mental effort to decode the semantic code. If the text's content contained the element of ambiguity and possibility, then the mental processes are activated to face this new change, by searching for evidence (*qarīnah*) to prevent this confusion.

Cultural and social customs perform the function of determining the words' meanings, depending on the appropriateness of the usage of word to the situation, as is clearly visible in Arabic proverbs (*al-'amṭāl*). This context is a thread of customs, traditions, daily work, popular folklore and the popular memory of the nation, followed by general sensations and emotions. Therefore, such situations are not subjected to rulemaking and controlling like linguistic systems (Ḥassān, 1994:42). Every language, with the passage of time, absorbs most of its social customs and behavior, and then its own social dictionary is formed by the interaction of its users with these situations. Therefore, language becomes a social phenomenon for this particular usage whether spoken or written. 'Amal Dunqul says in the following text:

<i>(`āh ... man yūqif u fī r'asi-t-tawāḥīn?</i>	" أه ... من يُوقف في رأسي الطواحين ؟
<i>wa man yanzi 'u min qalbi-s-sakākīn?</i>	و من ينزع من قلبي السكاكين ؟
<i>wa man yaqtulu 'atfāliya-l-masākīn ...</i>	و من يقتل أطفال المساكين ...
<i>li-'allā yakburū fī-š-šūqaqi-l-mafrūšati-l-ḥamrā'</i>	لنلا يكبروا في الشقق المفروشة الحمراء
<i>ḥaddāmīn</i>	خدّامين
<i>ma'būnīn</i>	مأبونين
<i>qawwādīn</i>	قوادين
<i>man yaqtulu 'atfāliya-l-masākīn?)</i>	من يقتل أطفال المساكين ؟ "
(Oh ...who can stop these mills from working on my mind?	
Who can take these knives off from my heart?	
Who is going to kill my poor children...	
to not let them grow up at red flats (<i>aš-šūqaqi-l-mafrūšati-l-ḥamrā'</i>)	

working as servants,

catamites,

or even, pimps.

Who is going to kill my poor children?)

(Ramal) (Dunqul, 1987:318)

The phrase “red flats” (*aš-šūqaqi-l-mafrūšati-l-ḥamrā*) connotes “brothels”. It is indicatively attributed to Jahili “Pre-Islamic” era, during which time there were what was known as “the owners of the red flags” (*aṣḥāb ar-rāyāt al-ḥamrā*). They have lived with the Arabs and have inhabited the tents with red flags on them to indicate their status as brothels. It was a traditional behavior in the Pre-Islamic era. Therefore, the meaning of the old expression shifted to “the red flats” recently as a reference to its old meaning.

Social context and the cultural context share in forming the general customs (*al-ʿurf*) of the linguistic community. Both of them form the functional or pragmatic context that consists of all the social and psychological factors that are determined systemically to suit the acts of the language (al-ʿAyyāšī, 2004). These factors are knowledge, personal and general desires, judgments, social relations, etc.

The relationship of cultural context to social context reveals the value of cultural context as that which represents knowledge background (ʿAbū Zayd, 1995:97). Culture does the function of increasing linguistic capacity and linguistic evolution as well. Therefore it is a source for the linguistic interpretations of a language’s users.

Historical context depends on the individual’s cultural capacity and his information about an incident or a special situation during a certain period. For example, the main theme of the text may rely upon the explanation of an historical context (for example a particular person), as in the saying of poet about Ḥamārawayh (d.282 AH):

(*kāna Ḥamārwayh rāqidan ʿalā buḥayrata-z-ziʿbaq*

" كان (خمارويه) راقدا على بحيرة الزنبق "

<i>wa kānati-l-muğanniyātu wa-l-banātu-l-ḥūr</i>	و كانت المغنيات و البنات الحور
<i>yaṭ'ana fawqa-l-miski wa-l-kāfūr</i>	يطأن فوق المسك و الكافور
<i>wa-l-fuqarā'u wa-d-darāwīšu 'amāma qaṣrihi-l-</i>	و الفقراء و الدراويش أمام قصره المغلق
<i>muğlaq</i>	ينتظرون الذهب المبدور
<i>yantaḍirūna-d-dahaba --mabdūr</i>	ينتظرون حفنة صغيرة ... من نور "
<i>yantaḍirūna ḥifnatan ṣağīratan ... min nūr</i>	

(Ḥamārawayh was lying on the lake of mercury.

The poplar virgin girls and singers
were walking on musk and camphor,
while the poor and the dervishes were in front of his locked palace,
they wait for the thrown gold
they wait for a little bit ... of light)

(Rağaz) (Dunqul, 1987:201)

The text mentions a historical character. This character is Ḥamārawayh (Ḥamārawayh Ibn 'Aḥmad Ibn Ṭūlūn, d. 282 AH). He is a ruler of the Tuluns who ruled Egypt in the ninth century. The circumstances of their rule and lifestyle agree with the sense of the subsequent sentences. If there is any ambiguity at a main component of the text, such as this character, there will be many interpretations and the text will lose a great deal of its stability because of these unknown words.

While historical context is an important element in revealing the time of the text, performing a function like temporal reference or feedback by returning to the past, geographical context sheds light on the text's map, determining the place element, such as a certain place or area which the text relies upon in the narration. The determination of place is a vital factor in the connotations of the text. There are many examples for that in 'Amal Dunqul's poetry, such as the usage of the word "country" (*balad*), that has a general connotation although the context of the sentence may determine a specific connotation (for example, the specification of the word "country" (*balad*) to refer to Egypt, not any country, according to the context). The poet says in this text:

<p>(... <i>wa-t-tīni wa-z-zaytūn</i> <i>wa ṭūri sinīna, wa hāḍa-l-baladi-l-maḥzūn</i> <i>laqad ra 'yṭu yawmahā: safā 'ini-l- 'ifriṅġ</i> <i>tagūṣu taḥata-l-mawġ</i>)</p>	<p>" ... و التين و الزيتون و طور سنين ، و هذا البلد المحزون لقد رأيت يومها : سفانن الإفرنج تغوص تحت الموج "</p>
--	---

(...By the fig, by the olive,
by Mount Sinai (*tūr sinīn*), and by this sad land;
That day I had seen the French ships that
sink under the waves)

(Raġaz) (Dunqul, 1987:258)

Therefore the situation context is often in place before the creation of the text. It is an introductory stage for the creation of the text. The date, the place or the cultural component represent a completed experience which preceded the text.

5.3. Intertextuality in the poetry of 'Amal Dunqul

Intertextuality is an early piece of terminology used to analyze a text's properties and the mechanism of its creation. It was coined by Julia Kristeva, who discussed the understanding of intertextuality as a fundamental condition that encompasses all cultural practices (Rajewsky, 2007:48). But in general, intertextuality as a theory or a textual relationship grew and developed with postmodernism (Haberer, 2007:54-55) in the 1970s, with the globalization of literature and art, which sought more cultural interaction among users of language in various fields.

Intertextuality is a process of production under the influence of earlier texts. Therefore, we note a special relation between "influence" and "intertextuality": whereas the notion of "influence" has led to an interpretation of the interaction between two texts or two authors (Allen, 2000:25), intertextuality is the presence of actual elements of other texts within a text (Fairclough, 2003:39), or, in other words, the actual presence of one text within another (Genette, 1997:1-2).

De Beaugrande and Dressler confirm this meaning. According to them “intertextuality subsumes the ways in which the production and reception of a text depends upon the participants’ knowledge of other texts” (1981:182). On the other hand, this concept summarizes the relationship of a text to other texts (Superceanu, 2011:173).

The definition of intertextuality doesn’t only apply to the text, but is a common element between the text and the discourse. Intertextuality in discourse is also considered to be “the way in which discourses are always connected to other discourses which were produced earlier” (Mayr, 2008:21). Every text or discourse can produce its social meanings against the background of other texts, so this is the main principle, which is based upon the general intertextuality (see: Lemke, 1983, 1985, 1988, 1990).

Thus, intertextuality is the absorption of a group of texts or discourses. It is the particularity of creation that doesn’t conflict with the main relationship of the text with another text. Therefore, intertextuality in general is the dialogue of texts with each other (at-Taḥrīṣī, 2000:56): it describes the interdependence that any literary text has upon a mass of others which preceded it (Bullock & Trombley, 1999). Texts thus are seen as ‘lacking in any kind of independent meaning’ (Allen, 2000: i).

There are many instances of intertextuality in Arabic, although they are concerned with the presentation of stylistic and rhetorical intertextuality. Intertextuality is characterised by textual linguistic absorption at different levels, starting with the lexical level, followed by the syntactic and semantic levels, as well as with the properties of style. These concepts in Arabic are such as quotation (*al-iqtibās*), suggestion (*al-’iḥā’*), allusion (*at-talmīḥ*), contradiction (*al-mu’āraḍah*), and imitation (*al-mušākalah*), etc.

Arab critics tried to allocate a concept for every case according to the degree of interaction among texts. There is a partial intertextuality that occurs in a word or term. This type of intertextuality differs from a recurrence in more than one position in the text or the general theme. For example, repetition and parallelism are related to intertextuality, even if it is a formal linguistic intertextuality. Moreover, there are also

the relation among opposite words or phrases in the text and collocation (*al-muṣāḥabah*) as indirect intertextuality, because these phenomena depend on elements which recall other elements. This process is the core idea behind intertextuality.

Further to this, intertextuality has many forms that can help us in textual analysis. There are certain formal properties such as rhythm, verse structure, and syllabic structure, as well as the styles of characters and situations that can be used as a minimum level for intertextuality (Faḍl, 1992). Intertextuality is not just a search for the elements of similarity and imitation in previous texts; what is specific to intertextuality is that different words or phrases will attract the attention of different readers (Panagiotidou, 2011).

Intertextuality represents the recall of the absent text in its different levels and forms. In terms of levels, there is the level of intertextuality, which includes indirect references and reflections, whether by the acceptance or refusal of other texts that have a relationship with this text (Faḍl, 1992:222). This level represents the level of partial quotation or allusion (*talmīh*). On the other hand, a high level of intertextuality appears in the quotational practices that are manifest in parody, i.e. literary imitations (*al-mu'aradāt*). These literary imitations refer to a group of stylistic and rhetorical properties which have been used in previous texts. These properties are obvious to the reader (Faḍl, 1992:222-223). The forms of intertextuality vary according to the position of communication between the current text and the absent text. Among these forms are heritage, religious, and legendary intertextuality, etc. 'Amal Dunqul is considered one of the prominent Arabic poets of intertextuality. His divan (poetic collection) is full of direct intertextual titles such as:

- (*Kalimāt Spārtakūs al-'aḥīrah*) (Dunqul, 1987:110)⁽⁵⁰⁾
- (*Al-bukā' bayna yaday Zarqā' al-Yammah*) (Dunqul, 1987:121)⁽⁵¹⁾

(50) The last words of Spartacus

(51) The crying in front of Zarqā' al-Yamāmah

- (*Ḥadīṭ ḥāṣṣ ma‘a ‘Abī Mūsā al-‘Aṣ‘arī*) (Dunqul, 1987:180)⁽⁵²⁾
- (*Min muḍakkirāt al-Mutanabbī*) (Dunqul, 1987:186)⁽⁵³⁾
- (*Ṣalāh*) (Dunqul, 1987:265)⁽⁵⁴⁾
- (*Sifr at-takwīn*) (Dunqul, 1987:267)⁽⁵⁵⁾
- (*Sifr al-Ḥurūġ*) (Dunqul, 1987:274)⁽⁵⁶⁾
- (*Mazāmīr*) (Dunqul, 1987:298)⁽⁵⁷⁾
- (*Maqṭal Kulayb*) (Dunqul, 1987:328)⁽⁵⁸⁾
- (*‘Aqwāl al-Yamāmah*) (Dunqul, 1987:337)⁽⁵⁹⁾

For example, in his poem (*muqābalh ḥāṣṣah ma‘a ibn Nūḥ*) “a special meeting with the son of Noah”, the poet was influenced by the following Qurānic text:

(... wa nādā Nūḥun ibnah wa kāna fī ma‘zilin yā bunayya rkab ma‘anā wa lā takun ma‘a-l-kāfirīn qāla sa‘awī ‘ilā ġabalīn ya ‘ṣimunī minā-l-mā’ qāla lā ‘āṣima-l-yawma min ‘amri-l-Lāh ‘illā man raḥīma wa ḥāla baynahuma-l-mawġu fa-kāna minā-l-muġraqīn)	"... ونادى نوح ابنه وكان في معزل يا بني اركب معنا ولا تكن مع الكافرين (42) قال سأوى إلى جبل يعصمني من الماء قال لا عاصم اليوم من أمر الله إلا من رحم وحال بينهما الموج فكان من المغرقين (43) { (سورة هود ، 42-43)"
(... Nūḥ (Noah) called out to his son, who had separated himself (apart) :	
‘O my son! Embark with us and be not with the disbelievers’.	

(52) A special conversation with ‘Abī Mūsā al-‘Aṣ‘arī

(53) Of the diaries of al-Mutanabbī

(54) Prayer

(55) Genesis

(56) Exodus

(57) Psalms

(58) The murder of Kulayb

(59) The sayings of al-Yamāmah

The son replied: 'I will betake myself to some mountain; it will save me from the water.

Nūḥ (Noah) said: "This day there is no saviour from the Decree of Allāh except him on whom He has mercy". And waves came in between them, so he (the son) was among the drowned).

(11Hūd:42-43)

The intertextuality of the poet consists in the fact that he wanted to recreate by the son's refusal to enter the ship, indicating the refusal of escape and the decision to face the problems of home, even if his destiny was to be the same as that of the drowned city. The poet says in this meaning:

(<i>ṣāḥa bī sayyidu-l-fulki qabla ḥulūli-</i>	"صاح بي سيد الفلك – قبل حلول
<i>-s-sakīnah:</i>	: السكينة :
<i>inḡu min baladin ... lam ta 'ud fihi rūḥ!</i>	" انج من بلد ... لم تعد فيه روح ! "
<i>qultu:</i>	: قلت :
<i>ṭūbā li-man ṭa 'imū ḥubzah</i>	طوبى لمن طعموا خبزہ
<i>fī-z-zamāni-l-ḥasan</i>	فى الزمان الحسن
<i>wa 'adārū lahu-d-ḡahr</i>	وأداروا له الظهر
<i>yawma-l-miḥan!</i>	يوم المحن !
<i>-wa lana-l-maḡdu naḥanu-l-laḡīna waqafnā</i>	- ولنا المجد – نحن الذين وقفنا
<i>wa qad ṭamasa-l-Lāhu 'asmā'anā!</i>	وقد طمس الله أسماءنا !
<i>nataḥadda-d-damār</i>	نتحدى الدمار
<i>wa na 'wī 'ilā ḡabalīn lā yamūt</i>	ونأوى إلى جبل لا يموت
<i>yusammūnahu-š-ša 'b!</i>	يسمونه الشعب !
<i>na 'ba-l-firār</i>	نأبى الفرار
<i>wa na 'ba-n-nuzūḥ</i>	ونأبى النزوح
<i>kāna qalbiya-l-laḡī nasaḡathu-l-ḡurūḥ</i>	كان قلبى الذى نسجته الجروح
<i>kāna qalbiya-l-laḡī la 'anathu-š-šurūḥ</i>	كان قلبى الذى لعنته الشروح
<i>yarqdu-l- 'āna fawqa baqāya-l-madīnah</i>	يرقد – الآن – فوق بقايا المدينة
<i>wardatan min 'atan</i>	وردة من عطن
<i>hādi 'an</i>	هادنا

ba'da 'an qāla lā li-s-saḥnāh

... wa 'aḥabba-l-waṭan)

بعد أن قال " لا " للسفينة

" وأحب الوطن ...

(The Lord of the ship called me before the attendance

of the tranquility:

"Survive from a country... that has no soul any more!"

I said:

"Hurrah for those who ate its bread

at good times,

then, they turned their back to it

on the day of plight!

We are glorious, we who stand up

and Allah had blurred our names!

We challenge destruction.

We shelter a mountain that doesn't die,

they called it the people!

We refuse escape.

We refuse decampment.

My heart which was weaved by wounds,

my heart which was cursed by justifications (*aš-šrūḥ*)

is lying now over the remains of the city

as if it was a rotten flower

lying calmly,

after it said 'No' to the ship

and he preferred the homeland (*al-waṭan*))

(Mutadārak) (Dunqul, 1987:395-396)

'Amal Dunqul didn't use a single source in the religious intertextuality of his texts. He presents an intertextuality that depends not only on the Qur'ān or Islamic culture, but also on sources that point to the Bible. Intertextuality is presented not only in the titles, such as Genesis p.267, Exodus p. 274, and Psalms p.298, etc., but its presence is obvious in the content as well. He wanted to talk about the homeland as he

wished it. He reformulated sentences from the Bible, but they are merged with the image of his homeland that he forms in his mind. The poet says in the following example:

<i>(fi-l-bad`i kuntu raġulan ... wa-mra`ah ... wa šaġarah</i>	في البدء كنت رجلاً ... وامرأة ... وشجرة
<i>kuntu `aban ... wa-bnan ... wa rūḥan quduṣā</i>	كنت أبا ... وابناً ... وروحاً قدساً
<i>kuntu-ṣ-ṣabāḥa wa-l-masā</i>	كنت الصباح والمساء
<i>wa-l-ḥadaqata-t-tābitata-l-mudawwarah</i>	والحدقة الثابتة المدورة
<i>wa kāna `arṣī ḥaġaran `alā ḍifāfi-n-nahr)</i>	وكان عرشي حجراً على ضفاف النهر

(In the beginning I was a man...and a woman ...and a tree.

I was a father...and a son...and a holy spirit.

I was the morning, the evening,

and the rounded firm iris.

My throne was a stone on the banks of the river”

(Raġaz) (Dunqul, 1987:267)

This is a re-absorption of the words of the Bible, as follows:

{1:1} In the beginning God created the heaven and the earth.

{1:2} And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. (The Holy Bible, 2010).

{1:5} ... And the evening and the morning were the first day ... (The Holy Bible, 2010).

Therefore, 'Amal Dunqul's intertextuality was always referring to the problems of his nation and to lost freedom. His texts try to remind the Arab recipient of the past, or they repeat an event or a situation that is mentioned in the Quran or the Bible, to convince the Arab reader that both the problem and the solution are in the proffered picture.

Chapter 6

Regulatory standards of "Text Grammar" in the poetry of 'Amal Dunqul

Regulatory standards act as supporting principals for textuality. Their goal is to make sure that the text achieves the highest degree of communicability. De Beaugrande and Dressler may aim from the use of term "regularity" in the standards at removing any obstacles, internal or external, from the text. Since these obstacles may obstruct effective communication, De Beaugrande and Dressler suggest three standards: "Efficiency", "Effectiveness", and "Appropriateness".

6.1. Efficiency in the poetry of 'Amal Dunqul.

The language of a text or its context may contain various impediments that might obstruct the attempt to decode it, requiring users of the text to exert a special effort. Therefore, the greater the harmony between this effort and the text, the more effective is the text's communication. Accordingly, the efficiency of a text plays an important role in achieving this result, because the efficiency of a text depends on its ability to communicate with a minimum expenditure of effort by the participants (De Beaugrande & Dressler, 1981). This efficiency is linked to the capabilities of the text producer, in addition to the properties of the text and the nature of its composition. Therefore, efficiency has widely varying meanings in different disciplines.

Efficiency implies that a text's symbols are available to be explained by the participants without any problems related to the text or its receiving, rather than that the code of the text is weak or hidden. There are many forms of text efficiency,

such as the simplification of the language used, or explanation by repetition or synonymy, as shown above, as well as punctuation placed in such a way to make the meaning obvious and clear, and thereby to make reading easier (McCaskill, 2011:44). For example, punctuation is a powerful tool for increasing the text’s ability to communicate, especially punctuation is considered a helpful and complementary factor for the structural content. These forms of punctuation are non-alphanumeric characters that are used to provide information about structural relations among elements of a text (Nunberg, 1990:17). Modern Arabic poetry significantly benefits from punctuation marks to the extent that these marks have become a part of the poem’s components. The poet uses these marks to organize the text, and, in addition, they encode particular signals. The distribution of these marks all over parts of the text is a distinguished characteristic of ‘Amal Dunqul’s poetry:

↙ ↘ ↙ ↘ (<i>aysir.tayassartu, ḥattā ta‘assartu, ḥattā ta‘attart.</i>)	↙ ↘ ↙ ↘ "أيسرٌ تيسرتُ ، حتى تعسرتُ ، حتى تعثرتُ .
↙ ↘ ↙ ↘ ↙ ↘ <i>‘aymīn.tayammantu, ḥattā tayammantu, ḥattā tayattamt.</i>	↙ ↘ ↙ ↘ ↙ ↘ أيمنٌ تيمنتُ ، حتى تيممتُ ، حتى تيتمتُ .
↙ ↘ <i>‘ayna- l-mafarru? wa ‘ayna-l-maqarr?</i>	↙ ↘ أين المقرُّ؟ و أين المقرُّ؟
↙ ↘ <i>li-l-ḥafāfīši ‘asmā ‘uha-l-latī tatasammā bi-hā!</i>	↙ ↘ للخفافيش أسماؤها التي تتسمى بها!
↙ ↘ <i>fa-li-man tatasammā ‘iḍa-ntasaba-n-nūru!</i>	↙ ↘ فلمن تتسمى إذا انتسب النورُ!
↙ ↘ <i>wa-n-nūru lā yantami-l-‘āna l-š-šams ...)</i>	↙ ↘ و النور لا ينتمي الآن للشمس ... "

(Turn left. It is facilitated, till it was obstructed, till it was tumbled.

Turn right. I was in the right, till it was an intended, till I was orphaned.

Where is the shelter? And where is the residence?

The bats have their names which they are called by!

Then how could they be named if the light belonged!

And the light does not belong to the sun now ...)

(Habab) (Dunqul, 1987:409-410)

Note the use of punctuation marks for controlling the rhythm of the speech’s context in the text. There is the full stop (.) that indicates silence and the completion of meaning. There is the comma (,) that indicates the momentary pause and the preparedness for continuity. As for the exclamation mark and interrogation mark (!,?), they indicate surprise, or create a field of discussion. They are particular signals within ‘Amal Dunqul’s poetry, as follows:

- a. These marks indicate many cases such as: expression, separation, connectivity, or abbreviation in syntax.
- b. These marks are used to create an interactive status between the reader “recipient” and the poet “creator”, where the poet requests from the reader to stops or continues in reading.
- c. These marks have become a part of the poem, and on the other hand they represent a special decoration for the space of the text.
- d. These marks increase the quality of the poetic text and enhance its semantic ability.
- e. They are also a means of communication between the poet and the Arab recipient.

Besides, there is a special form in Arabic. This form is considered a distinguished form to improve the text and increase its efficiency. This form is exegeses (*šurūḥ*)⁽⁶⁰⁾ of

(60) Exegeses (*šurūḥ*) are common books in the ancient Arabic studies, such as (*‘Alfiyyat Ibn Mālik*), which has many exegeses, including the explanation of (Ibn ‘Aqīl), (al-‘Ašmūnī), and (al-Makkūdī), etc.

many old books in Arabic, and the commentaries (*at-ta līqāt*)⁽⁶¹⁾ that were written on the margins of the texts to increase the text’s clarity and its efficiency. Moreover, there are synopses or brief books (*al-muḥtaṣarāt*), which represent a summary of the major books. That methodology had thrived on the Arabic books of heritage, particularly in many Arabic manuscripts. The explainer of the text has to apply that method to improve the text and to remove any obstacle that hinders the understanding of the text, by the explanation of some words or sentences; sometimes the author also mentions information related to the issue presented in the text.

In the modern age we find that poets use new forms to improve the efficiency of texts in Arabic, such as writing an introduction for their poetry collections “divans” to explain some issues that are included in the collection, or the circumstances surrounding the composition of the poems.

‘Amal Dunqul has presented a special model to increase the efficiency of the text. His poetry collection contained quotations, whether from the Bible or from Arabic history. These quotations are presented in the beginning of the poetic text. The poet may also narrate a part of a story or a prose dialogue to refer to the central issue of the text, such as in the introduction to the poem (*‘aqwāl al-Yamāmah*) "The dove’s sayings". This poem is preceded by some sort of introductory narrative:

<p>(<i>fā-lammā ḡā`thu-l-wufūdu sā`iyatan `ila-ṣ-ṣulḥi,</i> <i>qāla lahumu -l-`amīru Sālim `usaliḥu `idā ṣālahat-</i> <i>l-Yamāmah...</i>)</p>	<p>" فلما جاءته الوفود ساعية إلى الصلح، قال لهم الأمير سالم: أصالح إذا صالحت اليمامة ..."</p>
--	---

(When the delegations came seeking for reconciliation,
the prince Salim said: I make peace if the dove (*al-Yamāmah*) made peace...)

(Dunqul, 1987: 337)

(61) The commentaries (*at-ta līqāt*) are explanations of some points or issues, and are called the comments and the footnotes (*al-ḥawāṣī*), such as (*Ḥāṣiyat aṣ-Ṣabbān `alā ṣarḥ al-`Aṣmūnī `alā `Alfiyyat Ibn Mālik*).

After this beginning, the poetic text is offered, in which ‘Amal Dunqul gives us information about these delegations, the main characters, and the purpose of the visit. This introduction represents a background of the textual dialogue that took place among the characters, and at the same time constitutes a summary of the main events in the text. Ellipsis is one prominent component of a text’s efficiency. It is also the most effective form to enhance the speed of textual connectivity in Arabic. Therefore, the ellipsis is related both to the cohesion of the text and to its clarity. Ellipsis is a common linguistic phenomenon in all languages. It is one of the most prominent characteristics in Arabic. Ibn Ğinnī says:

(*wa-‘lam ‘anna-l-‘araba – ma‘a mā ḍakarnāhu – ‘ila-* " و اعلم أن العرب – مع ما ذكرناه – إلى
l-‘iğāzi ‘amyal, wa ‘ani-l-‘iktāri ‘ab‘ad ...) الإيجاز أميل ، و عن الإكثار أبعد ... "

(Arabs – despite what is said- are the most for the shorthand
and the most against the expansion)

(Ibn Ğinnī, 2000:1/83).

It differs from one level to another. It starts with deletion at the level of character or sound; or a deletion of a sentence or more may occur. Arab grammarians mention it, as follows:

(*‘anna-t-taqḍīra lawi-ḥtamala kawna-l-mahḍūfi ‘awwalan* " أن التقدير لو احتمال كون المحذوف أولا
‘aw tātāniyan, fa-kawnuhu tātāniyan ‘awlā wa huwa mabniyyun أو ثانيا ، فكونه ثانيا أولى و هو مبني على
‘alā ‘anna-l-‘aṣla huwa ḥaḍfu-l-‘unṣuri-t-tātāni-l-mukarrar) أن الأصل هو حذف العنصر الثاني المكرر "

(If the estimation (*at-taqḍīr*) was probable to put the
deleted as a first or a second, then making it second is
a priority. It is relied on that the rule is to delete the
second repeated element)

(Ḥammūdah, 1998:17).

Arabic resorts to ellipsis to realise more of the text’s quality to the extent that “the ellipsis may sacrifice a main component of a sentence for maintaining the phonetic

harmony” (Kišk, 2007:16) ⁽⁶²⁾. Using ellipses more than necessary may be a negative factor, so the Arab linguist is concerned with setting firm conditions regarding the use of ellipses. Some of these conditions are as follows:

- “The existence of evidence for the deleted word”
- “The ellipses shouldn’t lead to unacceptable shorthand” (al-’Anṣārī, 2002:6/343).

The Arabic language is distinguished by the phenomenon of ellipsis, whether in linguistics or prosody. Many of prosody’s concepts look to ellipsis and shorthand to ease the rhythm, such as (*al-’iḍmār*) ⁽⁶³⁾ prosodic ellipsis and (*al-qaṣr*) ⁽⁶⁴⁾ prosodic restriction, etc. Ellipsis is a tool to improve structural integrity, particularly in the poetic text, in which the ellipsis is used as a special kind of poetic necessity (*aḍ-ḍarūrah aš-ši riyyah*).

Poetry and ellipsis are seen to cooperate in the particularity of the text’s structure in order to convey meaning to the recipient in the fastest and most effective way. The poet ‘Amal Dunqul also added a new function for ellipsis, which is the multiplication of meaning of the deleted linguistic unit (Tab. 6.1). He thereby conjoined ease of meaning, quick contact, and ambiguity (Hudson, 2000). It is obvious in his poem (*al-’ār al-laḍī nattaqīh*) “The shame that we avoid”:

(hāḍa-l-laḍī yaḡāḍilūna fihi

” هذا الذي يجادلون فيه

(62) Ellipsis of component, for example the predicate (*al-ḥabar*), is based on brevity and avoiding repetition as well as phonetic harmony, such as in Quran:

”...أكلها دائم وظلها تلك عقبى الذين اتقوا...“ (الرعد: 35)

(’ukuluhā dā’imun wa ḍilluhā tilka ’uqba-l-laḍīna-t-taqaw...)

(...Its provision is eternal and so is its shade; this is the end...) (ar-Ra’d:35)

The original estimation is (’ukuluhā dā’imun wa ḍilluhā (dā’im) ...) (أكلها دائم وظلها (دائم))

(63) The prosodic ellipsis (*al-’iḍmār*): Making the second consonant letter as a vowel letter in (*at-tafīlah*), such as (*mutafā’ilun 0//0//*) to (*mustaf’ilun 0//0/0*).

(64) The prosodic restriction (*al-qaṣr*): Deleting the last vowel letter in (*at-tafīlah*) and making what is earlier a vowel letter, such as (*fā’ūlun 0/0//*) to (*fā’ūl 00//*)

<i>qūlī lahum man ‘ummuhu, wa man ‘abūh</i>	"قولي لهم من أمه ، و من أبوه
<i>‘anā wa ‘anti ...</i>	أنا و أنت....
<i>hīna ‘anğabnāhu ‘alqaynāhu fawqa qimama-l-ğibāli</i>	حين أنجبناه ألقيناه فوق قمم الجبال
<i>kay yamūt</i>	كي يموت!
<i>lākinnaḥu mā māṭ ...</i>	لكنه ما مات ...
<i>... wa naḥnu lā nuğīb)</i>	... و نحن لا نجيب "

(This is what they argue about.

Tell them who is his father? And who is his mother?

Me and you...

When we gave birth to him, we threw him on the mountains' tops to die,

but he did not die ...

... and we don't reply)

(Rağaz) (Dunqul, 1987:85)

The forms of ellipsis in the text are as follows:

Table (6.1) The forms of **grammatical case** in ellipsis

Sample	Deleted component	Grammatical case
(... <i>yuğādilūna fīhi</i>) ...they argue about	(... <i>yuğādilūnanī</i>) or (<i>yuğādilūna ba ‘ḍahum</i>) ... argue (me) / (some of them)	(<i>maf‘ūl</i>) “Object”
(<i>‘anā wa ‘anti</i>) Me and you	(<i>‘anā wa ‘anti ‘abūh wa ‘ummuhu</i>) or (<i>al-‘āru</i>) ... you (are his father and mother) / (are the shame)	(<i>ḥabar</i>) “Predicate”
(... <i>kay yamūta ...</i>) ...to die	(... <i>kay yamūta hwa, aṭ-ṭiflu, or al-‘āru</i>) ... to (he/ the shame`s child / the shame) die	(<i>fā‘il</i>) “Subject”
(... <i>lā nuğībū</i>) .. reply	(... <i>lā nuğībahu, ṭifla al-‘ār, or ‘aḥadan</i>) .. reply (him/ the shame`s child / any one)	(<i>maf‘ūl</i>) “Object”

The efficiency of a text is related to the nature of the text’s production. The written text’s efficiency differs from the spoken text’s, according to the production’s circumstances, the language of the text, the linguistic and cultural level of its users, etc.

Further to this, the efficiency of the writing itself is related to many factors, such as the writer’s purpose, the discourse medium, and the audience’s knowledge of, or interest in, the subject (Witte & Faigley, 1981:199). In general, efficiency is what transforms the text to perfect its connectivity, and takes many forms, as follows:

- The increase of contextual elements to clarify what is ambiguous or unclear, such as the explanatory sentence (*al-ğumlah al-mufassirah*).
- Shorthand elements to shorten and increase speed of connectivity, such as ellipsis, abbreviation, and punctuation marks.
- The elements of change to improve the status of context or to select the best case of connectivity, as well as what suits the circumstances of context, such as substitution and metaphor.

6.2. Effectiveness in the poetry of ’Amal Dunqul

The effectiveness of a text is of particular relevance to the process of receiving. Effectiveness entails leaving a strong impression (Ḥassān, 2007:381) in the recipient, and the creation of favourable conditions for attaining a communicative goal; this presupposes the use of creative (original, imaginative) language which, however effective, may lead to communicative breakdown. There is a difference between “efficiency” and “effectiveness”, where “efficiency” focuses on how the textual process is performed, while “effectiveness” is interested in the content of a text or its elements in the textual process.

Through reading, the recipient isn’t satisfied with receiving a tangible elegant rhetoric, but transforms it into a psychological frame that contains a strong impression. This impression is formed by direct and indirect meanings. Therefore effectiveness

contains both language and what is beyond language (al-Ġaddāmī, 1998:22). These new effects are the advantage of the unusual language for which poetic text’s are particularly suited. Textual effectiveness depends on all the levels of the text that carry effects to the recipient. Effectiveness can be divided in the Arabic text into the following forms:

- a) Phonetic effectiveness
- b) Rhythmic and formal effectiveness of the text
- c) Semantic-stylistic effectiveness

6.2.1. Phonetic effectiveness

Phonetic effectiveness depends on the effect of sounds, both in terms of their position or their order in the text, to form a special effect, such as the vowels that play such a significant role in Arabic poetry. Vowels are considered a foundation of the strength of acoustic effectiveness, or “sonority” (Ḥassān, 1994:71), in the rhythm of Arabic poetry, together with the characteristics of some sounds, such as velarization⁽⁶⁵⁾ and attenuation in some words that carry connotations according to the contextual situation. Additional acoustic elements that affect meaning are stress, intonation, and rhyme, as well as the form text and distribution of verses.

Arab linguists and critics have traditionally disapproved of weak sentence structure and phonetic disharmony, in favour of maintaining the value of form in the composition of the poetic verse or the whole text. “The eloquence of speech” for them is incompatible with weakness of composition. It isn’t accepted by the Arabic public. We can note, for example, verbal disharmony, which consequently makes words extremely difficult to be uttered (al-Bābirtī, 1983:137), such as in this Arabic famous verse:

(wa qabru ḥarbin bi-makānin qafru

"وقبر حرب بمكان قفر

(65) The velarisation (*at-taḥhīm*) in Arabic is found in special sounds, such as (*aṣ-ṣād / ṣ*), (*aḍ-ḍād / ḍ*), (*aṭ-ṭā' / ṭ*), (*aḍ-ḍāl / ḍ*), (*al-qāf / q*), (*al-ḡayn / ḡ*), (*al-ḥā' / ḥ*), as well as (*al-lām / l*) and (*ar-rā' / r*) in some cases. As for the attenuation (*at-tarqīq*) is found in all Arabic sounds except the previous letters of velarisation.

wa laysa qurbu qabri Harbinin qabru

وليس قرب قبر حرب قبر

(Harb's grave is in a barren place,
and the near of Harb's grave is not grave)

(Rağaz) (al-Ġāhīd, 1998:1/65)

6.2.2. The rhythmic and formal effectiveness of the text

Rhythmic effectiveness is expressed through metre and rhyme (*al-wazn wa-l-qāfiyah*), considered to be two prominent rhythmic factors that create an active effect on the memory of the recipient. The memory of the recipient depends on the element of rhythmic repetition, especially prosody. That's why that music of poetry is astonishing in itself. This also means that listening to poetry from an unknown language can prove to be entertaining (Cohen, 1990:37).

Concentration in this case would be mainly on the rhythm of the text, not its meaning. The effect of the formal rhythm seems to be obvious in a certain poetic form. Form has a particular effect on the receiving process, so prosody is most powerful for emotive language (Taylor, 2009:31). It depends on the disposition of the structures in harmonious and parallel spaces, and contains special signs for the recipient.

The spread of free verse (*aš-ši'r al-ḥurr*)⁽⁶⁶⁾ is just a reflection of the poet's interaction with a liberal form that fulfils the needs of the recipient. The former recipient of poetry differs from the current recipient. Each recipient has his own environment which forced the text's writer (the poet) to compose the poetic linguistic template, influenced on the one hand by the state of communication, and on the other by the influence of the recipient. Therefore, we can note that 'Amal Dunqul has produced

(66) Free verse (*aš-ši'r al-ḥurr*) in Arabic is the poetry that isn't restricted by a metre and rhyme, and the nearest form of free verse in Arabic is the poem of (*at-tafīlah*) that is considered the poetic unit in the poem.

only one work in the form of vertical poetry (*aš-ši‘r al-‘amūdī*)⁽⁶⁷⁾ in all his works – the poem (*lā ‘abkīhi*) “I don’t cry about him” (Dunqul, 1987:429). It may represent an attempt to prove his ability to compose both types⁽⁶⁸⁾ and to affect particular recipients.

Every type in Arabic has its particular recipient, who argues with it and reveals its features. Therefore, every type of Arabic text contains a special meaning. For example, the free verse (*aš-ši‘r al-ḥurr*) depends on both prosaic and poetic properties, and while the element of lineation rarely matters in expository or descriptive prose, it clearly becomes crucial in the production of poetry. (Brown & Yule, 1988:7).

(67) Vertical poetry (*aš-ši‘r al-‘amūdī*) was the main form of old Arabic poetry for a long period in the history of Arabic literature, until the free poem (*at-tafīlah*) emerged in the modern era. These are the two main types of Arabic poetry, and a conflict exists between them.

(68) The poetry of ‘Amal Dunqul is divided into two types as follows:

The form	The vertical poem		The free verse	
	Text	Verses	Text	Hemistich
<i>al-Buka‘ bayna yaday</i> <i>Zarqā‘ al-Yamāmah</i>	-	-	19	1260
<i>Ta‘līq ‘alā mā Ḥadaṭ</i>	-	-	13	952
<i>Maqṭal al-qamar</i>	-	-	16	822
<i>al-‘Ahd al-‘atī</i>	-	-	9	754
<i>‘Aqwāl ḡadīdah ‘an ḥarb</i> <i>al-Basūs</i>	-	-	3	369
<i>‘Awrāq al-ḡurfah no. 8</i>	-	-	13	669
<i>Qaṣā‘id mutafarriqah</i>	1	31	6	253
total	1	31	79	5079

Texts = 1 + 79 = 80

Poetic units (Ver. + hem.) = 31 + 5079 = 5110 PU.

The new poetic text in Arabic (*aš-ši‘r al-ḥurr*), that considered the line as a standard structural unit, took advantage of that, finding a freedom in its sounds and meanings. It also borrowed special characteristics from vertical poetry, employing verse unity and regularity of rhythmic sound. ‘Amal Dunqul says in the following poem:

rhyme	القافية		
		<i>ṭawbuha-l-‘aḥḍaru lā yublā ‘idā</i>	ثوبها الأخضر لا يبلى إذا
...ūbah	... وبة	<i>ḥala ‘atu ... raffati-š-šamsu tuqūbah</i>	خلعته... رفت الشمس ثقبه
		<i>‘innahā laysat ‘uṣūran fa-hya-l-kullu</i>	إنها ليست عصوراً فهي الكل
...ībah	... يبة	<i>fī-l-wāḥidi fī-d-ḍāti-r-rahībah</i>	في الواحد، في الذات الرحبية
		<i>‘arḍuhā lā ta ‘rifu-l-mawta fa-ma-</i>	أرضها لا تعرف الموت فما
...ībah	... يبة	<i>l-mawtu ‘illā ‘awdatun ‘āḥrā qarībah</i>	الموت إلا عودة أخرى قريبة
		<i>ta ‘buru-l-qaṭratu fī-n-Nīli fa-min</i>	تعبر القطرة في النيل فمن
...ūbah	... وبة	<i>hawliha-r-raḡsu wa ‘a ‘yādu-l-ḥuṣūbah</i>	حولها الرقص وأعياد الخصوية

(Her green dress does not wear out.

If she took off it ... the sun would expand its holes.

It's not ages; it is all in one,
in the capacious self.

Its land does not know death.

Death is only other nearby return

The drop crosses the Nile,

the dance and the fertility festivals around it.)

(Ramal) (Dunqul, 1987:429)

Thus, we see in poetry that syntax is closely linked with prosody, with the line as a unit and with the exigencies of rhyme (Frank, 1970:953). The redistribution of a vertical poetry text in the form of a group of lines like the free verse (*aš-ši‘r al-ḥurr*) may reveal the distinguished poetic line of rhythmic and semantic characteristics that depend on making

benefit from the punctuation marks and chanting in presenting a new textual reading, as follows:

The letters of rhyme

... <i>thu</i>	<i>tawbuha-l-`aḥḍaru lā yublā `idā ḥala`atu</i>	ثوبها الأخضر لا يبلى إذا خلعتة..
... <i>bah</i>	<i>raffati-š-šamsu tuqūbah</i>	رفت الشمس ثقبه
... <i>ran</i>	<i>`innahā laysat `uṣūran</i>	إنها ليست عصورا
... <i>di</i>	<i>fā-hya-l-kullu fī-l-wāḥidi,</i>	فهي الكل في الواحد ،
... <i>bah</i>	<i>fī-d-dāti-r-raḥībah</i>	في الذات الرحبية
... <i>ta</i>	<i>`arḍuhā lā ta`rifu-l-mawta</i>	أرضها لا تعرف الموت
... <i>rā</i>	<i>fā-ma-l-mawtu `illā `awdatun `āḥrā</i>	فما الموت إلا عودة أخرى...
... <i>bah</i>	<i>qarībah</i>	قريبة
... <i>li</i>	<i>ta`buru-l-qaṭratu fī-n-Nīli</i>	تعبر القطرة في النيل
... <i>ṣu</i>	<i>fā-min hawliha-r-raḡṣu</i>	فمن حولها الرقص
... <i>bah</i>	<i>wa `a`yādu-l-ḥuṣūbah</i>	و أعياد الخصوبة

The form has an effect on the determination of the recipient’s attitude to the text itself. These are characteristics that distinguished the vertical form (*aš-šakl al-`amūdī*) of the poetic text anciently according to a steady form that is structurally regular. When there was a change in form, the impact of formal elements upon the text increased, and they had an additional role in the rhythm of the text. These elements include the distribution of the hemistiches, spatial spaces, and the types of repetition, etc. These elements appear clearly in the Arabic free poem (*at-tafīlah*) that invests the form with

more characteristics added to both elements of rhythm and semantics, and affects the reception of the Arab recipient.

6.2.3. Semantic-stylistic effectiveness

The semantic-stylistic is considered the most prominent type of textual effectiveness, because the text depends on many ways to create this effect in the text’s recipient, especially the text’s formal aspects and the producer’s individual style. A poetic text’s effectiveness, for example, depends on decoding a linguistic code that is liberated from usual language, since poetry is a special field of language functioning. Moreover, poetic language is opposed to everyday, utilitarian language, and has the ability to represent unexpected senses of words.

Poetic language contains deviations from steady contexts. For example, poetry is supported by many linguistic phenomena, which represent special tools for poetic language, such as ellipsis, emphasis, repetition and metaphor, etc. At the same time these linguistic phenomena represent a collision with the regular rules, but these deviations derive their power from their special effectiveness in the text. Accordingly, we can summarize that, in general, a particular linguistic style can create a special effectiveness in the mind and psyche of a text’s user. The language of poetry relies upon finding grammatical relations among unrelated things and familiar customs. As a result there can be a semantic deviation in a particular context that works on emphasizing newly discovered connotations (‘Abdil-Laṭīf, 1990b:16-17).

Poetic necessity (*aḍ-ḍarūrah aš-ši‘riyyah*), for example, is considered a model for special stylistic effectiveness. Poetic necessity performs many tasks in the text. It supports the dynamism of poetic rhythm, and grants the text a particular status that allows grammatical changes which may not be acceptable in ordinary language. Sībawayh (d.180 AH) confirmed this when he wrote about necessity, as follows:

(i ‘lam ‘annahu yağūzu fī-š-ši‘ri mā lā yağūzu
fī-l-kalāmi min ṣarfī mā lā yaṣarif

" اعلم أنه يجوز في الشعر ما لا يجوز
في الكلام من صرف ما لا ينصرف

yušabbihūnah bi-mā yanṣarifu minā-l-ʿasmāʾ ...)

يشبهونه بما ينصرف من الأسماء ..."

(You know that there are many things allowed only in poetry not in the prose.

The poet can conjugate what isn't conjugated,

It is measured by what is conjugated of nouns ...)

(Sībawayh, 1988:1/26)

Sībawayh (d.180 AH) mentioned many examples and different cases, but they are all a sort of poetic necessity: a violation that depends on the particularity of the text's style and the effect of accepting it. If the text wasn't poetry, the recipient wouldn't accept this violation of the steady linguistic style. The general definition of necessity allows grammatical and morphological changes in the poetry only, i.e. "these changes are not allowed in other forms of speech" (as-Sīrāfī, 1985:34). It is a sign of the strength of the formal standard that should be followed by the poet, as well as of the difficulty of violating it except in special cases. There are many examples of necessity (*aḍ-ḍarūrah*) in the poetry of 'Amal Dunqul. For example:

(sa-yaʿūdūna, fa-lā tabkī, fa-mā

" سيعودون ، فلا تبكي ، فما

yartaḍi-l-maḥbūbu ʿan tabki-l-ḥabībah)

يرتضي المحبوب أن تبكي الحبيبة "

(They will come back, and then don't cry

The lover wouldn't be satisfied if the beloved cried)

(Ramal) (Dunqul, 1987:429)

It should be written (*ʿan tabkiya*), not (*ʿan tabkī*), as it is in the text, because 'Amal Dunqul dealt with the defective verb (*al-fiʿl al-muʿtall*) in the accusative case (*ḥālat an-naṣb*) as if it was in the nominative case (*ḥālat ar-rafʿ*), to compose the verse according to the right metre (*al-wazn*). He preferred violating the grammatical aspect in favor of maintaining the rhythm of the poetic verse. It is followed by more special effects that the producer wanted to convey to the recipient. It represents an excess over the recipient's normal language. It is also a signal for changing the grammatical role (*al-qāʿidah an-naḥwiyyah*) in the Arabic poetry to maintain the intended meaning. The

special language of poetry, which includes contradictions such as these, is often the secret to increasing the acceptance and enjoyment of poetry (Miftāḥ, 2005:24), depending on the difficulty of achieving harmony between normal language and poetic language.

6.3. Appropriateness in the poetry of 'Amal Dunqul.

Appropriateness attempts to find an equilibrium among the standards of textuality. This may require the use of some borrowed elements to create this equilibrium (Chilvers & Glaves-Smith, 2009:27-28). It is an indicator of the text's general harmony, since it assures the particularity of textuality with its different standards, where these standards mean the existence of a conditional system whose conditions may contrast with each other externally. Therefore, one of the main functions of appropriateness is to create an agreement between these differences. For example, a series of words grouped according to certain rules composes a phrase or a sentence. The length of the sentence affects the ease of reading. A long sentence that contains many phrases may be difficult to understand because it requires retaining these phrases in the memory (Deschenes, 1991:22).

The abundance that accompanies the expansion of a sentence may contrast with that element of the text that tends to shorthand. This contradiction is reconciled by appropriateness. A text's sufficiency and efficiency aim at making the textual message achieve its function, with its different characteristics. These textual functions can't be realised without paying attention to the circumstances and issues that depend on appropriateness to ensure no contradiction or loss of harmony between text units. 'Amal Dunqul says in this example:

<i>(`āmun taḥta-ṣ-ṣifr ...ṣifru-l-yadi ḡā`</i>	" عام تحت الصفر ... صفر اليد جاء
<i>ḥīna kunnā fī ḍamīri-l-layli rūḥan muḡhadah</i>	حين كنا في ضمير الليل روحاً مجهدة
<i>ṭaraqa-l-bāba, wa nādā fī ḥayā`</i>	طرق الباب ، ونادى في حياء "

(A year that is below zero...it came with nothing.

When we were in the night’s conscience as an exhausted soul (*rūḥan muḡhadah*),
it knocked the door and called shyly)

(Ḥabab) (Dunqul, 1987:241-24)

Some sentences in the previous example can be re-arranged to create new meanings without confusion in the general meaning, these changes depend on the element of appropriateness, as follows:

(‘ <i>āmun taḥta-ṣ-ṣifr</i>	" عام تحت الصفر "
<i>ḥīna kunnā fī ḍamīri-l-layli rūḥan muḡhadah</i>	حين كنا في ضمير الليل روحاً مجهداً
	أو
<i>ṭaraqa-l-bāba,</i>	طرق الباب
<i>ḥīna kunnā fī ḍamīri-l-layli rūḥan muḡhadah</i>	حين كنا في ضمير الليل روحاً مجهداً "

(A year that is below zero when we were in the night’s conscience...)

(It knocked the door when we were in the night’s conscience...)

Both meanings are appropriate given the general context, without any collision with the elements of reference and linkage that confirm this appropriateness. So we can analyze prolongation (*al-’iṭālah*), shorthand (*al-iḥtiṣār*), the ellipsis, and the unexpected stop⁽⁶⁹⁾ in the Arabic sentence as issues that are related to appropriateness.

(69) This is a common context in Arabic texts, especially the Quranic text, where the function of stop and connect during reading in specific point is to indicate a new meaning, such as this following Quranic reading (*al-qirā’ah al-Qur’āniyyah*):

The points of stop or connect of Quranic reading (*al-qirā’ah al-Qur’āniyyah*):

←
↓ ↓ ↓ ↓ ↓
(فَجَاءَتْهُ إِحْدَاهُمَا تَمْشِي عَلَى اسْتِحْيَاءٍ قَالَتْ إِنَّ أَبِي يَدْعُوكَ لِيَجْزِيَكَ أَجْرَ مَا سَقَيْتَ لَنَا... (سورة القصص: 25))

(*fa-ḡā’th iḥḍāhumā tamšī ‘ala-stiḥyā’in qālat ’inna ’abī yad’ūka li-yaḡziyaka ’aḡra mā saqayta lanā*)

(...Then there came to him one of the two women, walking shyly. She said: “Verily, my father calls you that he my reward you for having watered (our flocks) for us ...”) (28 al-Qaṣaṣ:25)

The stop and connect in reading of these words (*iḥḍāhumā*), (*tamšī*), (*istiḥyā*), and (*qālat*) indicate a special connotation that harmonizes with the general context and grammatical system.

The element of appropriateness is more prominent in free verse (*aš-ši ‘r al-ḥurr*), in which the lines extend without being obstructed by any rules except the intended meaning. There is no anxiety that the lengthening may affect the recipient negatively, because the appropriateness of the intended meaning to the text is not restricted by a certain size or number of feet (*taf‘īlāt*) in the hemistich. It is a prominent characteristic in free verse, and at the same time it is also the most important objection to free verse in modern Arabic poetry by traditional Arabic poets.

In free verse (*aš-ši ‘r al-ḥurr*), the intended meaning is distributed over the space of hemistiches. There may be as many as ten feet (*taf‘īlāt*). In addition, the hemistich (*aš-šaṭr aš-ši ‘rī*) may be constituted by one foot (*taf‘īlah*). Therefore, appropriateness regulates the relation between meaning and form, including its limits, in texts in general and particularly in poetic texts. This difference between formal space and meaning varies from one text to another on the one hand, and between parts of the same text in the free verse poem on the other.

6.4. Textual standards: A general overview

Although the role of textual standards is to state the general rules required to construct an effective text, there are those who criticize these textual standards, especially the distinction between text and non-text presumed by standards (Vater, 2001). In return, textual standards are considered a distinguished model that displays the applied side of text grammar. Through applying these standards to the Arabic poetic text, we can make some general observations on de Beaugrande and Dressler’s model:

- a. Textual standards are interested in the text’s semantic and formal characteristics and in the external receiving elements for the text. De Beaugrande-Dressler’s model represents a developed pattern for analyzing the text because it contains all the elements of the textual process, without concentrating only on a certain element at the expense of others. This defect was visible in many previous text analysis

methodologies. De Beaugrande-Dressler’s model transforms literary language from the level of text as just a linguistic system to the level of text as a communicative linguistic system.

- b. Textual standards combined measurable standards of textuality, such as cohesion, coherence, intentionality, acceptability, etc., with evaluative standards such as efficiency effectiveness, and appropriateness.
- c. De Beaugrande-Dressler’s model is a paradigm of communicative language in general without being limited to a particular linguistic system.
- d. De Beaugrande-Dressler’s model is considered an idealistic model that seeks to provide us with the highest level of linguistic communication between the producer and the recipient.
- e. Except acceptability, all textual standards can be theoretically described as the model of pre-textual production, or the pre-conditions of the textual experience. Therefore the criterion for successful textuality is active communication proved by acceptability.
- f. Textual standards went beyond previous studies, which concentrated on the level of the sentence. In addition, previous efforts, which focused on the level of sentence, were unable to identify how deal with the ungrammatical texts, and concentrated only on the relation of one sentence with another sentence, without considering the level of the entire text.
- g. Moreover, language has many different levels. For example, the language of the press in Arabic differs greatly from the language of literary texts, but it also differs from the public’s language. Every level contains a group of particular linguistic characteristics in the composition of texts. Therefore, De Beaugrande-Dressler’s model is focuses particularly on the communicative effectiveness of a text (with its deviations), because this model does not take account of the different grades of connection. A text may be effective, but its recipient may face an obstacle that

hinders complete or perfect interaction. This interaction is related to the text’s changes and its levels. Therefore, a text will face the problem of dealing with texts with different levels in terms of construction and relations.

For example, Arabic texts are distinguished by the function of the marks (*‘alāmāt*) of grammatical analysis (*al-‘i‘rāb*) to determine the intended meaning in many cases. This affects the gradation of the text’s levels, and the determination of the intentionality that it is based upon. Therefore, any model that deals with Arabic texts, for example, comprehends de Beaugrande and Dressler’s model in terms of its general templates, and should pay attention to the characteristics of the grammatical system of the text’s language.

- h. De Beaugrande and Dressler’s model was interested in expanding the field to other sciences such as semiotics, psychology and sociology to study the text primarily as a human phenomenon.
- i. The powerful trend to text grammar represented a vision for the future reconstruction of linguistic efficiency for the language’s user.
- j. De Beaugrande and Dressler’s standards can be described as “general standards of textuality”, since they contrast with the text’s relativity: the textual process, whether in terms of production or reception, is related to other elements that change according to variations in the sender and the recipient, as well as in the different circumstances of composition. A clear example is the change of acceptability or interaction with the text from one recipient to another and the difference at the productive level from one text to another. This constitutes the relativity of the text and the difficulty of setting standards that do not take that relativity into account.
- k. On the other hand, it is noticeable that textual standards are broad and non-restrictive, some standards are associated with some textual properties or elements that can represent an additional criterion, such as: naturalness, expectation, and

control. These may be additional standards ⁽⁷⁰⁾ to those that have been mentioned before. Their function in achieving textuality is explicable as follows:

1.

6.4.1. Naturalness

Naturalness depends on the good formulation of the sentence. Naturalness is usually attributed to a sentence when it is isolated from the context of text, it should also be in this case meaningful and correct grammatically. The level of small structures, or the efficiency of the syntax, depends on the language users’ abilities. Therefore, each text consists of a set of correct sentences to realise effective communication via text.

Further to this, the issue of linguistic instinct (*as-salīqah*) ⁽⁷¹⁾ for Arabs represents a model of this property. Arab linguists believe that language is a component of an individual’s personality. Therefore, the individual has an instinctive ability to distinguish a good linguistic context without exerting any effort apart from the ability to evaluate it. It is an effective element in the construction of the poetic text, because it means that the conditions of efficiency to construct the text are just a description of the state of the text or its properties, without needing to evaluate the text or state the formal and semantic rules.

The issue of naturalness is related also to efficiency and appropriateness. Efficiency is the means of measuring naturalness during the construction of the linguistic context. At the same time, appropriateness is a means for maintaining naturalness and contributing to its continuity on a certain level.

(70) There are other elements which can act as additional standards, such as: transparency, predictability and inferrability, integrity, etc., although most of these elements are related to textual cohesion (Jaeyol & Dukjin, 2009).

(71) Linguistic instinct (*as-salīqah*) is a process of instinctive linguistic performance, without needing to know the rules of the language used. This idea dominated Arabic thinking anciently, where spoken Arabic is closely related to Arabic gender.

6.4.2. Expectation

De Beaugrande and Dressler mentioned the importance of expectation in composing an effective text. They focused on the importance of expectation in acceptability during using the text, although expectation is a broader process that starts with the sender and ends with the recipient. The value of expectation is visible in the direct relationship between the text and the recipient.

Expectation is a planning process that occupies the creator’s mind before and during the composition of the text, focusing on the textual situation, its nature, how to produce textual effects in the recipient and how to direct it towards him. Expectation is closely related to influence. The sender should rely on the recipient’s suppositions while setting the textual message. He bases his consideration of these suppositions on what the recipients think about, and the best way to process the conveyed information.

As for the recipient, he can’t neglect, as he attempts to understand the text, the addressee or the writer’s intentions, view of the world and particular perception of the processed crisis or issue. Nor can he neglect the effect of the text’s form, and the way the writer shows it in constructing expectation, before constructing a final situation from the text.

6.4.3. Control

Control is considered one of the elements that affect the formation of a coherent text. It is related to expectation. Both of them lie within the circle of sender in (*‘ibdā’ an-naṣṣ*) “creating of text” although control is related to the element of (*at-tanfīd*) “execution”, or the action of the textual planning. Control is the ability of the text’s user to exert control over the text’s network and its constituent elements. The isolation of a sentence from what follows it entails the desire to end this idea or speech by one of the two sides of connection (the sender and the recipient). This element depends on many relations, such as shorthand and expansion, as is shown in the answer in conversational texts (whether

in details or in brief) through the shorthand tools yes (*na‘m*), no (*lā*), perhaps (*rubbamā*), etc.

The element of control is related also to the text’s nature. Conversational texts presuppose a structural system that differs from that of descriptive texts. It is more obvious in the novel and story than in the poem. Everything has its own particular structural and contextual characteristics. The creator and recipient exert textual context control equally over these characteristics.

These are some of the complementary elements that hide behind the main standards of textuality, but some of them are considered to be a part of these standards. All of these elements aim at maintaining the best possible conditions to produce the text and realise its function.

Chapter 7

Conclusion and discussion

7.1. Summary

The linguistics of the text or what is known as “text grammars” emerged from “sentence grammars”, starting from generative methodology, followed by “discourse analysis”, which took advantage of the transformation from the level of the sentence to the level of discourse. Harris established this concept in his essay (1952). Looking at the level above the sentence and methods of construction is one of the most important objectives of the study of linguistics. The function of communicative language is to focus on what lies beyond the connection of effects and semantic abilities that contribute to the increase of connective effectiveness among its users.

A text grammar assumes seven standards of textuality (cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality). These standards are related to a group of relations, definitions and linguistic properties that represent a model of human memory and its active capacity, and how the textual event is composed. Therefore, the text’s grammar is an ideal notion that comprises grammatical systems and many sciences, such as perceptive psychology, sociolinguistics, and communication sciences, etc. In addition, text grammar deals with both linguistic levels: the regular and the irregular levels, to achieve the most perfect linguistic model.

This thesis provides substantial insights into the role played by textual standards in determining the best level of text required for effective communication with the Arab recipient. Therefore, the aim of a text grammar, in general, is to prove the effectiveness of the textual connection between the text and the recipient, and to establish the conditions that allow the production of effective texts. The general methodology of this

thesis is concentrated in the following points of view, which represent the central focus of the subject:

- The general concept of textuality, which represents the general property of written material by which successive sentences form a coherent text as defined by de Beaugrande and Dressler.
- Statement of the textual features of Arabic, its stages, and the efforts of Arab linguists, particularly in grammar and rhetoric.
- Applying of textual standards in the poetry of 'Amal Dunqul according to two perspectives:
 - a) The textual standards proposed by de Beaugrande and Dressler.
 - b) The particular properties that characterize the Arabic text ('Amal Dunqul model), including further details specifically related to the standards of textuality.

7.2. General concluding remarks

The analysis of the “text grammar” approach that was presented by de Beaugrande and Dressler reveals a set of general concluding remarks, as follows:

1. Although a “text grammar” goes beyond the traditional analysis of sentence, it is based on the hypothesis that text grammars can and should be regarded as generalized (and expanded) sentence grammars. Therefore the sentence is still the main unit of a “text grammar”. Accordingly, an “Arabic text grammar” depends on Arabic sentences for its analysis of the properties of the “text grammar”. On the level of general analysis, the Arabic sentence is divided into two forms: a standard sentence (*ḡumlah mi yāriyyah*) and a contextual sentence (*ḡumlah siyāqiyyah*). The standard sentence is related to the educational methodology that focuses on the sentence’s structure and properties in order to examine its correctness or wrongness. The contextual sentence is

related to the description and analysis of the sentence in order to reveal its properties and its internal structural relations, as well as the nature of its conjunctions.

2. Expansion of the “text” concept has been related to the materiality and abilities of the text. The text represents a common denominator of every field of human knowledge. At the same time, every text maintains particular properties for each that are related to the circumstances of its production. Many text analysis studies tended, at the start, to focus on particular text elements. These efforts, such as the attempt of Harris (1951) and Harweg (1968), etc., preceded de Beaugrande and Dressler’s model. These efforts relied upon the development of the sentence, upon some communicative elements, or upon the relation of the sentence with its neighbors, instead of the whole text as a system. Following that came the evolution of textual analysis that led to a focus on its communicative and functional status and its aim to constitute a coherent text, in such studies as Halliday and Hasan (1976), Kristeva (1980) and Brinker (2001).

By contrast, the form of textuality focused on in the study of Arabic grammar was a general vision. As well as, in Arabic critical and rhetorical, the Arabic poem is regarded as a text.

3. This processing of Arabic texts, in general, is characterized by subjectivity and partiality on the part of some Arab scholars. This processing didn’t represent a general approach or a school for studying Arabic texts, except for some individual attempts, especially by ‘Abdīl-Qādir al-Ġurġānī, who introduced the theory of composition (*an-naḍm*). In this theory, al-Ġurġānī studied the relation between grammar and rhetoric and the function of form in constructing meaning.

4. The connection between Arabic culture and foreign cultures, as well the activities of scientific movements in the modern age, have had an impact on the processing of Arabic texts, especially with the transmission of Western linguistic approaches to the East, starting from structural, generative, and descriptive approaches.

5. Arabic linguistic thinking dealt with the sentence as the main unit of speech, which depends on certain conditions, such as completion of meaning (*al-’ifādah at-tāmmah*),

predication (*al-ʿisnād*), and the possibility of expansion through a special relation with other sentences.

6. The prevalence of the concepts of the “text grammar” and “textual linguistics” in the study of a text’s linguistics. Moreover, the general idea of these concepts represents an agreeable methodology to analyze the text and to state the formal and semantic roles, which create a coherent communicative text. In addition, some scholars tried to isolate every concept according to the nature of linguistic relations and their influence on both “grammar” and linguistics.

7. The issue of a text’s openness and closedness was an effective axis in Arabic critical study. Although neither concept depended on a specific methodology or approach, the text of the Quran offered opportunities for the consideration of both concepts, in terms of direct or steady connotation (*al-muḥkam*) and changeable or multiple connotations (*al-mutašābih*). The Arab scholar, whether he was a jurist (*faqīh*) or interpreter (*mufassir*), was interested in the study of the Quranic text from both of these perspectives.

An opportunity therefore presented itself for an Arabic text science. The science of proportion (*ʿilm al-munāsabah*), or the correlation among the parts, chapters and verses of the text of the Quran, in addition to the science of “causes of revelation” (*ʿasbāb an-nuzūl*) of the Quranic text were fertile resources and an idealistic introduction for an Arabic text science, but unfortunately this did not happen fully and systematically. The direct obstacles for realising an “Arabic text science” included not taking advantage of the combination of rhetoric and grammar on the one hand, and what the other sciences can provide, on the other hand, as well as the multitude of linguistic approaches, the individual trends in studying the text, and the concentration on only the educational side of the function of grammar.

8. There are several definitions of text; therefore this thesis tends to treat the issue of text’s concept as a complicated system that contains a network of interactions among its internal components (its structural units) and its external world (its context and

recipient). Therefore, “text analysis” and its types were related to the expansion of these definitions such as the “text” and the “text grammar”. As a result of the above, the proposed definition for “text” or the “text grammar” must take into account the following elements:

- Reliance on the sentence (as a text’s unit)
- The form of relations between these units (sentences)
- Taking into account that the definition must be flexible and wide enough to be commensurate with the nature of the text (non-specified) (see: chapter 2).

9. Predication (*al-’isnād*) is the most prominent link within the Arabic sentence. It is the main clue (*al-qarīnah*) in the Arabic sentence and text. The other clues represent the architecture that completes the connection among the elements of the sentence, such as the clue of attribution (*nisbah*), specification (*taḥṣīṣ*), and dependence (*taba’iyyah*), etc.

10. The transition from sentence grammar to text grammar depends on the increase of relations and links among the sentences, as well as beyond these relations. These links are subjected to a staged approach. The starting point in the study of textual correlation is the study of the internal correlation of the sentence with its extension, because textual relations are based upon the internal relation of the sentences among each other, paying particular attention to the difference between the function of sentence grammar and the function of text grammar.

Sentence grammar comprises a group of rules that determine the correctness or wrongness of the linguistic context. In return, the function of text grammar determine the semantic and linguistic rules that ensure the effectiveness of context and the connection between the text and the recipient, so these roles are from outside of text.

11. The redundant or contested sentence (*al-ḡumlah az-zā’idah ’aw al-mu’tariḍah*) has many functions, including:

- a. The duplication of the formal structure.
- b. The semantic correlation with the original sentence.
- c. The increase of semantic abilities.
- d. The composition of a complete meaningful textual unit.

12. The relative pronoun (*al-ism al-mawṣūl*) is an incidental connection and an achievement of textual cohesion between the entity, the event and the tense. In addition it contributes to the element of suspense provoked by the transition from a state of ambiguity to the revelation of the ambiguous noun's details. The relative pronoun is distinguished by dependence on a sentence, which performs an explanatory function regarding ambiguity. Therefore, the relative pronoun (*al-ism al-mawṣūl*) is considered an effective main to make contact inside the Arabic text.

13. The textual standards suggested by de Beaugrande and Dressler grouped together linguistic components with different contextual components, in addition to those factors which indirectly contribute to the textual process and its realisation of a perfect textuality for the text. Further to this, these textual standards also represented a complete model for the cohesion and coherence theories that are based on the idea of explaining how two sentences meaningfully follow one another (Fahnestock, 1983:401) (see: chapter 3).

14. Cohesion in Arabic focused on verbal cohesion, through the relation of particular words with each other, or in terms of single sentences or poetic verses. Even during the process of linguistic deviation, there is a special function for cohesion in the world of poetry, because of the impact of the verses' distribution in creating additional connotations. Therefore, verbal cohesion is related closely to coherence, although it operates, in general, on the level of words or sentences.

15. Anaphora represents a feedback process through a return to the event's occurrence, whether it is an incident or an entity that is referred to. Cataphora represents a gradual

appearance of the event or entity that is referred to. External reference represents a linkage between the text and external reality.

16. Although references are generally separated into two divisions, internal and external references, there is a third division, interfacial reference (*al- 'ihālah al-bayniyyah*). The text and context combine to reveal it, represented in an event or entity. It acts as a supporting element for the event or the main entity in the text, although the interfacial reference may be behind the text.

17. References have many general functions in the sentence and text. These functions are as follows:

- a) Linkage and connection among the parts of the sentence and the text.
- b) Confirmation (*at-ta 'akīd*).
- c) Shorthand (*al- 'iğāz*), and semantic stability.
- d) Accuracy in determining the intended meaning.

In addition to these, references are not only associated with the functions of textual or sentential linkage: they also play an important role in the process of distinguishing texts. References are separator elements between the literary text and the non-literary one, depending on the level of textual coherence and the nature of the references.

18. Ellipsis, with all of its forms (ellipsis of noun, verb, sentence, or more than one sentence), represents linguistic brevity and semantic intensity in the text.

19. Although intention is an indiscernible element, the text depends on intentionality as a hidden image of the creator, who intends by all possible means to interact with the recipient through a coherent text. In addition, intentionality represents both the productive entity and the user of text. Furthermore, intentionality is still concealed

within the mind of the creator, so that a fully-realised text entails successful intentionality.

On the other hand, the standard of informativity is related to the operation of expectation, according to the type of proffered information, whether its language was direct or indirect. Informativity is subjected to a group of particular circumstances such as tense, the possibilities of connotation, the text's type, and the educational and cultural level of the recipient.

20. Repetition and parallelism (*at-tawāzī*) are forms of intertextuality, albeit a formal linguistic intertextuality. Additionally, the phenomena of antonym and semantic relations also represent a special style of intertextuality, because these forms depend on the elements of recall (*al-istid'ā'*) and imitation (*al-muḥākāh*). These elements are the main contributors in forming intertextuality.

21. 'Amal Dunqul is one of the most prominent poets of intertextuality in modern Arabic poetry, with all its variable forms of traditional, mythological, and religious intertextuality. These forms represent a particular phenomenon that is noticeable not just in his texts' contents, but in their titles too; for example: Genesis (*sifr at-takwīn*), Yamamah's sayings (*'aqwāl al-Yamāmah*), from Mutanabbi's diaries (*min muḍakkirāt al-Mutanabbī*), etc. Further to this, 'Amal Dunqul also presented a special case of religious intertextuality. He drew together Islam and Christianity, making them absorb the image of the home and its crises, manifest in many texts with such titles as: prayer (*ṣalāh*), Genesis (*sifr at-takwīn*), Psalms (*mazāmīr*), etc (see: chapter 5).

22. The types of influentiality varied in 'Amal Dunqul's poetry. These types concentrate on semantically or formally intensifying an area in the text, in order to attract the attention of the recipient, or to induce him to interact with the text in a more integrated way. The types of influentiality include phonetic or rhythmic influentiality, and semantic stylistic influentiality. These types work together to achieve effective communication for the text with minimal effort and without any problems.

23. Textual analysis doesn't aim at just dividing the text, as was common in language analysis methodologies. It aims to find a way to show the elements and rules that create a coherent text. De Beaugrande and Dressler's model intended to display the elements of textuality and proposed a wider set of standards. Therefore, this thesis was keen to mobilize the textual standards which were suggested by de Beaugrande and Dressler, while taking into account the properties of the Arabic linguistic model.

24. The function of situationality is effectively to form the text internally and externally. It functions as an ancillary text to the original text, through the connotations that are implicitly embodied in the context. Situationality is also an important element for reducing interpretations to a manageable level.

25. Context acts as a bridge for the transition of the word or the structure from its direct meaning to another meaning. Therefore, metaphor (*al-magāz*) represents an indirect context, in which the word (*al-lafḍ*) moves from one state to another under the control of the text.

26. Historic context is comprised of the circumstances which constitute text's events through certain signals (years, historical characters, or sites). Therefore, historic context can be described as a temporal reference that designates a certain era or age in the past or present.

27. Free verse (*aš-ši'r al-ḥurr*) in Arabic took advantage of the element of "unexpectedness" that resulted from the irregularity of the hemistich's units. By contrast, the ancient vertical poem (*al-qaṣīdah al-'amūdiyyah*) maintains the element of expectancy through the regularity of verse (*al-bayt*) and rhyme (*al-qāfiyah*).

7.3. Outlook

Before talking about the outlook of this study, I want to present some of the positive points which lie behind this project, and which were developed in our seminars at the Arabic department in Egypt. These points were later presented in a seminar at the

Arabic studies department at the Arabic and Semitic Studies Institute of the Freie Universität Berlin. These points were useful and constructive elements in the Arabic linguists' perception of the issue of "text grammars", and contributed towards an Arabic model that states the formal and semantic roles in the coherent Arabic text. Moreover, these points were new tools for analyzing Arabic texts according to textual standards, and supply an overview of a number of issues that represent the first steps of more scientific projects.

The first point: This approach provoked a controversial debate between grammarians and linguists on the one hand, and critics and rhetoricians in Arabic on the other hand. One controversial point was related to the field to which this approach belongs: Does it belong to linguistic study or literary study?

Certainly, it's an exciting question, and the necessary answer will produce further discussions. But what attracted me more than the necessity for such a response is the scientific narrowness and the subjective perspective. I'm reluctant to mention the concept of "scientific monopoly", because a "text grammar" is like many methodologies, each of which have the same flexibility of applications and analyses, without a final agreement on all aspects. Therefore, text grammars, from my point of view, do not just represent a literary or grammatically approach; rather, the methodology that best takes advantage of a text grammar is the methodology that can accomplish the objectives of this approach.

So what is the reason for this controversy in current Arabic studies? In my opinion, this controversy originates from the contrast between a traditional approach and a modern one. The modern approach seeks to prove its superiority and power. While the old approach studies the text in accordance with traditions and specific tools, by contrast the modern approach depends on the interaction between different methods and tools in the study of the text.

The existence of two approaches in the same issue must be seen as a kind of interaction and integration, rather than a conflict, in textual studies. For this reason, I

think that text grammar, with all of its tools and properties, will provide traditional Arabic grammar (sentence grammar) with some sort of renewal in linguistic and grammatical studies, by adding a set of elements and mechanisms that reveal more grammatical and linguistic capabilities in general. A text grammar is a methodology that fundamentally takes advantage of rhetorical, critical and grammatical tools in revealing the texts' resources, seeking the best level of linguistic communication in the textual process.

The second point echoes the first one. Text grammar is a conscious revival of the relationship between grammar and old Arabic rhetoric. Therefore, it is a recreation of the theory of composition (*an-naḍm*) by al-Ġurġānī (d. 471 AH), according to a more detailed and regulatory mechanism that agrees with the current evolution in the study of linguistics, rhetoric and criticism. Consequently, I can say that the "text grammar" may be a new theory of composition (*naḍariyyat an-naḍm al-ġadīdah*), enriching it with tools and properties that are relevant to the Arabic grammatical system. The theory of composition was a renewable model in its era. This model connected the structural system, and the organization of its components, to the meaning. It was an early kind of analysis of the relationship of "form" to "meaning".

When we analyze a "text grammar", in general, we discover a more detailed relationship between form and meaning. Form is accounted for by cohesion, formal intertextuality, etc. Meaning, in a "text grammar", looks for more details than did the theory of composition in Arabic. Meaning is apparent in coherence, intentionality, acceptability, etc. Accordingly, Arabic researchers should take advantage of the new details that are presented by text grammar theory, especially de Beaugrande and Dressler's criteria of textuality, which represent an evolution in the relationship of form to meaning that was previously presented by al-Ġurġānī (d. 471 AH) in the theory of composition (*an-naḍm*).

The last point aims at more concentration and awareness of the relation between the world of grammar and linguistics on one hand, and the rhetorical and critical

mechanisms, on the other hand. The linguist should determine the tools and mechanisms that serve his linguistic issue. On the other hand, the text's critic and analyst understand what the grammar can represent in the text in terms of abilities and properties. A text grammar doesn't aim at the cancellation of the literary and linguistic methodologies in order to combine them into a single unified methodology. It aims at taking advantage of all the methodologies, taking into account that every methodology is an independent entity in terms of its functions and features. So a "text grammar" is not a rhetorical, grammatical or critical approach; rather it is a general textual and linguistic approach.

Finally, this thesis propounded a set of suggestions. Some of them are suggestions for ideas to pay attention to in future implementations of this approach. Others are suggestions for ideas that may be suitable for complementary projects for the study of text grammars in Arabic. They include:

- I. The interest in studying textual science in Arabic as a grammatical and rhetorical theory using stages and procedures that can establish a set of rules to distinguish texts and their different abilities.
- II. Studying the canon of Arabic texts following the group of Arab scholars whose analyses went beyond the level of the sentence and were concerned with the study of the text's and general sciences' properties, such as al-Ġurġānī and as-Sakākī, as well as the study of textuality in Arabic, and its relation to grammar and rhetoric.
- III. The tendency to study the idea of uniting the linguistic concept in Arabic that can be achieved through several general points, as follows:
 - a) Adopting the idea of the scholar concept (*al-muṣṭalaḥ al-madrasī*) that is adhered to by a certain group.
 - b) Refusing private, subjective concepts and accepting concepts that emerge from linguistic associations, even if these associations were multiple.

- c) The employment of those linguistic associations that discuss issues of terminology in Arabic.
- IV. Studying the phenomenon of predication, particularly multiple predication, followed by the transition to relations among the sentences, as an introduction to the study of levels beyond the sentence in Arabic.
- V. An interest in the theory of the historic and political event is essential for the study of past or present Arabic texts. We could go so far as to say that the event (*al-ḥadaṭ*) is the most important contextual change that affected the Arabic poetic text. The event, with all its different forms, influenced the development of the Arabic poem and its aims, starting with the incidents and events of the Jahili era (*al-ʿaṣr al-ǧāhili*), then moving to the Islamic era and what followed it, finally reaching the modern age, which has witnessed a rebellion against the traditional text. Especially important is the political event, which was a “shock” for Arabic poetry. This “shock” can convey the Arabic poem from one stage to another.
- VI. Transition from the notion of the grammatical clue (*aš-šāhid an-naḥwī*) to that of the textual clue (*aš-šāhid an-naṣṣī*), which is based on determining the grammatical role through all the components of the text, with taking into account the general context of text. This approach is a means to move from a dependence on sentence grammar in the study of Arabic grammar.

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