



---

## Textual Aspects According To” Hazem Al-Qurtajanni”

**Belkacem Hamama** Higher College of Teachers (ENS) Taleb Abderrahmane, Laghouat, (Algeria) Email: [b.hamama@ens-lagh.dz](mailto:b.hamama@ens-lagh.dz), <https://orcid.org/0009-0007-9802-982X?lang=en>

Received: 11/06/2024 ; Accepted : 27/09/2024 ; Published : 08/10/2024

---

### Abstract :

The research paper deals with the most important textual aspect in the project of Hazem Al- Qurtajanni through his book “the pathway of Rhetoricians and the lamp of literary writers “. In his speech on the structure of building a poem and its interdependence on the two levels; formal and moral which matches in linguistic textual cohesion and coherence, and he didn't get enough by talking about interdependence without mentioning the rules that formed that. And because the research paper does not have room to everything mentioned in the book; the focus was on the concept of linguistic mark, then textual coherence and its aspects, and finally the rules of textual cohesion, where i illustrated each rules by a set of poetic examples.

**Keywords:** Textual; interdependence; cohesion; coherence.

### Introduction:

Criticism is linked strongly with text especially with the poetic ones. It took rhetorical tools as a way to enter it, that's why analyzing texts needs these tools. Whereas relying on rhetorical to study texts or an end in itself deformed it .where each element of it is studied separately from the other elements. Then it was put into rigid molds on one side the learners fled from it, and didn't give intended addition from it on the other side despite that it predate and precedes textual science.

With this logic, we can't implement rhetoric concepts on text that are characterize by thorough construction starting with sounds and reaching to higher levels by passing sentences. Thus the matter had to be looked into thoroughly in the rhetoric researches to take hold of a total imagining which gathers between its vocabularies from one side and revealing a deep explanation of the metamorphosis of the phenomenon from another side

1

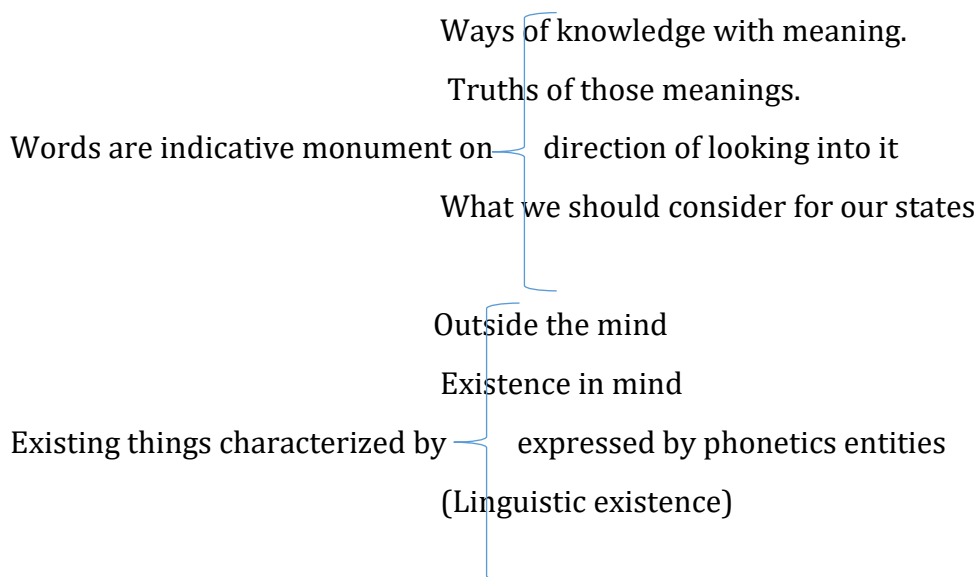
Most critics opinions had partial glance regarding its dealing with the sentence in matter of preceding delaying or omission or what it holds of rhetoric and artistic image that's why a holistic view of the text is almost absent with the rhetorical people unless we exclude some of them like Hazem al-Qurtajanni writer of the book “the pathway of Rhetoricians and the lamp of literary writers“ He was the sole one with a more holistic view to the text which sets him apart from others in the science of metaphors of stylistics and semantics <sup>2</sup>.

That's why this research sheet will be an attempt to look into some modern linguistic concepts, especially the textual one. The story of this gathering is to show how El - Qurtajanni has given a unified and through imagining of the art of rhetoric and its relationship with the understanding of texts, and that's why we will show in detail in the following:

### 1- Linguistic mark:

If the text is a linguistic entity having a semantic load including vocabulary, sentences and paragraphs, then the first idea which Hazem El -Qurtajanni has debated was the relationship of words with their meaning or what is called the linguistic mark, which is the first atom for constructing texts. So the focus was on the matter of words at the intro of the book, which carry meaning, he says; “they are indicative monument – that is the words – on the ways of knowledge of meaning and their truths, and the direction of looking into them and what should be taken into consideration of its circumstances regarding what goes back to it and what goes out of it. There are existences outside of the mind on examples that have an existence and they are the pronunciation forms”<sup>3</sup>

In this definition he considers:



We see that the meaning discussed by al-Qurtajanni getting somewhat close to what has been proposed by De Saussure when he discussed the concept of the linguistic sign and this perception is not sufficient because the speaker may resort to sign when he is unable to understand or make himself understood. Thus, al-Qurtajanni adds the precise phrase “there are entities outside the mind” to indicate the necessary of the existence of something outside the mind, such as a reference, as example.

**In his definition, we can notice his interest and focus on the communicative and interactive aspect of the relationship between word and meaning, what made him give it four dimensions...that it is an image formed in the minds of things existing in reality, where there is a real existence, a mental existence, a verbal existence, and a graphic existence. It is evident from his definition and his division into four orders of existence his belief in the interaction between sensory empirical existence, mental existence, and strong connection to an external reference. This is reflected in the workings of the mind, its subsequent processes, and the linguistic production that ensues from it**<sup>4</sup>. This means that there is no value in one without the other. Martini, in his definition of the sign, says that it is "that perceived thing which leads to the appearance of another thing that cannot appear without it."<sup>5</sup> Perhaps what also confirms this approach is what Ogden and Richards discussed in their book "The Meaning of Meaning," where they emphasized the importance of the referent as an important component of the linguistic sign.

Since the text is produced to be read and understood, the first part of the **pathway of Rhetoricians** was concerned with meanings from the point of view of their connection to words, then their connection in the minds, and finally how to extract them. In textual, some have focused in their study on the relationship between form and meaning, in which there is a great overlap with what Al Quartajanni went to. Ahmed Afifi indicates that textual is "the science that reveals the secrets of linguistic structures and the way they are linked to meanings, mental and psychological connotations <sup>6</sup>."

So the text is not just a collection of sentences between which there is no relationship, meaning is the link that connects the parts of the text, so it made speech (linguistic elements) the best way to express meanings and did not stop there, but made discourse or text an interactive process between the speaker and the addressee. He says, "Since speech is the first of things to be made a proof of the meanings that people needed to understand according to their need for mutual assistance in obtaining benefits and removing harms, and to benefit from the facts of things and to benefit from them, it is necessary for the speaker to seek either to benefit the addressee or to benefit from him" <sup>7</sup>.

Here is a confirmation of what some researchers have concluded that text is a linguistic activity and, therefore, it is a means of transmitting ideas and facilitating the communication process between the interlocutors. If the text is a human experience manifested in one or more ideas, it is necessary to seek to show those ideas and meanings that are realized through the indication and movement of the organs. It may be in a spoken utterance; finally, it can be written and observed visually through the written form. We can conclude that he referred to two concepts: speech and its oral expression, and text, which is expressed in written form, as Ricoeur says, "Let us call every discourse fixed by writing as a text." <sup>8</sup>

Hazem's discussion of the linguistic sign concept at the beginning of his book clearly indicates the importance of both the formal and semantic aspects in constructing the text. And for this reason; we find that many of our scholars who preceded him have discussed this topic, such as Al-Jahiz, Ibn Qutaybah, Ibn Rushd, and Al-Jurjani."

Since our subject is concerned with the elements of textual cohesion through words and structures on the one side, and through semantic relationships on the other side, we will simply mention the precise observation of Ibn Qutaybah's regarding the levels of texts concerning the correlation between wording and meaning, as he says... : "There is a type of text that has good words and a serious meaning, and there is a type of text that has good words and is sweet, but if you examine it, you will not find any meaning in it. There is also a type of text that has a serious meaning but short words, and there is a type of text that has a delayed meaning and delayed words... <sup>9</sup> .

## **2-Textual coherence according to El-Qurtajanni:**

Al-Qurtubi early on recognized the necessity of viewing a text as a harmoniously structured building, making his approach more comprehensive compared to others. He elaborated on this when discussing the factors that contribute to the cohesion of a text, considering the means, methods, and relationships between its parts. The project of al-Qurtubi in studying poetic text is based on the concept of imagination ( takhyil ), unlike the art of rhetoric which relies on persuasion, which considered imagination as the

foundation of poetic craftsmanship, revolving around "imagining the things expressed through words and establishing their images in the mind with skillful simulation." <sup>10</sup>

Because not all poetry is truthful, nor is it all false, imagination was sometimes in agreement with certainty and sometimes divergent from it. Imagination operates within the realm of reason, meaning that what one imagines as ideas is presented to their intellect. Therefore, it is not a random act but governed by principles, so he talked about what he is termed:

- The distinguishing power by which humans distinguish between what suits the context, structure, and style.
- The constructive power is the force that works to bring together various parts of words, meanings, structural compositions, and stylistic approaches, and their smooth transition between them." <sup>11</sup>

The content and mental cohesion is one of the forms of cohesion and coherence that Al-Qurtubi included in his book, So, after distinguishing between the meanings that describe the topics being discussed (we mean the meanings that characterize the subjects under discussion) and the meaning that describe the speakers themselves. He talked about how some meanings are interrelated and ambiguous to the extent that they require comparison between them. He came up with five main types of this cohesion and coherence, the most important of which are:

**1- Conjunction of appropriateness:** matching the meaning with what suits it.

This can be illustrated by some of verses of Umar ibn al-Khattab's inboasting "Al-Fakhr", where we see how he chose the appropriate meanings for that purpose.

Glory and honor are inherent in his people and tribe to the point of inheritance, and he expressed this by saying:

We inherited glory, as Maad knows full well...

We inherited the glory of Alqamah ibn Saif...

I inherited the great honor of Muhallal and goodness from them..

We are inherited them from our credible fathers <sup>12</sup>

**2- Opposite conjunction:** matching the meaning to its opposite

This is like boasting about one's tribe and family, which is opposed to blaming and satirizing others. This can be illustrated by the saying of Al-Farazdaq:

A house, its pillars are stronger and taller in opposite of the spider struck you with its web.

The crowd is for someone else, so beware.

At sunset the spring becomes empty. <sup>13</sup>

The crowd is only for the strong, intending their own people, and after their departure, it's possible for the people of Jareer to access the spring.

**3- Contradiction conjunction:** conjunction of something with its opposite.

Lexical and grammatical features are considered as one of the most important aspects of textual cohesion. While antithesis primarily belongs to dictionary, separation, connection, and conjunctions belong to grammar. therefore, the use of repetition, synonymy, or antithesis as one of the most significant components of textual cohesion, without denying its aesthetic dimension. Opposition serves the overall structure of the text, as seen, for example, in the poem of Amr ibn Kulthum, where he combines verses that indicate pride through the ability to attain things when others attempt to deprive them of it. All of these elements serve the general purpose of the text.

We are the fed/ in the opposite off /we are the bad

We reject offers of those who have displeased us; but accept the presents of those with whom we are satisfied. <sup>14</sup>

"The antithesis could be more spacious by using synonyms specific to each word, and it can be termed as synonymy of antonyms.as Ibn Zaydun's says:"

"Do you doubt the claim of innocence?"

"You are the enemy, so why were you called beloved?"

"His satisfaction comes both adversarial and favorably."

"And in it, he is both punishing and rewarding." <sup>15</sup>

In this artistic painting drawn with contrasting words, it is directed sometimes to the one he loves, and this is evident in the first verse, as he describes the one he loves as the enemy in his behavior, the opposite of what is customary among lovers, while in the second verse he directs his speech to the prince whose generosity and forgiveness encompass enemies and allies, which is the peak of kindness. The coherence comes, even if the context of using the binary in the two places seems different, from the fact that he first mentioned it in the context of flirting and talking about his suffering in his love, and used it again in expressing his suffering and yearning with Prince overtly. If there seems to be a difference in close use, then the contemplator of the distant meaning will find a mixture and cohesion. The poet in both cases speaks of his suffering. <sup>16</sup>

**4- Intermediary between truth and metaphor:** conjunction a thing with what resembles it and borrowing the name of one for the other.

This semantic correlation, as Hazim calls (points of attachment) it, is crucial for establishing the relationship between the components of a poem both in meaning and form. Some poetic genres require a balance between meaning and its opposite, like pride versus satire, for example. Similarly, kinship requires a meaning of closeness and another of distance. Therefore, points of attachment are nothing but relationships of coherence between expressions, which can expand to become types of interwoven relationships in the chapters of the entire poetic text.

In the perspective of linguists, "texture" refers to the semantic and mental relationships between parts of the text, which allow it to be understood and therefore serve as a tool for communication. The unity of any text cannot be adequately achieved without

considering the structure of its semantic base. As for structural linking devices, they facilitate the listener's understanding of the semantic base structure in texts and understanding that structure. <sup>17</sup>

The semantic aspect is the result of both the verbal and structural aspects, making it more complex than them.

### 3- Text Cohesion Rules:

In order to illustrate how the chapters in a poem cohere, Mohammed khattabi established a set of rules under the name of "Cohesion of the chapter and its conditions"

In his opinion, a chapter consists of two to four verses that unite to convey the intended meaning. These rules have been arranged as follows:

- In carefully selecting the essence of the chapters' contents ( chapter = form + content )
- In the arrangement of the chapters and the coherence among them.
- In the arrangement of the topics covered in the chapters.
- In what should be introduced, delayed, and concluded in the chapters. <sup>18</sup>

As a comment on the preceding, there are chapters and there are verses within them. then the arrangement of the chapters and the arrangement of the verses within them. Next, he proceeded to explain those rules **using** terms found in the field of textual linguistics, such as the texture that allows the chapter to be coherent in terms of both form and meaning, He says, commenting on the first law That the relationship between the sound structures and the concepts (meanings and purposes carried by each sound structure) should be harmonious and in coherent manner, **not distinguished** from each other with the distinction that makes each verse stand on its own, not encompassing it and other verses with a verbal or conceptual connection" <sup>19</sup>

The harmonious interplay of letters, the concordance of words with meanings, the coherence and consonance of phrases and structures with each other, and moving on to the harmony between purposes and meters – all these graded types of harmony ultimately form what he calls the artistic refinement of poetic expression.

What stands out in his explanation of these laws is his use of an important linguistic term, namely "the texture, which is synonymous with defining the text. We find the words Text and "Texte" (French equivalent) derived from "Textus", meaning weaving, "Tissu" derived in turn from "Texere" meaning to weave." <sup>20</sup>

These rules can be considered fundamental principles in his poetry construction project. He extended them to interactive dimensions that are directly related to intentions, audible, and purposes. To confirm this, we will present some of his comments and explanations about them:

- - Quality care in the chapters' content, and attempting to initiate them, while considering the length of the chapters along with their purposes.
- - The importance of focusing on the most significant chapters "those that resonate with the soul according to the intended purpose of the speech. <sup>21</sup>
- In composing chapters, it is necessary to begin with what is suitable for what precedes it. It is preferable for it to contain the noblest meanings and their main themes. Due to its importance, it is considered the focal point and the foundation.

If it falls, it is sufficient to cause the collapse of the poem because of it. Therefore, it can be considered that each chapter or part of the text has a conception and semantic core to which other subsidiary meanings are drawn.

- One of the conditions for connecting chapters is that the connection should be both semantic and verbal, each serving the other. He listed it as follows:
- A connected part in expression and purpose this mean that there is a verbal and semantic relationship between the preceding and subsequent chapters based on attribution and connection.
- Connected in purpose but separate in expression: This means that the beginning of the chapter may be marked by surprise or prayer, for example, and then it may move on to another purpose while accepting the semantic relationship between them. We can see that this condition resembles the concepts of cohesion and coherence. Therefore, we can conclude from this statement that coherence can be achieved without cohesion. Consequently, coherence is an essential property of a text, while cohesion is a necessary but not sufficient condition for it.

The other type is when neither the expression nor the purpose is connected so He described it as an attack on the chapter suddenly and without warning, with no connection between it and what came before or after." <sup>22</sup>

It seems that this type is the least cohesive and coherent, or the most fragmented, and this resembles the concept of discontinuity or disconnection as mentioned by our scholars, who saw that it occurs due to The difference in the speech being a statement or performative both in word and meaning, such as the poet's saying:

Their leader said, Anchor it and let's fight.

Death comes either in morning or at night.

Or the discontinuity could be in meaning alone, such as: someone did die, may God have mercy on him.

Then the research proceeds by discussing chapters and their relationships, based on other concepts such as part and whole, general and specific, the study then proceeds to discuss chapters and their relationships based on other concepts such as part and whole, general and specific. Some poems are based on the poet embedding partial meanings in their chapters, while others aim to embed general meanings in their chapters. Some poems aim for the embedded meanings to be compatible between partial and general meanings. The author acknowledges that the best type is the one that begins with the part and ends with the general or the whole; because representing the general to infer something specific from what is more comprehensive and what illustrates this latter type are those poems that are issued by virtue of usually suiting the general subject of the poetic text. In this context, we refer to a poem by Abu al-Baqā' al-Rundī :

Everything once completed reached its end

So beware of being taken in by the goodness of life

As you have seen life change from time to time

Whoever is pleased with a time, difficult times will harm him <sup>23</sup>

These two verses summarize everything will mention in his poem, as if they were the main idea.

- That everything has an end, no matter how grand it is or how long it lives.
- That man should not rejoice and be deceived by his life.

- That life is a cycle between people and nations, so whoever was a ruler and dominator will become a ruled.

What come after-the rest verses of the poem- provide detailed and realistic examples of the general ideas mentioned in the introduction. This is why the ancients considered improving introductions to be one of the best things in this art. However, this quality does not apply if the introduction is not an effective one, Hāzim established conditions for the introduction, including that the opening should be suitable for the speaker's intention from all aspects. Therefore, the wording must be appropriate for that subject. In the previous example, when discussing the transformation of Muslims into dispersion, displacement, and exile, he used expressions such as: decline - pleasant life - difficult times...

The second condition is that the introduction should contain what will call attention the recipient, awaken their senses, and influence them to receive the upcoming parts of the text, as if it were an application of the rhetorical saying "Matching speech to the requirements of the situation." all of these conditions can be summarized based on what he mentioned in the conditions for text production:

- The production of text is considered a linguistic activity that serves social goals.
- Text production is a conscious and creative activity, it is an intentional activity that is carried out by the speaker according to the appropriate conditions within which the text is produced and the listener tries to understand it through linguistic expressions.
- Text production is always an interactive activity linked to the partners involved in the linguistic activity. <sup>24</sup>

Professor Abdul Aziz Ateeq has tried to define the openings of poems to achieve the required harmony and cohesion by saying: <sup>25</sup>

- The opening should be majestic, splendid, and impressive.
- It should be free from complexity.
- It should be free from grammatical errors, and the quality of the word and meaning should be taken into account, and the meaning should not be emotionally cold.

Some poets have been criticized for the openings of their poems, despite their poetic status. For example, they criticized Dhu-Rumma when he spoke about Abd al-Malik ibn Marwan and said:

What wrong to your eyes shed tears

Like water poured from a jug, split because of its nearness. <sup>26</sup>

They also criticized when he said:

Do you wake up or your heart is not awake

When your companions wanted to depart in the evening walk <sup>27</sup>

Building on the above, it can be said that Hazem Al-Qartajani paid attention to every detail of the poetic text, from the unity of chapters, which consist of two to four verses, using terms such as coordination, transition, coherence, and cohesion. This is achieved in the linguistic elements of the text such as reference, substitution, deletion, conjunction, causal

relationships, specific and general relationships, Hazem summarized this effort in a set of rules:

- The ability to envision the overall themes of the poem (which is the only purpose of the text if it is simple or the set of purposes that the text is composed of if it is complex) or the intentions that are present in it and the meanings that are present in those intentions in order to reach this to choose what is necessary for it from the rhymes and to build the chapters of the poems on what is necessary ( production of the text – overall – poetic - general intentions – partial meaning – the formal side - Words, sentences, and rhymes), when combined and coordinated, form the chapters of the poetic text.

-The ability to envision an image of the poem that makes it the best it can be and how its creation can be improved from the perspective of arranging some of the meanings, verses, and chapters in relation to each other, considering the introduction of the poem its transition and considering what makes its ending appropriate if it needs something specific.

- The ability to perceive the aspects by which the meanings are proportionate and the rhythm of those proportions between them

- The power of imagination in balancing those phrases and building their beginning on their endings, and their endings on their beginning (formal and semantic coherence).

- The ability to shift from one space to another, to leave it and return to it.

-The ability to improve the connection of some chapters to each other, the verses to each other, and the adhesion of some words to each other in ways that the soul does not find any prediction about them.

### **Conclusion:**

At the end of this research, Hazem's project in analyzing poetic texts can be considered a comprehensive project that covers everything related to the sentence and the text. We find him talking about:

- The level of the word and its relationship to the lexicon
- The level of meaning and significance, which took a large part of his work
- The level of structure between words and sentences (the system)
- The level of style, which is the summit of the analysis, and here we mean the level of the text, which is considered the largest linguistic unit.

He paid attention to the aspect of coherence and cohesion in the construction of the text through the set of rules he mentioned in his book, and he concluded that the text:

1. An introduction or beginning that deserves attention in order to attract the attention of the recipient and the reader.
2. The presentation or main purpose of the text, whether it is one or multiple, and he stipulated the necessity of mastering the transition from one purpose to another and from one chapter to another; he called it "al-takhallus".

3. The conclusion or ending, and he called it "al-intihaa" is characterized by its connection to the preceding verses. It may be as advice or solutions directed towards the reader.

According to the previous division, he showed a clear interest in the author and the recipient and the psychological aspects between them, based on the soul's enjoyment of poetic imagination and its enjoyment of imitation. This leads us to the clear influence of Greek philosophy, especially the philosophy of Aristotle.

#### **Footnotes:**

1. Muhammad Abdel-Motaleb, "Literatures of Arabic Rhetoric: Another Reading," Egyptian International Publishing Company, Longman, 1st edition, 1997, p 1.
2. Ibrahim Khalil, Stylistics and Text Theory, Arab Institution for Studies and Publishing, Beirut, 1st edition, 1997, p 56.
3. Abu al-Hasan Hazem al-Qurtajanni, "Minhaj al-Balagha wa Siraj al-Adab," edited by Muhammad al-Habib ibn al-Khuja, Dar al-Gharb al-Islami, Tunis, 3rd edition, Vol. 2, p 09.
4. Fatima Abdullah Al-Wahibi, "The Theory of Meaning in the Thought of Hazem Al-Qurtajanni," Arab Cultural Center, Casablanca, Morocco, 1st edition, p. 301.
5. Review Jeanne Martinet, "Keys to Semiology," Editions Seghers, 1973, p54.
6. Ahmed Afifi, "grammar Text: A New Approach in Grammar Study," Zahraa Al-Sharq Library, Cairo, 1st edition, 2001, p 09.
7. Hazem Al-Qurtajanni, same reference, Vol. 2, p 344.
8. Paul Ricoeur, "From Text to Act: Studies in Hermeneutics," Translated by Mohammed Bradah and Hassan Bourqia, Ein for Human and Social Studies and Research, Cairo, 1st edition, 2001, p 105.
9. Ibn Qutaybah, "Poetry and Poets," Edited by Ahmed Muhammad Shaker, Dar Al-Ma'arif, Cairo, (n.d), Vol. 1, p 64 and beyond.
10. Hazem Al-Qurtajanni, same reference, Vol. 2, p 62.
11. Hazem Al-Qurtajanni, same reference, Vol. 2, p 44.
12. Al-Qadi Abu Abdullah Al-Hussein ibn Ahmed Al-Zuzani, "Explanation of the Seven Odes," Introduction by Abdul Rahman Al-Mustawi, Dar Al-Ma'arif, Beirut, 2nd edition, 2004, p 173 and beyond.
13. Diwan ( book of ) al-Farazdaq, explained by Ali Faour, Dar al-Kutub al-Ilmiyya, Beirut, 1st edition, 1987, p 489.
14. Al-Qadi Abu Abdullah Al-Hussein, previous reference, p. 88-89.
15. Diwan Ibn Zaydoun, edited by Abdullah Sunda, Dar al-Ma'arif, Beirut, 1st edition, 2005, p 138 and beyond.
16. Yassin Ali Ramadan Muhammad, "The Structure of Contradiction and Cohesion in the Text: A Study of Ibn Zaydoun's Poetry in the Al-Juhur Family," Journal of Dar Al-Uloom College, Volume 36, Issue 118, January 2019, pp. 447-448.
17. Wolfgang Heinemann, Dieter Viehweger, "Introduction to Text Linguistics," Translated by Falah bin Shabeeb Al-Ajmi, Scientific Publishing and Printing - King Saud University - Riyadh, 1419 AH - 1999 AD, pp. 37-38.
18. Hazem Al-Qurtajanni, same reference, p. 288.
19. Hazem Al-Qurtajanni, same reference and page number.
20. Abd al-Qadir Shershar, "Analysis of Narrative Discourse and Textual Issues," Dar al-Quds al-Arabi, Oran, 1st edition, 2009, p33.
21. Hazem Al-Qurtajanni, same reference, p289.
22. Hazem Al-Qurtajanni, same reference, p 292.

23. "Ritha' Al-Andalus" by Abu Al-Baqa' Al-Rundi, collected and annotated by Sheikh Abu Abdullah ibn Ibrahim, Kunooz Al-Andalus, 2017, p 29.
24. Wolfgang Heinemann, Dieter Viehweger, same reference, p118.
25. See: Youssef Hussein Bakkar, "The Structure of the Poem in Ancient Arabic Criticism (in Light of Modern Criticism)," Dar Al-Andalus, Beirut, 2nd edition,( n.d), pp. 304 and beyond.
26. Diwan Dhu Rimmah, explained by Abdul Rahman Al-Mustawi, Dar Al-Ma'arif, Beirut, 1st edition, 2006, p11.
27. Jarir ibn Atiyah al-Khatfi, "Diwan Jarir," Dar Beirut for Publishing, 1991, p 76.

### **Bibliography List :**

- 1-"Ritha' Al-Andalus" by Abu Al-Baqa' Al-Rundi, 2017, collected and annotated by Sheikh Abu Abdullah ibn Ibrahim, Kunooz Al-Andalus,.
- 2- Abd al-Qadir Shershar, "Analysis of Narrative Discourse and Textual Issues, "Dar al-Quds al-Arabi, Oran, 1st edition, 2009.
- 3- Abu al-Hasan Hazem al-Qurtajanni, "Minhaj al-Balagha wa Siraj al-Adab," edited by Muhammad al-Habib ibn al-Khuja, Dar al-Gharb al-Islami, Tunis, 3rd edition, Vol. 2.
- 4- Ahmed Afifi, 2001, "grammar Text: A New Approach in Grammar Study," Zahraa Al-Sharq Library, Cairo, 1st edition.
- 5- Al-Qadi Abu Abdullah Al-Hussein ibn Ahmed Al-Zuzani, 2004, "Explanation of the Seven Odes," Introduction by Abdul Rahman Al-Mustawi, Dar Al-Ma'arif, Beirut, 2nd edition,.
- 6- Diwan (book of ) al-Farazdaq, explained by Ali Faour, 1987, Dar al-Kutub al-Ilmiyya, Beirut, 1st edition.
- 7- Diwan Dhu Rimmah, explained by Abdul Rahman Al-Mustawi, 2006, Dar Al-Ma'arif, Beirut, 1st edition,.
- 8- Diwan Ibn Zaydoun, 2005, edited by Abdullah Sunda, Dar al-Ma'arif, Beirut, 1st edition.
- 9- Fatima Abdullah Al-Wahibi, "The Theory of Meaning in the Thought of Hazem Al-Qurtajanni," Arab Cultural Center, Casablanca, Morocco, 1st edition.
- 10- Ibn Qutaybah, "Poetry and Poets," Edited by Ahmed Muhammad Shaker, Dar Al-Ma'arif, Cairo,, Vol. 1.
- 11- Ibrahim Khalil, 1997, Stylistics and Text Theory, Arab Institution for Studies and Publishing, Beirut, 1st edition.
- 12- Jarir ibn Atiyah al-Khatfi, 1991, "Diwan Jarir," Dar Beirut for Publishing.
- 13- Muhammad Abdel-Motaleb, 1997, "Literatures of Arabic Rhetoric: Another Reading," Egyptian International Publishing Company, Longman, 1st edition.
- 14- Paul Ricoeur, 2001, "From Text to Act: Studies in Hermeneutics," Translated by Mohammed Bradah and Hassan Bourqia, Ein for Human and Social Studies and Research, Cairo, 1st edition.
- 15- Review Jeanne Martinet, 1973, "Keys to Semiology," Editions Seghers.
- 16- Wolfgang Heinemann, Dieter Viehweger, 1999, "Introduction to Text Linguistics," Translated by Falah bin Shabeeb Al-Ajmi, Scientific Publishing and Printing - King Saud University - Riyadh.
- 17- Yassin Ali Ramadan Muhammad, "The Structure of Contradiction and Cohesion in the Text: A Study of Ibn Zaydoun's Poetry in the Al-Juhur Family," Journal of Dar Al-Uloom College, Volume 36, Issue 118, January 2019.
- 18- Youssef Hussein Bakkar, "The Structure of the Poem in Ancient Arabic Criticism (in Light of Modern Criticism)," Dar Al-Andalus, Beirut, 2nd edition.