



## Didactics of Arabic Language Between Middle and Secondary Education in Algeria: Toward a Textual Intentionality Approach and Achieving Acceptability

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### Abstract

The selection of educational language texts is a crucial factor in the acquisition and development of Arabic language skills among students. These texts serve as a primary medium for learning vocabulary and grammar, as well as for enhancing comprehension and expression. High-quality texts are not merely sources of information; they are tools for shaping students' linguistic awareness and improving their ability to think, analyze, and communicate. They also help strengthen students' attachment to their language. Therefore, the proper selection of Arabic educational texts is essential for language learning and development. This study addresses an important issue related to the acceptability of literary texts among first-year secondary students. It has been observed that many students struggle to engage with the prescribed texts, sometimes to the point of rejection. This phenomenon places an extra burden on teachers and negatively impacts the students' linguistic development. The study adopts the criterion of textual acceptability as a framework for analysis. This criterion, central to text linguistics, measures how well a reader or listener receives and engages with a text. It is based on the clarity of the text, its coherence, its alignment with the reader's linguistic and cognitive expectations, and the transparency of its communicative intent. Acceptability plays a vital role in promoting effective communication and in maximizing the educational and informational value of a given text. The more coherent and accessible a text is, the greater the student's chances of engaging with it and benefiting from it, especially in language acquisition and refinement. Through the lens of textual acceptability, this research seeks to explore the reasons behind students' rejection of literary texts at this level of education

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### Introduction:

Those responsible for the educational process are keen to ensure that students' interaction with texts is fruitful and fulfills important functions in life. This process has

become based on four foundations: recognition, pronunciation, and comprehension, criticism and interaction, problem-solving, and behavior in vital situations based on the text.<sup>1)</sup>The student, as a reader and interactor with the literary text, will attempt to reformulate ideas and present his opinions on the contents of what he reads, embodying a thinking process that calls for the recapture of stored experiences and carrying out forms of tangible interactions to generate ideas and solutions. This leads to the development of the student's mental environment and increases his efficiency in dealing with the text when he has opportunities for dialogue and discussion in a social context with his peers in classroom educational situations.<sup>2)</sup>Acceptability plays an important role in managing this process, as it is one of the textual criteria that represents the acceptance of the text by the recipient, which is a goal that every writer, poet or speaker seeks to achieve. It is equivalent in its importance to the criteria of consistency and harmony because they aim in the end to reach this acceptability by the recipient after arriving at the intention of the text, as writing a text means the ability to weave a network of meanings by employing diverse linguistic forms and uses, which makes the reader of this text continue reading easily from beginning to end, without feeling gaps or interruptions (<sup>3)</sup>The student receiving these texts in his school book, in the midst of his journey towards acceptance or rejection, will find himself searching for the meanings present in the joints of the text spread between white and black, where “the effect of the standards of coherence and harmony on the one hand, and the standard of intentionality on the other hand, is embodied in the acceptability of the text; through the interaction between the grammatical elements and the semantic elements.”<sup>4)</sup>This is the interactive dimension that results between the student, the recipient, and the producer, through the text. However, first-year secondary school teachers have reported considerable discomfort with this level of programmed texts, which raises questions about their acceptability and the reasons that lead these students to struggle with these texts. We can find no better way to understand this than by studying the textual acceptability criteria at this level.

Before delving into this matter, we must address the texts that were covered in the fourth year of middle school and conduct some comparison, especially since at that previous level no dissatisfaction was recorded at the level of literary texts. We will address the comparison, in terms of the number of prose and poetic texts and in terms of antiquity and modernity, because this matter helps us in determining the acceptability of literary texts.

**1 - Literary texts programmed in the fourth year of middle school and the first year of secondary school:**

**A - Comparison in terms of prose and poetry texts:**

**First year of secondary school, common core:**

We recorded the same volume of texts for both branches, whether they are in the common trunk of literature or science and technology, as well as the same number of prose and poetry texts. Overall, it is the same program with slight changes in the literary texts that cover the pre-Islamic era, the early Islamic era, and finally the Umayyad era. The texts were distributed according to poetry and prose as follows:

Number of poetic texts	Number of prose texts
10	02

<sup>1</sup>See: Yahya Al-Qabali, *Difficulty in Reading, Its Nature, Causes, and Treatment*, Spaces for Publishing, Distribution, and Printing, Jordan, 2014, p. 110.

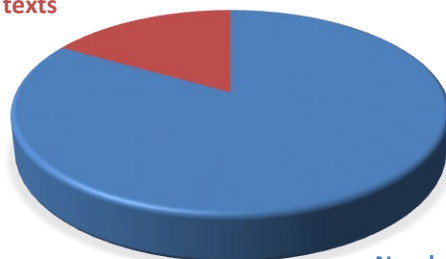
<sup>2</sup>See: Ali Sami Al-Hallaq, *The Reference in Teaching Arabic Language Skills and Sciences*, Al-Moassasa Al-Hadith Book Company, Jordan, 1st ed., 2010, p. 188.

<sup>3</sup>Muhammad Al-Akhdar Al-Subaihi, *Introduction to Textual Science and its Application Areas*, Al-Ikhtilaf Publications, Algeria, 1st ed., 2008, p. 129.

<sup>4</sup>Miloud Mustafa Ashour, Ayad Abdullah, *The Poet's Intention and the Recipient's Acceptance in the Poem "I..." And Al-Badr*, p. 564.

## PROGRAMMED LITERARY TEXTS FOR THE FIRST YEAR OF SECONDARY SCHOOL

Number of prose  
texts



Number of  
poetic texts

### Data analysis:

The majority of the texts programmed for study were poetic texts, or all of them were ancient poetry, and even for the prose texts, it was a text about ancient Arabic proverbs. The other text was for the common trunk, literature, a text by Abdel Hamid bin Yahya al-Katib, and for the common trunk, science, a text by al-Hasan al-Basri. Jakobson talks about the readiness that the reader adopts towards the message. He, as a participant in the literary communicative discourse, is ready for the poetic function and receiving the aesthetic counterpart when reading poetry, while the same readiness is not evident when reading prose.<sup>1</sup> Perhaps what also attracts the reader's attention is the different language that he finds in poetry, because "when the reader-recipient receives a text, he refers his linguistic relationships to this reference (lexicon/uses), and here the reader in poetry collides with the absence of the (qualitative) reference, which pushes him to create a deviation in receiving this linguistic relationship."<sup>2</sup> Poetry differs from ordinary language, where all the elements of communication are present and the reader does not have a prior mental lexicon that might shape his perception of the reference.

### Literary texts programmed in the fourth year of middle school:

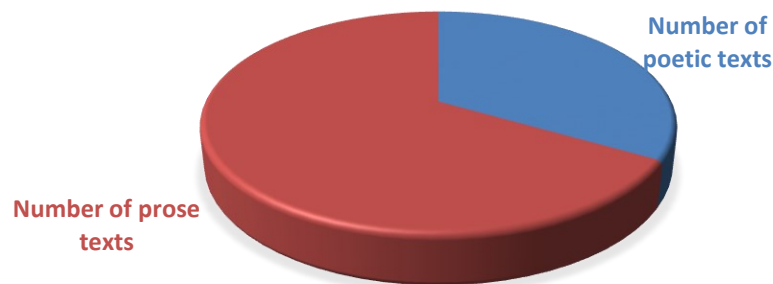
The literary texts program for the fourth year of middle school is fairly intensive, covering a wide variety of topics, predominantly contemporary in nature. The program includes: social issues, media and society, human solidarity, the peoples of the world, science and technological progress, environmental pollution, traditional industries, and internal and external migration. The texts, both poetry and prose, are distributed as follows:

Number of poetic texts	Number of prose texts
<b>08</b>	<b>16</b>

<sup>1</sup>See: Raja Eid, Poetic Speech, Contemporary Perspectives, Alexandria Knowledge Establishment, 1st ed., n.d., p. 64.

<sup>2</sup>Mahmoud Ibrahim Al-Daba, The Prose Poem and Poetic Transformations, pp. 253-254.

## PROGRAMMED LITERARY TEXTS FOR THE FOURTH YEAR OF MIDDLE SCHOOL



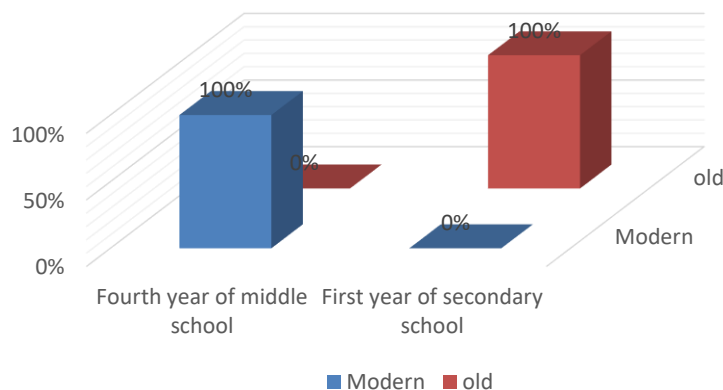
### Data analysis:

There is a balance in the division of texts between poetry and prose. In each section, there are two prose texts and one poetry text. The average number of texts was two-thirds literary prose texts and one-third poetry texts. Prose texts therefore predominated in the program. It is also noteworthy that all texts, both prose and poetry, are modern and fit in with the outlined program, the majority of whose issues are modern, as we saw previously.

### B - Comparing poetic texts in terms of antiquity and modernity:

Programmed Poetic Texts 1 Secondary		Programmed Poetic Texts 4 Intermediate	
Modern	old	Modern	old
00%	100%	100%	00%

## Literary texts at the level of antiquity and modernity



### Data analysis:

“There is no doubt that humans, as they formulate their representation of the world, are limited by mental capacities specific to the human species,” says Miftah Ben Arous. “And there is no doubt that all members of a cultural group share a number of experiences, knowledge, and attitudes. But outside the common framework, each individual tends to develop his own knowledge. If the focus here is on the individual aspect, this serves the

issue of researchers' conception of the situation as the sum of premises used to interpret a statement."<sup>1</sup>This is what the recipient uses in his search for the meanings of any text where he has fixed signifiers, except in what Mahmoud Al-Daba' called "temporal fragmentation," which is "fragmentation that depends on destroying the principle of causality, which causes diversity in linguistic signifiers (and not signifieds), meaning that one signifier gives different meanings, which is what poetry can bear, and what another type such as the novel or story cannot bear."<sup>2</sup>"The signifier, in its relationship with the signified, builds separate and discontinuous temporal relationships (in which the principle of causality collapses), and despite that, the recipient accepts this fragmentation."<sup>3</sup>The poet uses poetic language through which he attempts to portray the intertwined emotions of his reality. A reader may receive this text from another reality and come away with a different meaning.

It is noted that the texts in the fourth year of middle school all belong to contemporary topics, so they are all modern and do not contain any ancient texts, while in the first year of secondary school all the texts are ancient and took the student to a qualitative shift from the contemporary to the ancient and from the density of prose texts to their almost absence, and most of the texts became poetic belonging to the ancient era, divided between the pre-Islamic era and the beginning of the Islamic era, and they do not differ from each other in terms of style, even if they differ in terms of topics and refinement of the word and topics, which happened to the Islamic era. Dr. Shawqi Dayf says: "He refined the language from the savage and strange words, and established it on this miraculous style of expression and rhetoric."<sup>4</sup>Perhaps this ancient language has affected the student's acceptance of such texts, especially since he has not previously dealt with them, and the language used is not familiar to him, which makes it difficult for him to explain its meanings and interpretations. As Masoud Bin Atwi says, "Among the characteristics of the language are those that condense and multiply around words through the differences in regions and tribes and through the long journey of the language and its semantic use and the transfer of its contents or their multiplication or their specificity."<sup>5</sup>Is this transition from the language of one era to another what affected the acceptability of texts for first-year secondary school students? Does the segregation in the curriculum between the two levels have an impact on this? Or is it the ambiguity and obscurity that first-year secondary school students find in ancient poetry and their unfamiliarity with this style that affected their acceptability of these texts? We will attempt to explore these questions about the acceptability criteria in this study, adopting the descriptive analytical approach as its methodology.

## **2 - Acceptability of texts at the first secondary level:**

### **A - Definition of acceptability:**

#### **Language:**

Ibn Manzur said in *Lisan al-Arab*: "There is acceptance of someone, if the soul accepts him. It - that is, acceptance - with the opening of the qaf: love and satisfaction with something and the soul's inclination towards it. Acceptance: goodness and good omen."<sup>6</sup>In the *Intermediate Dictionary*: Acceptance is contentment with something and the soul's inclination towards it.<sup>7</sup>It is clear from the above that: the meaning of acceptance in the language revolves around satisfaction with something and the soul's inclination towards something and its acceptance of it.

#### **Technically:**

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<sup>1</sup>Miftah Bin Arous, *Consistency and Harmony in the Holy Qur'an*, previous reference, p. 184.

<sup>2</sup>Mahmoud Ibrahim Al-Daba, *The Prose Poem and Poetic Transformations*, General Authority for Cultural Palaces, Cairo, 1st ed., 2003, p. 256.

<sup>3</sup>The same reference, same page.

<sup>4</sup>Ikhlas Fakhry Amara, *Islam and Poetry: An Objective Study*, Faculty of Arts, Cairo, 1st ed., 1992, p. 208.

<sup>5</sup>Masoud bin Eid Al-Atawi, *Ambiguity in Arabic Poetry*, King Fahd National Library, Saudi Arabia, 2nd ed., 1420 AH, p. 12.

<sup>6</sup>Ibn Manzur, *Lisan al-Arab*, Vol. 11, ed. Muhammad bin Makram, Dar al-Sadir, Beirut, 1st ed., 1994, p. 540.

<sup>7</sup>*Al-Mu'jam Al-Wasit*, Al-Shorouk International Library, Egypt, 4th ed., 2008, p. 813.

### **Acceptability in the Arab critical heritage:**

Ancient critics and rhetoricians paid clear attention to acceptability and linked it to the recipient in their speech. They were keen to take into account the recipient and the extent of his acceptability and the success of conveying the idea in the best way that achieves it. Each of them defined a measure for that, including:

#### **- Well-composed and choosing the best words and structures:**

The ancients linked acceptance to the good choice of words and structures. Abu al-Hilal al-Askari says, "The quality of the structure and the good composition increase the clarity and honor of the meaning."<sup>1</sup>This is the doctrine of most of the ancient critics, as they emphasize the goodness of composition and the quality of structure to achieve its acceptance by the recipient. Ibn Tabataba believes that "it is the duty of the poet to make it in a perfect, delicate, acceptable, and desirable way, attracting the love of the listener and the one who looks at it with his mind, and calling for the love of the one who contemplates its beauties and contemplates its wonders."<sup>2</sup>They were inclined towards good constructions that would please and please the recipient, by choosing eloquent words and constructions that would leave an impact on the soul of the recipient. Al-Jurjani gives us an example of that, saying in the book "Dala'il al-I'jaz": "If you say: 'He has a lot of ashes in the pot,' it would have a position and a share of acceptance that would not be the case if you said: 'He has a lot of hospitality and hospitality.'"<sup>3</sup>"It is not hidden from a rational person that the ease of words and their freedom from what burdens the tongue cannot be taken into account until words have been composed from them, and then that speech was correct in its arrangement and the purpose for which it was intended. And if someone deliberately took words and collected them without considering their profession and composed words from them, you would not see a rational person who would consider ease in them a virtue, because words are not intended for themselves, rather they are intended to be evidence of meanings. So if that for which they are intended is missing, their matter is disturbed in it, and the descriptions that are in themselves upon them are not taken into account, and ease and non-ease in them are one."<sup>4</sup>Choosing the right words, combining them well with the intended meaning, and taking into account the recipient's situation will yield the best acceptance results.

#### **Avoid ambiguity:**

The ancients used to stress the need to avoid complexity and ruggedness and see it as a cause of aversion. Al-Askari says, "Complexity, closure, and concavity are the same, and it is the use of the wild and the intense connection of words to each other until the meaning becomes obscure."<sup>5</sup>An example of this is what Al-Jahiz cited from Bishr bin Aamer in his newspaper, in which he says, "Beware of rough terrain, for rough terrain leads you to complexity, and complexity is what consumes your meanings and disfigures your words."<sup>6</sup>And from it also is exaggeration in depicting the meaning. Ibn Rasheeq says about that: "Exaggeration is of many types, and people differ in it: some of them prefer it, and say it is preferable, and see it as the ultimate goal of quality... and some of them find fault with it and deny it, and see it as a defect and a defect in speech. Some of the experts in poetry criticism said: Exaggeration may distort the meaning, and confuse it for the listener; therefore, it is not among the best speech or the most luxurious, because it does not fall into the position of acceptance as economy and what is close to it fall into the position of

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<sup>1</sup>Abu Al-Hilal Al-Askari, *The Two Industries (Writing and Poetry)*, edited by Muhammad Ali Al-Bajawi and Muhammad Abu Al-Fadl Ibrahim, Publications of the Modern Library, Beirut, 1986, p. 161.

<sup>2</sup> Ibn Tabataba. *The Standard of Poetry*, edited by: Abdul Aziz bin Nasser Al-Manea, Dar Al-Ulum, Riyadh, 1985, p. 203.

<sup>3</sup> See: Abdul Qaher Al-Jurjani, *Evidence of the Miracle in the Science of Semantics*, edited by Yassin Al-Ayyubi, Al-Asriya Library, Sidon, Beirut, 1st ed., 2003, p. 430.

<sup>4</sup>The same source, p. 522.

<sup>5</sup>Abu Al-Hilal Al-Askari, *The Two Industries*, p. 45.

<sup>6</sup>Al-Jahiz, *Al-Bayan wa al-Tabyin*, Vol. 1, trans. Muwaffaq Shihab al-Din, Dar al-Kutub al-Ilmiyyah, Beirut, 1st ed., 1998, p. 136.

acceptance.”<sup>1</sup>)He believes that the acceptance of exaggeration varies depending on the recipient, but that economy is more acceptable. In general, Arab rhetoricians and linguists dislike the complexity of the wording, which leads to ambiguity and obscurity.

**- Good casting and weaving:**

Some ancient critics linked the good acceptance to the quality of the casting and weaving to reach the intended meaning. Abu al-Hilal al-Askari says, “If the meaning is sublime and the arrangement of the words is poor, it will not be accepted. If the meaning is average and the arrangement of the words is good, it will be better placed and more pleasant to the listener. It is like a necklace. If each bead is made to suit it, it will be wonderful to the eye, even if it is not lofty and sublime. If its arrangement is disturbed, and a bead is placed in it to what is not suitable for it, the eye will attack it, even if it is superior and precious.”<sup>2</sup>)Here, he links the recipient’s acceptability to consistency and harmony, and also links it to the recipient’s understanding of the text’s intention by understanding its significance and meaning.

**Acceptability in modern linguistic studies:**

Acceptability expresses the recipient’s response to the text and his acceptance of it, as De Beaugrande defines it as including “the attitude of the recipient of the text towards a form of language that should be acceptable in terms of it being a coherent and cohesive text.”<sup>3</sup>)Acceptability is a term given to the acceptable linguistic usage in terms of grammar and morphology, in that it is consistent with what is stated in the observed and accepted linguistic rules, and it is the opposite of codification (<sup>4</sup>)According to Saeed Alloush: “It is not possible to decide on the acceptability of a sentence, yes or no, because it is intuitive in the language and possesses semantic independence, such that unacceptable sentences remain significant in their continuity.”<sup>5</sup>)Acceptability, then, is a characteristic related to the recipient and his relationship with the text. That is, the recipient's acceptance of the text in terms of its consistency, coherence, and usefulness. Acceptability, then, is "a matter related to the recipient's position regarding accepting or rejecting the text. The recipient is the judge who acknowledges that the linguistic utterances constitute a coherent, acceptable text.”<sup>6</sup>)De Beaugrande also defines it with Dressler in their book *Introduction to Text Linguistics* as “the future’s acceptance of the text as a coherent, coherent, useful, or relevant object.”<sup>7</sup>)So, acceptability is linked to future benefit, and this linguistic benefit that is perceived is the result of an interaction that takes place between the text and the recipient, and it is the core of acceptability, and the criteria of consistency and harmony play an important role in the process of accepting the text, because of what they contribute to. NThe coherence and cohesion of the text, and the harmony and organization of its meanings. However, De Beaugrande emphasizes that a defect in these two may not affect acceptability and the completion of the communication process, as acceptability depends “on an interaction between the intentions of the producers and the desire of the recipients to know

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<sup>1</sup>Ibn Rasheeq Al-Qayrawani, *Al-Umda in the Beauties of Poetry, its Etiquette and Criticism*, Vol. 2, edited by: Muhammad Muhyi Al-Din Abdul Hamid, Dar Al-Jeel, Beirut, 2nd ed., 1981, p. 53.

<sup>2</sup>Abu Al-Hilal Al-Askari, *The Two Industries*, p. 161.

<sup>3</sup>De Beaugrande, *Text, Discourse and Procedure*, translated by Tamam Hassan, *Alam Al-Kitab*, Cairo, 1st ed., 1998, p. 104.

<sup>4</sup>Mubarak, *Dictionary of Linguistic Terms, French-English-Arabic*, Dar Al-Fikr, Beirut, 1st ed., 1990, p. 10.

<sup>5</sup> Saeed Alloush, *Dictionary of Contemporary Literary Terms*, Dar Al-Kitab Al-Lubnani, Beirut, 1st ed., 1985, p. 172.

<sup>6</sup> Mahmoud Mohamed Khalifa, *Creative Unity in Text Syntax: The Poem “Journey” by the Prince of Poets as a Model*, *Journal of Arab Studies*, Issue: 19, Volume: 4, 2009, College of Dar Al-Ulum, p. 14.

<sup>7</sup>De Beaugrande and Dressler, *Introduction to Text Linguistics*, Dar Al-Kitab, Cairo Press, 1st ed., 1981, p. 12.

and formulate common concepts.”<sup>1</sup>)As long as this matter is achieved, “any defect in the semantic connection (the plot) does not lead to the text losing its acceptability, as long as the defect falls within the scope of intentional events that are directed towards a goal, where acceptability includes - like intentionality - the extent of overlooking (acceptance) in the minor cases in which there is a defect and interruption.”<sup>2</sup>)...that is, the fault lies in the small passages and sentences and not in the text as a whole, as Grimes emphasizes that part of the speaker's or listener's knowledge of his language includes his ability to identify or interpret features that indicate coherence, to recognize deviations and remove ambiguity. The reader is constantly aware of linguistic deviations and is able to interpret them. In addition, a degree of these deviations contributes to the text being described as informative...and thus is accepted. The reference then is not to the style or plot of the text but to the nature of the recipient and the circumstances in which the text originated.<sup>3</sup>)This means that acceptability is specific to the recipient, who starts from the environment in which he lives, not the environment he does not know and to which he must return if he wants to reach the intention from which the product was launched.

From the above we conclude that acceptability is achieved through consistency and harmony on the one hand, and through the achievement of the criterion of intentionality on the other hand. It is an interaction between the grammatical structural aspect and its semantic outcome. “The grammatical element provides the semantic element with the basic meaning in the sentence, which helps to distinguish and define it. The semantic element also provides the grammatical element with a number of aspects that help to define and distinguish it. There is a continuous give-and-take and exchange of influence between the two sides.”<sup>4</sup>)In order for the recipient to reach the semantic load of the text, a degree of acceptance must be achieved on the part of the recipient because the text, whatever its linguistic unit, is part of the communicative process, in the words of Albert Neubert and Gregory Sherif, who believe that: “Human communication depends decisively on the recipient's ability to extract a more accurate understanding of the intended meaning.”<sup>5</sup>)...and it is through “accepting a specific semantic position by the recipient excluding the meaning not related to the text, and his belief in the meaning that is consistent with the rest of the textual meanings.”<sup>6</sup>)In order to be “semantically acceptable, it must include correct adaptive relationships, and these relationships are horizontal relationships, i.e. they are synthetic.”<sup>7</sup>)That is, the acceptability of a text to the recipient begins with the process of understanding, which is established by the availability of the criteria of coherence and harmony in the text. Partial meanings intertwine and interact, striving to achieve a targeted goal, which is the intentionality of the text, and then its acceptance or rejection.

In his book, *The Theory of Textual Science*, Hossam Farag explained the factors influencing the process of acceptance, and collected them from the works of many researchers, such as: Van Dijk, Muhammad Al-Khattabi, Nasr Abu Zaid, and others, including:<sup>8</sup>)

The presence of contextual introductions in the text helps the recipient understand and interpret.

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<sup>1</sup>Hossam Ahmed Farag, *Textual Theory: A Methodological Perspective on the Construction of Prose Texts*, Introduction: Suleiman Al-Attar and Mahmoud Fahmy Hijazi, Library of Arts, Cairo, 1st ed., 2007, p. 52.

<sup>2</sup>The same reference, p. 53.

<sup>3</sup>The same reference, p. 53.

<sup>4</sup>Muhammad Hamasa, *Grammar and Semantics: An Introduction to the Study of Grammatical and Semantic Meaning*, Dar Al-Shorouk, Cairo, 1st ed., 2000, p. 113.

<sup>5</sup> Albert Neubert and Gregory Sherif, *Translation and Textual Sciences*, translated by Mohi El-Din Hamidi, King Saud University, Riyadh, 1st ed., 2002, p. 129.

<sup>6</sup>Muhammad Jawad Al-Nouri, *Text Linguistics and Discourse Analysis*, Dar Al-Kotob Al-Ilmiyyah, Beirut, 1st ed., 2020, p. 331.

<sup>7</sup>Hamida Mustafa, *The System of Connection and Linking in Arabic Sentence Structure*, Nubar Printing House, Cairo, 1st ed., 1997, p. 131.

<sup>8</sup>See: Hossam Ahmed Farag, *Theory of Textual Science*, pp. 55-56.

The recipient's knowledge of the type of text and the producer of the text.

The clarity of the main structure of the text and its lack of ambiguity.

The importance of the message to the recipient determines the extent to which he accepts it.

The degree of acceptance is affected by the diversity of the recipient's imaginary universal and his ability to connect things.

Acceptability is affected by the recipient's intellectual and ideological background and the references on which his thought is based.

The acceptability of a text depends on the psychological state of the recipient, which affects his mental state.

Since acceptability is the result of an interaction between consistency and coherence on the one hand and intentionality, which represents the semantic aspect, on the other hand, we conclude that acceptability is linked to two elements:

### **1- The relationship between achieving acceptability and the availability of consistency and harmony:**

This is done by accepting the intentionality of the text through consistency, the presence of which in the text is considered a reason for the presence of harmony and facilitates access to intentionality, because often "the text that comes in disjointed parts is accompanied by semantic disintegration, and it is difficult to understand it, because understanding a sentence in the text is dependent on knowing the type of its relationship to other sentences. If this relationship is obscured due to the absence of connecting tools, or due to their misuse, it is difficult to know whether a sentence is a result of the one that precedes it or a cause of it."<sup>1)</sup>Therefore, it is impossible to reach intentionality and achieve acceptability from the aspect of consistency rather than from other aspects, which can be achieved as De Beaugrand sees it in his definition of acceptability and intentionality.<sup>2)</sup>

This is also achieved by accepting the semantic unity achieved by harmony, as it achieves "the semantic continuity that is manifested in the system of concepts... and the relationships... linking the concepts. Both of these things are the result of the cognitive process accompanying the text, whether in terms of production and creativity or reception and comprehension."<sup>3)</sup>This achieves the interaction between the text and the recipient through which acceptability arises. Saad Maslouh defined harmony as "perceived content."<sup>4)</sup>Because, as Azza Shabl says, "it enables the reader and listener to perceive the flow of meaning resulting from the organization of the text, and with it the text becomes a homogeneous communicative unit."<sup>5)</sup>Acceptability may be achieved through harmony, going beyond consistency, because "harmony is more general than consistency, and it becomes deeper than it, such that building harmony requires the recipient to divert attention to the hidden relationships that organize and generate the text, meaning going beyond monitoring what is actually achieved, that is, consistency, to what is latent (harmony)."<sup>6)</sup>A text that contains a high degree of consistency necessarily has harmony, but the opposite is not true. Reaching intentionality through that harmony is very possible, and thus the acceptability of the text is achieved.

### **2 - Acceptability through achieving intentionality:**

Achieving acceptability through the availability of intentionality is achieved by standing on the meaning and intentionality of the text, as the rhetorician sees that the text is, above

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<sup>1</sup>Muhammad Al-Akhdar Al-Subaihi, Introduction to Textual Science, Ikhtilaf Publications, Algeria, 1st ed., 2008, p. 88.

<sup>2</sup>See: De Beaugrande, Dressler, Introduction to Text Linguistics, p. 31.

<sup>3</sup>Saad Maslouh, Towards a Grammar of the Poetic Text, A Study of the Pre-Islamic Poem, Fusul Magazine, Egyptian Book Organization, Volume 10, Issues 1-2, 1991, p. 154.

<sup>4</sup>Saad Maslouh, Grammar of Poetic Text, p. 154.

<sup>5</sup>- Azza Shabl, Text Linguistics: Theory and Application, Library of Literature, Cairo, 1st ed., 2007, p. 184.

<sup>6</sup>Muhammad Khattabi, Text Linguistics, Introduction to Textual Coherence, Arab Cultural Center, Casablanca/Beirut, 1st ed., 1991, pp. 5-6.

all, a semantic unit, and that sentences are only a means to achieve this unity.<sup>1)</sup>“And significance means the necessity of the sender’s intention to communicate, and understanding means the recognition, by the receiver, of the sender’s intention to communicate.”<sup>2)</sup>“The impact is not achieved except by understanding the expression and its recognition by the recipient. Therefore, the concept of purpose must be available, which means, in this context, meaning and understanding.”<sup>3)</sup>Intentionality may go beyond consistency and harmony and achieve acceptability, according to De Beaugrande, who says, “There is a variable degree of tolerance... in the field of intentionality, where intentionality remains in practice even in the absence of full standards of casting and cohesion, and in the absence of planning to achieve the desired goal.”<sup>4)</sup>Because intentionality is “the result of the interaction between the text and the reader, that is, as an effect that can be practiced and not as a place that can be determined.”<sup>5)</sup>Thus, we see that intentionality can be achieved even without consistency and harmony, but only if the recipient arrives at intentionality by arriving at the appropriate interpretation or knowing the intention behind deliberately breaking consistency and harmony.

In this research, we will go beyond studying acceptability through consistency and coherence in the poetic texts presented in the first-year secondary school program, considering that this matter will not be overlooked by those in charge of the program, and it is a foregone conclusion in ancient poetry texts, and many studies have demonstrated this. We will suffice with the student's relationship to the text through intentionality and the extent to which acceptability is achieved through that. We will choose a text programmed in both trunks for the first year of secondary school, and make it a model for analysis, let it be the poetic text of Antarah ibn Shaddad.

#### **B - Acceptability of first-year secondary school students through intentionality in literary texts:**

Acceptability is a term given to the acceptable linguistic usage in terms of grammar and morphology, in that it is consistent with what is stated in the observed and accepted linguistic rules, and it is the opposite of codification (<sup>6)</sup>According to Saeed Alloush: “It is not possible to decide on the acceptability of a sentence, yes or no, because it is intuitive in the language and possesses semantic independence, such that unacceptable sentences remain significant in their continuity.”<sup>7)</sup>Acceptability, then, is a characteristic related to the recipient and his relationship with the text through access to meaning, and intentionality is “part of the meaning of the text, not part of the word. Therefore, any text devoid of intention does not rise to the level of discourse, and thus is not able to maintain its internal harmony, or its own logic, and will lose its communicative direction as a result.”<sup>8)</sup>“The impact is not achieved except by understanding the expression and its recognition by the recipient. Therefore, the concept of purpose must be available, which means, in this context, meaning and understanding.”<sup>9)</sup>What we conclude is that the text is accepted on the basis of what it carries within it of intentionality through a system and style chosen by the producer to convey to the recipient through the text, the latter of which Munther Al-Ayash sees and

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<sup>1</sup>See: the same reference, p. 13.

<sup>2</sup>Muhammad Miftah, *Analysis of Poetic Discourse (strategyIntertextuality)*, Arab Cultural Center, Casablanca/Beirut, 3rd ed., 1992, p. 140.

<sup>3</sup>The same reference, the same page.

<sup>4</sup>De Beaugrand, *Text, Discourse, and Procedure*, pp. 103-104.

<sup>5</sup>Fatima Al-Buraiki, *The Issue of Reception in Ancient Arabic Criticism*, Dar Al-Shorouk for Publishing and Distribution, Amman, 1st ed., 2006, p. 40.

<sup>6</sup>Mubarak, *Dictionary of Linguistic Terms, French-English-Arabic*, Dar Al-Fikr, Beirut, 1st ed., 1990, p. 10.

<sup>7</sup> Saeed Alloush, *Dictionary of Contemporary Literary Terms*, Dar Al-Kitab Al-Lubnani, Beirut, 1st ed., 1985, p. 172.

<sup>8</sup>Munther Ayyashi, *Linguistics and Semantics (the Word)*, Center for Civilizational Development, Aleppo, 1st ed., 1996, pp. 66-67.

<sup>9</sup>Muhammad Miftah, *Analysis of Poetic Discourse (strategyIntertextuality)*, Arab Cultural Center, Casablanca/Beirut, 3rd ed., 1992, p. 140.

decides "in all its levels and types, it only exists with intention, and that intention is not signified except with the text."<sup>1</sup>"Significance means the necessity of the sender's intention to communicate, and understanding means the receiver's recognition of the sender's intention to communicate."<sup>2</sup>It is an interaction between the producer and the recipient through the mechanisms of the text and the format chosen by the former for his production. We find difficulties that he was not accustomed to in his previous studies and that he encounters in texts programmed for his level, which prevents the first-year secondary school student from achieving intentionality and, consequently, the acceptance of these texts:

### **1- Incitement:**

In Brown and Yule's view, "the title raises strong expectations in the reader about what the subject of the speech might be, and the title often controls the recipient's interpretation."<sup>3</sup>As for "the first sentence in any text, it represents a landmark upon which the subsequent sentence is based and returns."<sup>4</sup>The purpose is an intense meaning with which the recipient begins to delve into the depths of the text.

It is known that the texts in pre-Islamic poetry did not use titles, and the programmers gave these texts only general titles, as we find in the poem of Antar ibn Shaddad, which was given a general title, which is "From the Poetry of Chivalry." It helps in the purpose, but it is not sufficient. The title, as Mahmoud Al-Hamisi says in the brilliance of the introduction in the creation of the text, "is a revealer of the meaning, but it has density, as it is based on generating it in the mind of the reader more than it is based on clarifying it. Its goal is not clarification and explanation, but rather generating the meaning from the womb of the text."<sup>5</sup>While we find that the same student has become accustomed to clear titles, as we find in the fourth year of middle school, where the titles are clear and distinct, serving the significance and general meaning of the text, such as: The Internet, The Advantage of Science, Manifestations of Environmental Pollution, Peace be upon you, White Algeria...etc.

### **2 - Words:**

The pronunciation and the word are of great importance in the weaving of poetry. Richards describes it when he speaks of the poetic experience as "the sound of the words on the ear and mind and the feeling of the words as they resonate in the imagination. These together give the words their full body, so to speak. The poet deals with the full bodies of the words, not with their printed symbols, and many people may lose almost everything in poetry because they are unable to carry out this process."<sup>6</sup>"The word is the basis of poetry, and the spoken word, with its resonance, is what the poet deals with."<sup>7</sup>So, the word and the expression are the basis of poetry, and with what they have of meaning and tone, the poet deals with them in order to weave his poetry to convey the intended meaning and significance to the recipient. Words and vocabulary that the reader is not accustomed to may cause ambiguity and obscurity, and perhaps this is what happens with a first-year high school student who has not been accustomed to such words throughout his academic career. Masoud Al-Atwi says in his book, *Ambiguity in Arabic Poetry*, "Among the reasons for ambiguity in the pre-Islamic era is the control of letters, as the origin of the language contains a difference in the form of the word at the beginning and middle until the letter appears with three formations, and the movement changes the meaning of the word or its

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<sup>1</sup>Munther Ayyashi, *Linguistics and Semantics (The Word)*, p. 67.

<sup>2</sup>Muhammad Miftah, *Analysis of Poetic Discourse*, p. 140.

<sup>3</sup>Muhammad Al-Khattabi, *Text Linguistics*, p. 60.

<sup>4</sup>Al-Azhar Al-Zinad, *The Text's Fabric, A Study of What Makes the Speech a Text*, Arab Cultural Center, Beirut/Casablanca, 1st ed., 1993, p. 67

<sup>5</sup>Mahmoud Al-Hamisi, *The Mastery of Introduction in Text-making*, Al-Mawqif Al-Adabi Magazine, Syria, Issue 313, May 1, 1997, p. 114.

<sup>6</sup>Ramadan Al-Sabbagh, *In Contemporary Arab Criticism: An Aesthetic Study*, Dar Al-Wafa for Printing, Publishing and Distribution, Alexandria, 1st ed., 2002, p. 170.

<sup>7</sup>The same reference, same page.

connotation.”<sup>1)</sup>Among the vocabulary and words that are difficult for the student in the poem of Antarah ibn Shaddad are: position, position, worthy, authorized, early...<sup>2)</sup>“And they are simple, clear words, especially since they are an imitation of a simple nature. This is for those who have come across such poems, but they are difficult and ambiguous for those who are not accustomed to them and their nature. Then, the usual clarity in an environment turns into obscurity and they will not be able to reach the desired image. Masoud Al-Atwi says about that, “With the emergence of clarity and disclosure in poetry, the rich language carries more than one characteristic, but rather carries a great relativity that ranges from the revealed clarity to what is hidden little by little until it reaches the stage of obscurity. The Arabic language carries all the richness. When we examine its structure, we find many factors that lead to indirect methods that lie in the life of the language.”<sup>3)</sup>In addition, the utterance and the word today have become “as Barthes sees it, an event that is not directed by a past or a fixed environment, and no longer submits its leadership to the general intentions determined in advance by the domesticated discourse. It has become an encyclopedia that automatically includes all the expectations that are permitted as a discursive relationship required by the textual test.”<sup>4)</sup>In front of this modern knowledge and this amount of words that are not familiar to the first-year secondary school student, confusion occurs in his reaching the intention and then distances him from reaching acceptability, which is the most important criterion of the textual criteria. The repetition of this matter generates in the student some aversion to this type of poetry, because as Maryam Al-Hamza says, “You find yourself in a single poem, in front of a huge crowd of symbols and myths, so you feel your inability to catch your breath and encompass them all at once, and you see that you are unable to absorb that tape without returning to a number of references or encyclopedias that help you to understand the meanings of those symbols and myths, and thus to understand what the poet aims for, so you become tired.”<sup>5)</sup>The student recipient is supposed to read a poem to enjoy the linguistic, phonetic, and semantic images he finds therein, only to be surprised by the enormous amount of symbols and ambiguity surrounding him, after a journey of texts that are clear and easy in their wording, which negatively impacts acceptability.

### **3 - Phrases and structures:**

Any poem will remain a text that carries a meaning, with which the recipient tries to interact and delve into it to reach its intention so that the communication process, which is the essence of language, can take place. Iser says that “the recipient engages in dialogue with the text and deals with it based on the fact that it is open to interpretation. He relies on the data of the text and on his shared communicative knowledge, and through participation in the production of the text by filling in the textual gaps as true joints of the text.”<sup>6)</sup>By drawing on his knowledge of the world, his previous experience, and his general background knowledge.”<sup>7)</sup>As we mentioned previously, the language in pre-Islamic poetry is clear, but whoever does not get used to it and progress in it will not reach the desired image of expressions. “What resembles contemporary ambiguity are those short signals whose understanding requires intelligence and immersion, and which are only understood by a

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<sup>1</sup>Masoud bin Eid Al-Atawi, *Ambiguity in Arabic Poetry*, King Fahd National Library for Publishing, 2nd ed., 1420 AH, p. 13.

<sup>2</sup>- School book, “The Exciting in Literature, Texts and Directed Obedience”, First Year of Secondary Education, Common Core, Science and Technology, pp. 32-33.

<sup>3</sup>Masoud bin Eid Al-Atawi, *Ambiguity in Arabic Poetry*, p. 12.

<sup>4</sup>Maryam Hamza, *The Ambiguity of Poetry and the Difficulties of Reception*, Rahab Modern Foundation, Beirut, Lebanon, 1st ed., 2011, p. 84.

<sup>5</sup>Maryam Hamza, *The Ambiguity of Poetry and the Difficulties of Reception*, p. 74.

<sup>6</sup>Miloud Mustafa Ashour, Ayad Abdullah, *The Poet’s Intention and the Recipient’s Acceptance in the Poem “I...”* Al-Badr, a refereed research journal, Vol. 2, Fifth International Conference on Arabic Language and Literature, Approaches in Linguistics and Literature between Tradition and Innovation, International Islamic University Malaysia, December 7-9, 2015, p. 566.

<sup>7</sup>Muhammad Al-Khattabi, *Text Linguistics*, p. 386.

few people.”<sup>1)</sup>And among them, for example, from the poem of Antarah:<sup>2)</sup>

I am a man from Abs, I stand on my side and protect the rest with the sword

The social environment that is alien to the student may shape his understanding of the meaning and image presented by the poet. “They become familiar with general characteristics, customs and traditions, or transmitted concepts, or an adhesive characteristic, and this tends to make the text obscure. Perhaps some tribes did not agree on it, and later people do not realize it because it has become extinct in societies with the succession of eras.”<sup>3)</sup>And also:

If they catch up, I will repeat it. If they are desperate, I will be tougher. If they are surrounded by hardship, I will lower it.

The horses are absent-minded, as if they are giving their riders a drink of colocynth.

In contrast, until recently, he dealt with texts that were clear in their vocabulary, expressions, and the image they conveyed. For example, in the Arabic language book for the fourth year of middle school, in the poem “I am the African”:

My brother, in the East, in every dwelling

My brother on earth, in every homeland

I invite you..

Do you know me?

The ambiguity in the first year of secondary school makes the secondary school teacher double his effort in conveying the idea and revealing the secrets of the text, which wastes a lot of time in the class. The student who reads these old images and expressions, who does not belong to this culture and has not previously come into contact with it during his career, will stand unable to reach the general meaning of the text through the structures and phrases that convey images and symbols that he was unable to comprehend and which he finds in abundance in the text, “which creates a kind of confusion in the mind of the recipient who finds himself unable to follow them and comprehend their connotations, and connect their meanings. Then the symbol turns from an important key to the poetic experience, what it should be, into a confusing puzzle that burdens the recipient’s mind and distances him from the poetic text.”<sup>4)</sup>And thus reduces the acceptability of such texts.

### **3 - Results:**

- For a first-year secondary school student, the majority of literary texts studied are poetic texts. In contrast, at the previous level, the fourth year of middle school, poetic texts represented only a third of the programmed texts. Therefore, the first-year secondary school student encounters a density of poetic texts, and this is unusual for him. Poetry differs in its language from prose, as it is a high emotional sensitivity that a person practices after reaching its level. This may affect the acceptability of the texts, as it is a sudden breach of a habit that the student reader is accustomed to.

A first-year high school student finds the language unfamiliar to him because the texts presented to him are old, while he is accustomed to modern and contemporary texts in their subject matter and format. We saw a clear difference in this when we compared this level to the previous level.

We have revealed the difficulty for first-year secondary school students in arriving at the text’s intent due to the density of words and expressions that are unfamiliar to them throughout their academic career, as well as the structures, phrases, images, and symbols that they have never encountered before. This makes it difficult to determine the text’s intent or general meaning, which consequently affects their acceptability of it.

### **4 - Conclusion:**

Ancient texts are important for acquiring the Arabic language and mastering it, but their programming must be well thought out, so as not to generate aversion in the student. According to what we see, they should either be distributed throughout the course of study

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<sup>1</sup>Masoud bin Eid Al-Atawi, Ambiguity in Arabic Poetry, p. 19.

<sup>2</sup>- School book, “The Exciting in Literature, Texts and Directed Obedience”, First Year of Secondary Education, Common Core, Science and Technology, pp. 32-33.

<sup>3</sup>Masoud bin Eid Al-Atawi, Ambiguity in Arabic Poetry, p. 30.

<sup>4</sup>Maryam Hamza, The Ambiguity of Poetry and the Difficulties of Reception, p. 88.

for the subject or be texts intended for memorization in the early stages of study, so that the student's tongue is straightened when pronouncing the Arabic language, and their study and in-depth study should be postponed to later stages. If it is necessary to study it in the secondary stage, why is there no gradual progression in its study, so that the student sets out in the first year from the modern and contemporary era to which he is accustomed, heading to the pre-Islamic era, passing through the ages that lie in between? And God knows best, and may God bless his noble prophet.

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