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Media standard in the novel of butterflies and ghouls by Izz al-Din Jalawji - a textual linguistic study -

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Abstract:

In this study, we discuss the criterion of media as it is one of the textual criteria associated with the production and reception of the text by the recipient and the extent of his expectation of its elements of unpredictability, which manifests to the recipient of satisfaction guaranteed by novelty and unfamiliar linguistic elements at the level of the text, which contributes to the high media efficiency of the text; the latter is our work in the novel *Butterflies and Ogres* by the writer Izz al-Din Jalawji.

Keywords: text linguistics, textual standards, media standards, butterflies and ghouls.

Introduction:

When the American linguist de Beaugrand is mentioned, the idea of textual and textual standards is prepared, as de Beaugrand is one of the founders of textual linguistics by defining the criteria for distinguishing text from non-text, so what he wrote with Dressler is his book "An Introduction to Textual Science";

Prepares the first research that dealt with the text with study and analysis. Should these standards be met in all texts, regardless of their gender? Or is it concerned with texts and not others?

The person familiar with the linguistics of the text does not differentiate between the types of texts in representing these standards other than what is acceptable in the Department of Literary Criticism, which considers literary texts in terms of the aesthetic and poetic they have and separates them from other communicative texts. From here, we decided to read an artistic literary text from the perspective of the linguistics of the text, to find out if the latter deals with the literary text in a special way, and whether the standards proposed by de Beaugrand are general standards in all texts or are they only for a special type. We chose a text by a distinguished Algerian writer and critic, Professor Dr. Ezzedine Jallouji, in his novel

Butterflies and Ogres, which inflamed our feelings and reminded us of the painful past that the children of Bosnia lived of injustice and brutality similar to what the children of Gaza live today.

Then, by reading this novel, we throw a discussion of the media standard contained in the Galilean text, wondering how the novel revitalized our memory and portrayed the brutality of war in the past and how man can turn into an ogre that destroys, slaughters, and burns the innocence of weak butterflies.

Through the above comes our research paper tagged with: Media standard in the novel of butterflies and ghaylans by Izz al-Din Jalawji - a textual linguistic study -

1- Textual Linguistics

Text linguistics is a branch of linguistics that studies texts in use, not as static. The most convincing¹ areas for obtaining evidence are the texts already used and by which communication is performed.²

I have entrusted to this linguistic theory the foundation of the science of the language of the text or the above-sentence, the article

Published by Zelig Harris z.s.Harris in 1952. Hesays: "Language does not come in the form of single words or sentences, but rather in a coherent text, starting with the one-word utterance to the ten-volume work, starting with the monologue and ending with a lengthy group debate."³ Therefore, sentences must always be analyzed only in the context of texts, as they are parts of a more general discourse. Harris has transferred what he has related to the methodological means of structurally analyzing the sentence (cutting, classifying and distributing) to the new level of the text, and he has tried by formal procedures to reach a structural characterization of the texts. He was interested in this above all in investigating the equivalent types of individual elements or groups of elements in interconnected word segments and entire texts, and also in investigating their distribution in the text⁴

The concept of text linguistics was established in the seventies of the last century, which is called in French Science du texte and is called in English discourse analysis and is ⁵ translated into Arabic by the linguistics of the text, the linguistics of the text or the science of the text, the grammar of the text, the theory of the text and the objectivity of the text in general, and in the Arab Maghreb it is known by the term text linguistics, in contrast to the foreign term: linguistique texte, which focuses on the text as the major unit of description, and as it is the common material among many sciences.⁶

However, the linguistics of the text seeks to clarify how individuals or groups receive and assimilate these contents through these special textual structures⁷

2- Text Criteria:

De Boogrand Wolfgang Dressler believes that in order for the text to be achieved, it must meet seven criteria:

1- Cohesion Foundry

- 2- Soherence
- 3- Intentionality
- 4- Acceptability
- 5- Situationality
- 6- Intertextuality
- 7- Informativity

De Beaugrand categorized these seven criteria into two criteria that appear to be closely related to the text: (casting and knitting) and two clearly psychological criteria: (caring for the situation and intertextuality). As for the media criterion, it is at discretion⁸

Then, the most important criteria for achieving the text are the criteria of casting and knitting. The casting is concerned with the study of verbal links in the surface of the text, and knitting is concerned with the study of moral and semantic links in the depth of the text⁹

1- Cohésion

Casting means "how the linguistic elements are linked at the level of the surface structure - in the text - so that the former of them leads to the latter"¹⁰

Or it is the result of procedures by which the surface elements appear in the form of facts, the former of which leads to the latter, so that pavement interdependence is achieved, and so that this interdependence can be restored. The conjunctions include the grammatical form of compounds, structures, and sentences, and such things as repetition, etymology, tools, cross-reference, omissions, and links.¹¹

2- Semantic Cohesion/Intellectual Cohesion/Cohérence:

It is based on the conceptual interdependence achieved by the deep structure of the discourse. Logical elements such as causality, generality and specificity appear here, which work to organize events and actions within the structure of this discourse. Accordingly, interdependence has included the principle of interdependence in Kreiss, the content of moral cohesion in Brown and Yeol, and commentary in Charlotte¹²

Interdependence or docking requires actions that activate the elements of knowledge to find and retrieve conceptual interdependence. The means of docking include logical elements such as causality, generality, and in particular information about the organization of events, actions, topics, and situations, seeking cohesion in relation to the human experience, and docking is supported by the interaction of the information presented by the text with previous knowledge of the world.¹³

3- Intentionality :

The intention includes the position of the creator of the text that a language image is intended to be a text that enjoys cohesion and cohesion and that such a text is a means of following a specific plan to reach a specific goal.¹⁴ Intentionality in the broadest sense of this term refers to all the ways in which text producers exploit texts in order to follow up and achieve their purposes. A great deal of research has been devoted to purposes in various

knowledge systems such as sociology, psychology, philosophy and artificial intelligence. The function of texts varies from one field to another¹⁵.

If the intention of the text aims at the goal of the text,¹⁶ it is not like the text that we hear from the rhetoric of speech and stuffing it and the words of the drunk, the compelled, the forgotten and the mistaken (...) If the intention is not achieved, the text is not achieved in the idiomatic sense¹⁷.

4- Acceptability/ receptivity/ acceptability/ approbation (Acceptabilité)

Acceptance includes the attitude of the receiver of the text regarding the fact that some form of language should be acceptable in terms of a text with a casting and cohesion, that is, the acceptance of the¹⁸ saying that carries the message and the message itself, and from it proceeds to the care of the *maqam*, which connects it to the text¹⁹.

5- Situationality care

The factors that make the text related to a prevailing situation can be retrieved, and the text comes in the form of an action that can monitor the situation and change it, and there may be little mediation in the elements of the situation as in the case of contact with confrontation in matters subject to direct perception, and there may be substantial mediation as in reading an old text of a literary nature that revolves around matters belonging to another world²⁰.

6- Intertextualité

It includes the relationships between a text and other texts related to it that occurred within the limits of previous experience, whether by or without mediation. The answer in the conversation or any summary that recalls a text immediately after reading it represents the integration of texts without mediation. Mediation occurs more broadly when answers or criticism turn to texts written in ancient times, and the integration of texts is a greater factor in determining the types of texts where expectations are formed for entire categories of linguistic facts.²¹

7- News/Informativity/Media Informativity:

The subject of media is the extent to which the facts of the presented text are expected in exchange for unpredictability, or the known in exchange for the unknown.²²

Or is the extent to which the elements of the text presented are expected, not expected, known, or unknown/ ambiguous. In fact, each text is informative in some way, as it conveys at least a small piece of information, but the amount of informativeness is what draws the attention of the hearer: Very little informativeness (forms of vulgarity and axioms for a specific group of hearers) produces boredom, and can also lead to the rejection of a text; As for the very high degree of informativeness (for a specific group of hearers), it hards the partner and can push him to shift from that text, so the appropriate amount of

informativeness in a text - related to the destination, expectation, and attitude - constitutes an intrinsic textual component, and is the amount of communicativeness.²³

The media is the influential factor for the lack of certainty in judging the textual facts, or the facts in a textual world in the interview of possible alternatives. The media is high when there are many alternatives, and when the actual choice of an alternative is out of probability. However, we find for each minor media text at least its facts are based on the lack of facts.²⁴

The media includes the novelty factor (the relative uncertainty of the facts of the text compared to other possible facts).²⁵

3- Media in the novel of butterflies and ghouls by Izz al-Din Jalawji:

The novel tells us "the suffering and pain of the narrator represented in the character of the Bosnian child Muhammad and how his family members were killed, as well as the crimes committed by Serb soldiers - whom Izz al-Din Jalawji called ghouls - against the Muslims of Kosova, where the child Muhammad - who represents the butterflies and the innocence of the stricken childhood betrayed in her early years - describes with all the pain of the tragedy in its disturbing details: "Suddenly my slender grandmother rushed and the disease almost gave her away from my father and they met him like birds of prey, and they treated my grandmother with a strong blow on her right cheek and dropped her axe to the ground without movement, and my father's illusion to stop her from falling, so one of them emptied a barrage of bullets and threw his glittering iron (...) My father collapsed a dead body over my grandmother and blood exploded from his body drawing red lines on the face of the floor (...) While the giggles of the ghouls rose (...) My twenty-year-old aunt's wail rose (...) My blind dumb aunt balled. "²⁶

Then he tells us the journey of pursuit he lived and the horror he went through as he carried his game away from them and kept his game, which he fears more than himself, as if it represents his pink dreams and innocent childhood, saying: "Run (...) I stumble (...) I fence my little toy with my skinny arms and hold it to my chest (...) I must save my game (...) They won't step on it with their thick feet. "²⁷

Until, at the end of the novel, he reaches the need to change the homeland and convince himself that the aunt is a homeland after losing everything he owns in his village in which he lived and became homeless, so he crosses the fence to a new world and a new homeland while burying his previous memories behind him and decides to become a man in the clothes of a child, as he responds to the child Othman, who asked him where will you go, Muhammad? We are seeking aimlessly. I have lost all my family and relatives. I have no one I know outside my village (...) And no one can shelter me or do my bidding."²⁸ He also says: "The warm nest has been tamed by the ogres (...) They quieted my family (...) Assassinated by the damned arrows of treachery (...) Where will we take refuge? Who hugs us? Who is suckling us with tenderness that we have been suckling here? "²⁹ When his aunt greeted him with every breast, he welcomed him full of tenderness and warmth, saying: "I stuck to my

aunt, I do not want to break her (...) I surrounded her neck with my little arms I didn't want to talk (...) I did not want to speak or hear (...) I just want to cry. "30

The text of the novel (Butterflies and Ogres) provides us with tragic information about what happened to Muhammad and his family from the barbaric killing. What is media about the tragic situation that children and adults live in during wartime.

Whatever the case, it can be said that the media as a criterion of the text is focused on the text production and receipt, that is, it is related to the extent to which the users of the text find in its presentation of novelty and unpredictability, and the text cannot be considered a text if it is devoid of media content, and therefore we find for each text at least minor media whose facts are based in exchange for the lack of facts, the reader does not start receiving the text from a vacuum, but the information provided by the text calls for it from the active storage memory that it determines to extend the bridges of communication between it and the text, so it contributes to the production of its connotations through the interaction between the expected and unexpected elements that are available in the text whose degree of informativeness rises, and in the case of butterflies and ogres the reader stands on linguistic elements that are very unexpected and biased at the level of text drafting - in terms of unexpected pronunciation - and its content; at the level of drafting we list the following passages, for example, but not limited to representation:

" (...) Then one of them emptied into it a shower of bullets from which his shining iron threw up. "31

" (...) Bereavement bathes in hardships. "32

" (...) My aunt slaughtered his silence. "33

" (...) My aunt's husband tore apart the cocoon of silence and spoke to her. "34

On the level of content, the novel energizes us with the events of the stricken Gaza. We deepen the pain and link the suffering experienced by the children of Bosnia to what happens to the children of Gaza and provokes us. We imagine the bitter reality of Muhammad's suffering in that era, which he tells us in its brutal and bloody details. We drop it on the children of Gaza and their suffering from the horror of the war and its aftermath. We imagine the weak butterflies represented in the children and the brutality of the Zionist ogres as they slaughter people, men, women and elderly, in front of the innocent eyes that are shocked by the horrific reality.

The media achieved by the novel reaches higher levels in this situation and leads us to go back to the past and learn about the events that Bosnian children have suffered. We understand the suffering and pain of the children of Gaza and all children in all the afflicted territories that suffer from war, occupation and injustice. Therefore, it can be said that the standard of media cannot be absent in the text. It helps in the sequence and understanding of events, activates memory and raises the level of awareness and information of the recipient, which, in conjunction with other standards related to language, form and context, ensures the unity of the text and increases its harmony and intentionality.

Conclusion:

From what we can already say:

- The text as a communicative unit can only be achieved with the existence of criteria defined by de Beaugrand and Dessler in seven criteria.
- If the criterion of language is a linguistic criterion that can be deduced from the language of the text and harmony is a semantic criterion that can be learned from the semantic coherence of ideas, then media is a multifaceted criterion that is related to the writer and the reader alike.
- The novel of butterflies and ghouls by Izz al-Din Jalawji is a media novel par excellence because of the information it carries and the events that break the horizon of the reader's expectation that awaits the triumph of childhood, but it collapses after being filled with sadness about the fate of the family of Muhammad.
- Mix in the novel "Prose and poetry to form a musical symphony, its notes are poetic words and creative artistic compositions"³⁵
- The word ghouls is used to convey a brutal and frightening media image of the occupation soldiers to children. Izz al-Din Jalawji says, " The ogres appeared to me with strange shapes (...) Long ears (...) And many eyes (...) Nostrils (...) Nozzles claw Tails. and poems."³⁶
- Butterflies are innocent children who want to fly in the skies of childhood as the butterfly flies, it is easy to destroy their dreams and break their wings, which is information that we do not live and approach its concept except through this photography.

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