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Reception of Discourse Analysis in Contemporary Arab Criticism: From Theoretical Assimilation to Critical Practice

Dr. Khaoula Sediri

University center of Barika
Khaoula.sediri@cu-barika.dz

Dr. Nadjjet Ghoggali

University of Batna 1
Nadjjet.ghoggali@univ-batna.dz

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Abstract:

This study examines the reception of discourse analysis in Arab criticism by tracing the paths through which it moved from Western critical scholarship into Arab criticism, and by investigating how its concepts were assimilated, reinterpreted, and employed in critical practice. The study approaches this reception through two principal models: poetic discourse and narrative discourse, in order to reveal the particularity of Arab criticism's engagement with the achievements of discourse analysis and the extent to which these achievements were transformed from theoretical references into procedural mechanisms for reading literary texts. The study concludes that the presence of discourse analysis in Arab criticism resulted from an interaction between the Arab critical heritage and the Western critical achievement, which constituted a fundamental conceptual, terminological, and procedural reference for the process of reception. This presence became more apparent in literary studies than in linguistic studies.

Keywords: Discourse Analysis; Arab Criticism; Literary Discourse; Critical Practice.

1. Introduction:

The concept of "discourse" and "discourse analysis" is among the most important concepts to have spread throughout modern critical scholarship, both Western and Arab. It has gained wide currency because of the breadth of its use, the expansion of



its fields, and the conflicting views surrounding its concepts. The Arab heritage contains fields of inquiry and concepts that can today be read as being related to certain issues of discourse. Ibn Wahb (d. approximately 335 AH) is considered by some scholars to be "the founder of the science of discourse in the Arab heritage," because he proceeded from the comprehensive concepts of rhetorical scholarship rather than becoming absorbed in the details in which other scholars were immersed.¹

2. Discourse Analysis in Western Critical Scholarship:

Discourse analysis ("Analyse du discours") was not associated in Western scholarship with one particular field that would make its concept easy to delimit. Rather, its definitions and procedures multiplied according to the different fields that adopted discourse as their object of study. This is what Patrick Charaudeau and Dominique Maingueneau point out in their Dictionary of Discourse Analysis when attempting to define the concept: "The discourse analysis discussed in this dictionary is a relatively recent discipline to which the most divergent definitions are attributed. These definitions are extremely broad when it is regarded as equivalent to the 'study of discourse,' while they become restrictive when the term is used, within the distinction between different disciplines that take discourse as their object, for one of these disciplines."

Accordingly, if we regard "discourse analysis" as the "study of discourse," the definitions become so broad that it is difficult to establish a single comprehensive definition.

Before attempting to clarify the concept of discourse analysis, it is necessary to remove the ambiguity surrounding the term "discourse." "The meanings of this term in contemporary Western criticism proceed along two principal lines. The first is the linguistic and stylistic field known as 'discourse analysis'; the second concerns certain contributions to post-structuralist criticism, especially the New Historicism and what is known as 'cultural studies.'" Discourse began to be discussed within linguistics. Benveniste defines discourse as an utterance that presupposes a speaker and an addressee and includes the former's desire to influence the latter. Thus, discourse presupposes two parties: an addresser and an addressee. In its linguistic meaning, discourse refers to "any speech that exceeds a single sentence, whether written or spoken." However, its technical use developed toward a more specific meaning connected with what the philosopher H. P. Grice observed in 1975: speech may contain unuttered meanings perceived by both speaker and hearer without an explicit or clear sign. If discourse is every utterance that exceeds the limits of the sentence and

¹Belkacem Mohamed Hammam, "Concepts of Discourse Analysis in the Arab Heritage: Ibn Wahb as a Pioneer," *Al-Khitab*, Vol. 13, No. 2, p. 46.

possesses both explicit and implicit meanings, discourse analysis investigates such utterance in terms of its structure and meanings. Research known as discourse analysis has therefore sought to infer the rules governing such semantic inferences or expectations. This connects the field with speech act theory and with semiotics, understood as the study of the rules or conventions governing the production of meaning.

Thus, when discourse analysis seeks to infer the rules that regulate the production of meaning, it belongs closely to linguistic studies. As for the second field of discourse, associated with cultural criticism, it moved beyond the linguistic lesson and expanded into other areas that take discourse as their material. "Discourse has another concept that perhaps surpasses the purely linguistic concept in its critical importance. This concept emerged in the writings of a number of contemporary thinkers, foremost among them the French thinker Michel Foucault, who succeeded in giving the concept a distinctive terminological and semantic context. (...) Foucault defines discourse as a complex network of social, political, and cultural relations in which the manner by which speech is produced as discourse, simultaneously involving domination and risks, becomes apparent." Literary discourse is the target corpus of this study, insofar as it is an aesthetically produced linguistic form possessing its own constitutive systems. It is divided into poetic discourse and narrative discourse. Western critics' efforts to read and analyze literary discourse eventually crystallized into what became known as approaches to literary discourse analysis.²³⁴

3. The Reception of Discourse Analysis in Arab Criticism:

If discourse analysis in Western scholarship developed within multiple fields of knowledge, bringing together linguistics, pragmatics, semiotics, philosophy, sociology, and cultural studies, its transfer into Arab criticism did not occur in a uniform manner. Arab critics' efforts to analyze literary discourse have multiplied in the contemporary period in accordance with the diversity of approaches and theories. Each critic attempted to contribute to the reading and analysis of literary discourse. "Arab contributions to discourse analysis have differed with regard to the term and concept, and in treating it as a field, method, and discipline. Some have confused the term with other terms and equated it with other sciences according to the nature of the field and subject." Some critics treated the text itself as synonymous with the term "discourse," while others distinguished between the two. A second observation

²Patrick Charaudeau and Dominique Maingueneau, *Dictionary of Discourse Analysis*, Dar Sinarta, Tunis, n.p., 2008, p. 45.

³Mijan Al-Ruwaili and Saad Al-Bazai, *The Guide to the Literary Critic*, 3rd ed., Arab Cultural Center, Casablanca, Morocco, 2002, p. 155.

⁴Latif Zitouni, *Dictionary of Terms of Narrative Criticism*, 1st ed., Librairie du Liban Publishers, Beirut, Lebanon, 2002, p. 88.

concerning discourse analysis in Arab criticism is that it has appeared more prominently in literary than in linguistic studies. "Although this term and the source of its emergence are language and, particularly, linguistics, and although in its foreign sources the term is used more frequently in language and linguistics than in literature, the situation is reversed in Arab studies. Linguistic studies that clarify the concept and explain its frameworks and dimensions are scarce, while hardly any literary study is free from the use of the term 'discourse,' sometimes with awareness of its theoretical background and more often with ignorance and confusion." Approaches to discourse analysis in Arab criticism have diversified from structuralist and stylistic approaches to semiotic and interpretive approaches and finally to cultural criticism. Arab criticism was therefore not isolated from Western critical scholarship, which served as a principal source.

The following sections present examples of Arab critical efforts to analyze literary discourse in its poetic and narrative forms.⁵

3.1 Poetic Discourse Analysis

3.1.1 Mohamed mefteh's Analysis of Poetic Discourse (The Intertextuality Strategy): The First Model

The book is divided into two sections. The first is theoretical and seeks to highlight selected elements of poetic discourse analysis, presented in eight chapters. Its themes concern the definition of the basic concepts of poetry: isotopy and contrast, sound and meaning, lexicon, syntax, rhetorical structure, intertextuality, interaction, and intentionality.

The second section is practical and is devoted to the strategy of intertextuality. It consists of three chapters, each treating an analytical structure: the structure of tension, the structure of submission, and the structure of hope (awe) in Ibn Abdun's poem of the rimeyya form. The researcher Naima Saadia offers a critical reading of Mohamed mefteh's book, stating that his effort to analyze discourse—poetic discourse—through Ibn Abdun's poem sought to establish connections and weave the threads of the poem by returning it to linguistic subjectivity and a tendency based on conflict. This was achieved by decomposing the text into units through awareness of its deep structure (the subject of discourse), which is a necessary condition for analyzing its relations and determining its characteristics. In this respect, the approach comes close to Aristotle's division of poetry into lyric, epic, and tragic forms. Mohamed mefteh's book, *Analysis of Poetic Discourse: The Intertextuality Strategy*, reveals a serious attempt to represent the mechanisms of discourse analysis and adapt them between theoretical grounding and practical application. His movement

⁵Naima Saadia, "Discourse Analysis and Arab Procedure: A Reading in Reading," *Al-Athar*, Special Issue, Proceedings of the Third International Conference on Discourse Analysis, University of Kasdi Merbah Ouargla, n.d., p. 83.

from defining concepts and procedures to testing them on Ibn Abdun's poem shows that the reception of the method did not remain limited to assimilating imported terminology; rather, it moved toward reorganizing and adapting it.⁶

3.1.2 Semiotic Analysis of Poetic Discourse by Abdelmalek mortadh: The Second Model

Abdelmalek mortadh applied the levels-based procedure to Badr Shakir al-Sayyab's poem "Shanasheel of the Daughter of al-Halabi." The study was based on three levels: First level: isotopy and contrast in al-Sayyab's poetic language. Second level: space and spatial positioning in al-Sayyab's poetic language. Third level: analysis through the procedure of similarity and indexical relation. Before beginning his analysis, Abdelmalek mortadh indicates that rhetoric represents an ancient form of discourse analysis. Certain rhetorical tools can be regarded as instruments for discourse analysis, such as simile, metaphor, metonymy, and figures of embellishment. In this way, he connects the old Arab critical lesson with the mechanisms of semiotic analysis, on the one hand, and with the semiotic and stylistic approaches, on the other, considering that linguistic deviation used aesthetically falls under what is called foregrounding, one of the mechanisms of stylistic analysis. This experience makes clear that Abdelmalek mortadh did not treat the levels-based procedure as a ready-made tool to be transferred and applied. Instead, he sought to redeploy it within a critical vision that takes into account the specificity of the Arab rhetorical heritage and makes use of its possibilities in reading modern poetic discourse.⁷

3.2 Narrative Discourse Analysis:

3.2.1 Models of Approaches to Narrative Discourse Analysis:

Unlike Arab poetic discourse analysis, whose mechanisms differ from one critic to another, it is possible to speak of a relatively stable concept associated with the novel with regard to the structure of narrative discourse. This differs from poetry and from the instability of the critical vision in dealing with this concept theoretically and practically, despite the recency of its entry into the field of novel criticism. The novelistic discourse thus became fertile ground for approaching it through various critical methods. The following table brings together some of the principal Arab critical efforts to analyze novelistic discourse through the structuralist approach:⁸

Critic	Book	Main Contents
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⁶See: Mohamed mefteh, *Analysis of Poetic Discourse: The Intertextuality Strategy*, 3rd ed., Casablanca, 1992.

⁷See: Abdelmalek mortadh, *Semiotic Analysis of Poetic Discourse*, pp. 24–25.

⁸See: Maha Ibrahim Al-Atoum, *Discourse Analysis in Modern Arab Criticism: A Comparative Study of Theory and Method*, PhD dissertation in Arabic Language and Literature, University of Jordan, 2004, p. 83.

Maurice Abu Nader	Linguistics and Literary Criticism	Functions; Characters/actants; Narrative storytelling
Siza Qasim	The Structure of the Novel	Structure of novelistic time; structure of novelistic space; structure of the novelistic viewpoint (ideological, psychological, expressive viewpoints)
Saeed Yaqtin	Analysis of Novelistic Discourse; In the Theory of the Text	Time in novelistic discourse; form of novelistic discourse; narrative vision in novelistic discourse; components of the text
Hassan Bahrawi	The Structure of the Novelistic Form	Spatial structure in the Moroccan novel; temporal structure in the Moroccan novel; character in the Moroccan novel

These models reveal the striking presence of the structuralist approach in the study of Arab novelistic discourse. A number of critics devoted their efforts to employing structuralist concepts to uncover the components of discourse and the mechanisms of their organization, particularly time, space, character, viewpoint, and narrative form. Although the procedural apparatus differs from one study to another, novelistic discourse appears to have provided a broader field for circulating and applying narratological concepts. A review of the critical studies presented in the table above allows us to acknowledge that narratology (narratologie) crystallized as a science of literature, as a branch of literary studies, and subsequently turned its attention to the study of the Arabic novel, which had matured by the mid-1990s. It took major steps toward establishing general principles for studying the novelistic text by highlighting certain characteristics of its narrative discourse. This conception led scholars to regard the text as a closed verbal unit unrelated to any reference outside language, which is subject to its own laws and refers back to itself. This explains their treatment of the structure of the text as story and discourse and their attempt to determine its narrative structure. Narrative is the story as it is formed, and it is the language through which the formation of narrative is expressed by its continuous discursive presence. Thus, the structure of words in narrative discourse constitutes the basis of the idea of storytelling.

A group of distinguished Arab studies of discourse analysis consequently sought to open themselves to Western studies in this field and succeeded in critically employing narrative theories. Among the most important is Saeed Yaqtin's study of discourse in his book *Analysis of Novelistic Discourse*, which we shall focus on because it presents, in detail, the foundations of the narratological approach to novelistic discourse.⁹

3.2.2 Saeed Yaqtin's Analysis of Arab Narrative Discourse:

A close examination of Saeed Yaqtin's book *Analysis of Novelistic Discourse*, in which he developed his narratological project for analyzing novelistic discourse, reveals that he devoted its first chapter to examining discourse through the category of time. He began by attempting to answer an important question: What is time, and is it possible to arrive at a classificatory model that could serve as a model for analyzing time in Arab novelistic discourses? Yaqtin's purpose was to provide an integrated study of time, combining theory and application. In his detailed presentation of the issues raised by the analysis of time and its relationship to narrative discourse, he drew on modern linguistic research responsible for the development of the study of temporality, particularly structural narratology. His analysis of critics' views of time is therefore organized around four principal points. A. Linguistics and Time Following the profound effort generated by the linguistic revolution initiated by Ferdinand de Saussure, subsequent research created a genuine break with the traditional analysis of time in language based on the tripartite division of past, present, and future. These new analyses became particularly clear in the work of Lyons, who concluded that grammatical tense is imprecise because it does not apply to all languages. In his book *Linguistic Semantics*, he presented several classifications of tense that do not follow this division and that are based on the relationship between grammatical tense and reference in English. He subsequently confirmed them through a discussion of aspect and modality and their interaction with tense. Emile Benveniste likewise addressed the category of time in his *Problems in General Linguistics*. He distinguished between two concepts of time—the physical time of the world and event time—and on this basis formulated his concept of linguistic time, which he used to analyze the structure of the verb in its relationship to time through his well-known distinction concerning enunciation between discourse and narrative.

The concept of enunciation subsequently constituted a frame of reference for Ducrot and Todorov in their semantic study of tense and modality in language. Their analysis of the sentence aimed to highlight the different temporal concepts expressed within language. Yaqtin ultimately presented a linguistic conception of tense derived from the concepts of Lyons and Benveniste and reached a preliminary conclusion: it is

⁹Maha Ibrahim Al-Atoum, *Discourse Analysis in Modern Arab Criticism: A Comparative Study of Theory and Method*, PhD dissertation in Arabic Language and Literature, University of Jordan, 2004, p. 83.

difficult to formulate an analysis of the category of time without examining the new novelists' conception of time. B. The New Novelists and Time. The new novelists developed their conception on the basis of a new vision of time that denies any direct reflection of real time within the novelistic work. Among the conceptions considered by Yaqtin is that of Alain Robbe-Grillet, which he presents as a result of his influence by the semiotic concept of time. He reaches the view that novelistic time is the period required to read the novel.

Accordingly, it exists detached from its two temporal dimensions: there is no time except the present, that is, the time of discourse. By contrast, Ricardou, in his book *Problems of the New Novel*, offers new divisions of the structure of time within novelistic discourse in the form of two parallel axes: the first is narrative time, and the second is story time; he then studies the temporal relationships between them. Michel Butor follows a similar path in his book *Essays on the New Novel*, offering new divisions of novelistic time—writing time, reading time, and adventure time. He then discusses temporal sequence through the techniques of succession and alternation and presents different manifestations of temporality, including temporal sequence and narrative speed. These precise readings and new analyses of the novel enabled Yaqtin to conclude that the category of time has acquired new dimensions and meanings that clearly influenced the development of novelistic writing and the mechanisms used to analyze its discourse. C. Discourse Linguistics and Time.¹⁰ The discussion surrounding the analysis of the category of time continued and expanded. Pioneering studies by the Russian Formalists emerged in the analysis of time in novelistic discourse. Among these was the important work of Tomashevsky, who distinguished within narrative work between *fabula* and *syuzhet*. This distinction helps us identify the relationships among events. They are presented through three forms of temporal manifestation in the *syuzhet*: direct presentation, delayed presentation, and subsequent narration. These allow the structure of narrative time to be renewed at two levels. The first is *fabula* time, understood as the assumption that the events presented took place within the narrated material. The second is narration time, namely the time necessary to read the work or the duration of its presentation.

Yaqtin also relied on Harald Weinrich's study *Tempus: Besprochene und Erzählte Welt*, considering it one of the deepest and most comprehensive studies devoted to time because of its full assimilation of the definition offered by linguistics. Weinrich proceeds from the hypothesis that the distribution of temporal forms in any text is not arbitrary. He consequently establishes a theory of textual time based on two principal

¹⁰ Analysis of Novelistic Discourse, p. 86.

modes of communication: anticipatory information and retrospective information, organized according to relationships between textual time and event time.¹¹

The distinction between them led him to formulate his second fundamental concept, the "perspective of utterance." His third fundamental concept is foregrounding, meaning that tenses serve to foreground something in the text. This allowed him to move to an important issue concerning time: temporal transitions, which he divided into two principal types. The first is homogeneous and aims to express the meaning of the text; the second is heterogeneous and serves communication, that is, conveying the message or content of the text. Yaqtin had already emphasized the importance of the Russian Formalists' assumptions about time, which became a point of departure for many subsequent researchers in narrative discourse analysis, particularly Todorov, in view of the definition of time he established. Influenced by Tomashevsky's division, he distinguished within the text between "discourse time," which is linear, and "story time," which is multidimensional. Time in discourse is governed by the principle of multiple temporal deviations that many discourses undergo at the temporal level according to the relationship between story time and discourse time. These include embedding, sequence, and alternation. By linking the temporal element to the other elements he identifies, Yaqtin reaches a coherent framework for distinguishing between:

1. Writing time: "the state in which the novelist speaks about time in his narration."
2. Reading time: "our perception of it within the totality of the text."¹²

The researcher considers the most important study in this field to be Françoise van Rossum-Guyon's work *Critique du roman*. She developed her critical project within poetics by reconsidering the formal method and Michel Butor's theoretical formulations. Starting from her analysis of the novel *Le Modificateur*, she raises the issue of time by examining the component of narrative perspectives, seeking to connect viewpoint and time. She concludes that story time is dominated by the present, from which memories and projects belonging to the past are recalled and reconstructed in the present. She announces that the temporal structure of the story is formed through a combination of time and qualitative temporality. She then infers the specificity of temporal consciousness by analyzing the structure of time within the novel's narrative body, identifying the various temporal signals and dividing them into temporal units according to periods in order to distinguish narrated time from story time. This enables her to divide the paragraphs according to time and determine their different types throughout the novel. The author observes that Gérard Genette's

¹¹ Maha Ibrahim Al-Atoum, *Discourse Analysis in Modern Arab Criticism* pp. 83–85.

¹² Mohamed Al-Amami. *Subjectivity in Narrative Discourse*, p89

Narrative Discourse constitutes a developed achievement in novelistic discourse analysis, distinguished by novelty and addition in the study of time. Genette focuses on time in narrative on the basis of concepts developed by the Formalist movement and those who continued its development, while assimilating the various new linguistic analyses. In his analysis, he endorsed Todorov's division of time into story time and narrative time, since narration is a temporal segment repeated twice: the time of the thing narrated and the time of narration. He identified the temporal forms connecting them through three relationships: order, duration, and frequency. Criticism of these relationships expanded, and numerous studies appeared, differing in essential and incidental ways and revealing the richness and explanatory adequacy of this analysis of time. These included works by Todorov, Michel Adam, and Shlomith Rimmon-Kenan.¹³

The author then turns to a different conception of time, proposing Jean Pouillon's *Time and the Novel*, which treats time from a psychological perspective. It is based on describing the principal second characteristic of the novelistic text: duration, by analyzing the specific features of time through the relationship between probability and necessity and their philosophical dimension (freedom and fate) in connection with time. These are manifested through temporal sequence, while the novel highlights them through the psychology of its characters.

Paul Ricoeur, in *Time and Narrative*, proposes his own conception of time from an angle that connects time and action time, revealing interpretive views summarized in his concept of "narrative experience," in which time takes on its full psychological and metaphysical dimensions.¹⁴

D. The Problem of Time in Arabic

Having relatively clarified the term "time" through a discussion of concepts formulated by a number of Western scholars, and seeking to draw attention to the boundaries between linguistics and structuralism in order to reach a definition of time in Arabic, Yaqtin turns to this issue.

He presents several views belonging to an approach that differs from the traditional understanding of time as past, present, and future, investigating time through its role in grammatical analysis. He refers to Ibrahim al-Samarrai's book *The Verb, Its Time and Its Forms*, which concludes that "with the preservation of temporality in Arabic, time cannot be inferred from the form but rather from context."

¹³Mohamed Azzam. *Literary Discourse Analysis in Light of Modern Critical Approaches*, p120.

¹⁴ Ibid., p. 85.

Tammam Hassan, in *The Arabic Language: Its Meaning and Structure*, distinguishes between:

1. Morphological time: that which appears through the form and does not itself indicate time.
2. Grammatical time: in which the temporality of the verb becomes evident through context.

Although the critic examines the views of Western critics and Arab grammarians in considerable detail and depth, he does not fail to approach both critically. He draws attention to a fundamental shortcoming related to the lack of a linguistic analysis of time. He therefore explains his procedural conception, which seeks to move research on the category of time away from the familiar path at which structural narratological analysis stops, toward different horizons in which the purpose connecting discourse time and text time receives careful attention. This involves a movement from the structural to the semantic through what he calls the sociology of the text. He discusses the writer's time and the reader's time within a comprehensive sociolinguistic structure and concludes his theoretical presentation by stating the aim of his practical study of time: "With this conception we move beyond the limits at which text linguistics stops, but we remain within the limits of discourse time, within the framework governing the relationship between the narrator and the narrated in novelistic discourse as linguistic discourse," through an analytical methodology that he proceeds to implement.

Yaqtin then moves to the practical study under the main heading "Story Time, Discourse Time." He introduces the discussion with the direct subheading "Story, Discourse, Text" and presents his methodological choice for revealing novelistic time, which he divides into three sections:

1. Story time: using a linguistic term, he calls it "morphology"; it appears in the time of the narrative material, which has a beginning and an end, whether natural or historical.
2. Discourse time: he calls it "syntax"; it is manifested in the temporalization of story time according to a distinctive discursive perspective.
3. Text time: he describes it as "semantic"; it is connected with reading time through the temporalization of discourse time in the text, that is, the productivity of the text within a particular sociolinguistic environment.¹⁵

This methodological step enables him to analyze time in *al-Zayni Barakat* by Gamal al-Ghitani. Story time appears in the organization of the narrative material within historical temporal limits, beginning in 922 AH and ending in 923 AH. This

¹⁵ Ibid., p. 85.

morphological time appears in the discourse as a time beginning in 922 AH, returning to 912 AH, and continuing until 923 AH.¹⁶

After this exemplary definition of the two temporal dimensions, he proceeds to analyze them within the text by dividing them into two sections: A. Major temporal articulations: this refers to the general time of the story at the natural level. The author explains that he will conduct a special analysis of discourse time by dividing the text into narrative segments encompassed by the discourse and temporal locations recorded as periods (years). He determines their size by the number of pages and the duration they cover, including subordinate temporal indications (months and days), and ultimately presents a diagram used to analyze time within the discourse of the narrative body studied.

Narrative segments — Temporal 920 AH The figure shows that the dominant system is succession based on prolepsis, with the movement of time subject to ellipsis. The position marked (H), with which the discourse begins and ends, forms the temporal focal point because it occupies the position of a double opening: on the one hand, it opens the beginning of the novel, and on the other, it opens its ending. This indicates that the temporal distribution is not arbitrary¹⁷. In order to explain its purpose, Yaqtin examines "the temporalization of story time," studying the order produced by the sequence of events in story time and comparing it with segments organized according to discourse time. He concludes here as well that the sequential order based on repetitive prolepsis is dominant. By using temporal indicators (seasons), he distributes the narrative segments over two seasons: winter contains events spanning eight years (912–920 AH), while summer contains events spanning two years (920–922 AH). He confirms again that the temporal distribution is not arbitrary, since winter constitutes the semantic focal point of time.¹⁸

This comprehensive analysis of time from a horizontal perspective allows him to move to a partial analysis that considers the horizontal composition of time by analyzing each narrative unit separately and identifying minor temporal articulations through examination of the relationship between the units and temporal locations. These are divided into:

- A. Temporal indicators: now, yesterday, tomorrow, the day after tomorrow.
- B. Event times: the movement from one event to another without any indication or by using temporal indicators.

¹⁶ Ibid., p. 85

¹⁷ Ibid., p. 89.

¹⁸ Ibid., p. 89

His analysis relies on a double reading. The first has a structural orientation and seeks to extract temporal discrepancies and determine the relationship of textual speed based on slowing down and acceleration, inferred from the rate of repetition between story and discourse. The second moves toward the treatment of content, that is, the semantic level of meaning, by studying verb tenses according to the two forms "did/does" in accordance with the context in which the form occurs. This enables the identification of utterance or discourse and leads to a conclusion concerning the specificity of time in al-Zayni Barakat through comparison with a model of historical discourse.

This is a pioneering study in its field, both in terms of its subject and the problem raised by its methodological application. Through his assimilation of Western theories of novelistic discourse analysis, Yaqtin reached results revealing the precision of his method, despite its complexity in certain places. He employed what appeared useful to him in formulating an Arab linguistic-narratological method seeking to renew the relationship between textual symbols and the references upon which they are based, in order to uncover the secrets of time and acquire a deeper understanding of Arab novelistic discourse analysis¹⁹

4. Conclusion

"Discourse analysis" is among the Western procedural mechanisms that contemporary Arab critics have employed, as it offers a new vision of the method of analysis in modern and contemporary Arab criticism. After presenting this issue briefly in our study, we arrive at the following conclusions:

- Modern discourse analysis does not represent a direct continuation of ancient Arab criticism, nor is it completely detached from it. It adopts a rational method for studying Arab discourse without arbitrary interpretation, through the application of Western theories in order to highlight its distinctive aesthetic qualities, without this constituting a justification for submitting to the philosophical system upon which Western approaches were founded.
- Discourse analysis has taken from Western scholarship its terminological material and procedural tools in matters that appeared useful in attempting to identify some of the literary features of discourse, namely the poetic principles governing its literariness, with the aim of enriching critical scholarship with theories capable, in our view, of providing a reading that reveals its most important artistic characteristics.
- "Discourse analysis" has appeared in Arab studies more prominently in literature

¹⁹Ibid., p. 89

than in language. This was an important factor directing Arab critics toward constructing a system for analyzing Arab poetic and narrative texts that determines their generic specificity within the framework of prevailing advanced Western theories and enables comprehensive analysis capable of engaging the reader.

- Arab scholars have paid attention to all types of discourse, particularly narrative discourse, whose approaches have diversified, especially in one particular genre: the novel. The novel has in turn developed into a rich theory containing critical innovations concerned with formulating analytical mechanisms based on moving beyond the prevailing traditions of contextual criticism while insisting on modernity and contemporaneity.

- Discourse analysis in Arab criticism gradually moved from transmission to procedural application. Moroccan critics stand at the forefront of those engaged in textual analysis, marking stages in the establishment of openness to experimentation in Moroccan critical discourse, especially in one particular field: the old and modern narrative heritage. Their aim has been to create a distinctive modern vision fundamentally connected with the Arab cultural system.

- The multiplicity of references contributed to the diversity of discourse-analysis models in Arab criticism. These models combine different and overlapping theories in which discourse constitutes a structural and fundamental axis, in an attempt to provide more comprehensive and precise procedural concepts capable of achieving the comprehensive analysis necessary for every literary work. This is a brief overview of Arab discourse-analysis theories, which we have chosen to add to the studies previously undertaken by other researchers, while emphasizing the need for further research into modern Arab criticism in order to reveal the depth and richness of its dimensions.

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