Deanship of Scientific Research

Text-Linguistic Approach to Modern Arabic Literature: Analysis of Short Story "Arkhas Layâlî"

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Abstract

Objectives: Text linguistic, a contemporary field of study within modern scientific disciplines, investigates the criteria determining whether a group of sentences constitutes an actual text. This research aims to contribute to story analysis and deep structure analysis of stories through text linguistic analysis.

Methods: In this study, the descriptive analysis method has been employed to evaluate Yusuf Idris's story titled 'Arkhas Layâlî' (The Cheapest Nights), within the context of macro-structural framework in Modern Arabic Literature. The subheadings that aid in comprehending and delineating this structure include function, title, topic, keywords, topical sentence, schema, topic-changing markers, style, summary, conclusion sentence, and motif/theme. Under these headings, the deep structure of the text and how this structure is constructed have been examined.

Results: As a result of the analysis, it has been observed that the narrative is internally consistent and establishes a sequential, smooth connection between sentences. The author has meaningfully established coherence relationships in the short story, successfully conveying the intended message within this coherence framework.

Conclusions: This study is believed to provide a different perspective on text analyses of this nature and shed light on future research in this field.

Keywords: Text Linguistics, Coherence, Arabic Literature, Short Story, Yusuf Idris.

مقاربة النص اللغوي في الأدب العربي الحديث: تحليل القصة القصيرة "أرخص ليالي"

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ملخّص

الأهداف: إن علم اللغة النصي، هو أحد المجالات العلمية الحديثة التي تبحث فيما إذا كانت مجموعة من الجمل هي نص حقيقي أم لا، ويكشف عن بعض المعايير في هذا الصدد. ويهدف هذا البحث إلى المساهمة في تحليل القصة والتحليل البنيوي العميق للقصص من خلال التحليل اللغوي للنص.

المنهجية: تم في هذه الدراسة استخدام المنهج الوصفي التحليلي، وتم تقييم قصة "أرخص الليالي" ليوسف إدريس، التي تحتل مكانة مهمة في الأدب العربي الحديث، في سياق بنية واسعة النطاق. العناوين الفرعية التي تساعد على فهم هذا الهيكل والكشف عنه؛ تم فحص البنية العميقة للنص وكيفية إنشاء هذه البنية تحت هذه العناوين: الوظيفة، العنوان، الموضوع، الكلمات الرئيسة، جملة الفكرة الرئيسة، مخطط المحتوى، محددات تغيير الموضوع، الأسلوب، الملخص، الجملة الختامية والموضوع (الفكرة).

النتائج: ونتيجة للتحليل لوحظ أن السرد متماسك داخليا ويؤسس لاتصال متسلسل وسلس بين الجمل. لقد أنشأ المؤلف علاقات تماسك في القصة القصيرة بشكل هادف، ونجح في نقل الرسالة المقصودة ضمن إطار التماسك هذا.

الخلاصة: ويعتقد أن هذه الدراسة توفر وجهة نظر مختلفة حول تحليلات النصوص من هذا النوع وتسلط الضوء على الأبحاث المستقبلية في هذا المجال.

الكلمات الدالة: لسانيات النص، منطق، الأدب العربي، قصة قصيرة، يوسف إدريس.

1. Introduction

Language has been at the core of human existence since the beginning of life. Bestowed upon humans, the ability of language plays a crucial role in its features, such as facilitating communication and conveying ideas and thoughts to others. Whether spoken or written, individuals create 'text' by assembling certain words and sentences to communicate their thoughts for a specific goal.

Definitions of text by experts in text linguistics are as follows: According to Aksan (1993), a text is 'a sequence of sentences connected and with non-linguistic elements during communication' (p. 257). According to Günay (2007), a text is 'a linguistic sequence produced orally or in writing by one or more individuals within a specific communicative context' (p. 44). Torusdağ and Aydın (2021) define text as 'a verbal entirety emerging through language, either written or spoken, as a result of the creation of any subject or event in the process of cultural exchange' (p. 9). When examining these definitions, we observe commonalities, such as mentioning an interconnected verbal entirety and a linguistic sequence. Therefore, a text is a meaningful structure created by combining words into sentences, sentences into paragraphs, and the coherent connection of these paragraphs. Text linguistics, which establishes criteria to distinguish between what constitutes a text and what does not, is a branch of science that examines language by focusing on connections between sentences, perceives language usage as text production, and treats texts as integral entities (Hengirmen, 1999: 276). Text linguistics approaches a text that emerges for a communicative purpose as a whole within a framework. It attempts to establish a standard to prevent different interpretations, using sentences not as a basis but as a tool to analyze the text (Buhayra, 1997). Based on this established standard, a general assessment of the text is made in light of common views, aiming to mitigate various interpretations and differences of opinion.

Text linguistics does not merely focus on structural analysis and identification of language structures but also utilizes grammatical forms as a fundamental guide to access the latent field of a text. It comprehensively addresses linguistic superstructures. So that, it establishes criteria for textuality and norms for text classification (Özkan, 2004: 168). Aydın (2012) highlights that text linguistics has come to the forefront by prioritizing the text as the primary unit, not just focusing on the sentence. Accordingly, the text's primary purpose is seen as a means of communication, emphasizing the structures that provide its communicative value (p. 382).

Text linguistics aims to demonstrate the grammatical structures, organizational aspects of content, and communicative functions of texts through practical examples. Thus, text linguistics seeks to establish standards by identifying the rules and conditions constituting a text, determining and classifying text genres, and investigating how texts are used as communicative functions among individuals for specific themes and purposes (Şenöz Ayata, 2005: 22-23). Research in text linguistics can be employed to explore the use of various words in a language and investigate the quality of expressed ideas, the organization of meanings in describing these ideas, and the emphasized critical points in the intended message.

In the field of text linguistics, which investigates whether the assembled words, sentences, or paragraphs constitute a text, there are criteria recognized today under the term 'textuality criteria.' According to Beaugrande and Dressler (1981), for a sequence of sentences to qualify as a text, it must adhere to cohesion, coherence, acceptability, informativity, situationality, and intertextuality criteria. These criteria are essential for a text to be considered as such. In addition to these, there are other headings to be considered when examining the structure of the text. In recent years, with the influence of different disciplines and perspectives, analyses of 'micro-structure,' 'macro-structure,' and 'superstructure' have gained acceptance. Micro-structure considers a text in terms of grammatical and lexical cohesion. The semantic components highlighted by Van Dijk (1980) are investigated in the macro-structure. Superstructure analyses focus on the function of the text (Dilidüzgün, 2017, p. 69). However, among these headings, cohesion, and coherence are the most widely utilized findings in text analyses within text linguistics (Şenöz Ayata, 2005: 60). In other words, examining the surface structure (cohesion) and deep structure (coherence) of the text allows for a comprehensive analysis of the text in general.

A text consists of two dimensions: form and content. We can use surface structure for form and deep structure for content. Noam Chomsky (1957), who introduced these concepts to linguistics through his theory of Generative-Transformative Grammar in the work 'Syntactic Structures,' is credited with this contribution. While surface structure

pertains to the abstract structure observed in the text, deep structure is invisible but can be perceived by the reader. In light of this information, the concept of micro-structure (cohesion) used in text linguistics aligns with surface structure, whereas macro-structure (coherence) corresponds to deep structure.

Macro-level structure (coherence) refers to the interconnectedness of the constituent parts of a text, ensuring grammatical harmony among them (Şeref et al., 2019: 93). Texts cannot be adequately explained by only examining micro-structure. To grasp the overall meaning of a text, it is necessary to consider macro-structure as well. Tosun (2014) suggests that the interpretation of sentences in micro-structure context can be achieved through macro-structure analysis. Moreover, examining a text through the lens of macro-structure contributes significantly to determining, describing, and classifying text genres (p. 1454). To access a text's deep structure and essence and comprehend the intended message and theme, resorting to macro-structure analyses is essential.

2. Significance of The Study

Text linguistics, which offers a different approach from traditional text analysis methods, is considered a modern discipline investigating whether a sequence of sentences constitutes a text and establishes criteria. In Europe, the field has rapidly developed since the 1970s, influenced by the work of linguists such as Beaugrande, Dressler, Dijk, Kintsch, Halliday, and Hasan.

Yusuf Idris, a prominent writer in Modern Arabic Literature, has produced successful works that predominantly address the social, economic, and cultural issues of Arab society. One of his most renowned works, the short story 'Arkhas Layâlî' (أرخص ليالي), which has been translated into various languages, seeks to draw attention to the significant problem of numerous children in rural areas of Egypt. This research aims to analyze Yusuf Idris's story using the modern scientific field of text linguistics, and it is anticipated to shed light on studies within this domain, offering a different perspective on text analyses in the field of Arabic Literature.

3. Aim of The Study

This research aims to examine the short story 'Arkhas Layâlî' by Yusuf Idris (İdrîs, 2019), a highly acclaimed and significant writer in Arabic Literature, using a text-linguistic approach. The focus is on analyzing the macro-structure within the criteria set for examining the structure of a text in text linguistics. The goal is to explore the deep structure of the story and shed light on how text linguistics can be applied to understand the narrative's macro-level structure, contributing to a comprehensive examination of the text.

4. Method
4.1. Methodology

This study is a qualitative research employing the document analysis method. Document analysis involves the examination and analysis of written materials containing information about the phenomena under investigation (Creswell, 1998; Yıldırım and Şimşek, 2011: 187). In this context, the short story 'Arkhas Layâlî' will be meticulously read and analyzed in text linguistics. Given that the data will be obtained by evaluating the story based on the criteria of macro-structure using the document analysis method, it is understood that a qualitative research design is appropriate.

4.2. Limitations

The study is delimited to Yusuf Idris's short story 'Arkhas Layâlî.' It focuses on the macro-structure (coherence) among the criteria that elucidate the structure of a text in text linguistics. Subcategories under the macro-structure include function, title, subject, keywords, main idea sentence, schema, topic-changing markers, style, summary, conclusion sentence, and motif.

4.3. Data Collection and Analysis

In the research, data were obtained through document analysis, a qualitative data collection method. The analysis was conducted by considering the macro structure and its subcategories in the template named 'text structure,' developed by

Aydın (2012). When being analyzed, the sentences in the story are numbered in the analysis section and the attached story text.
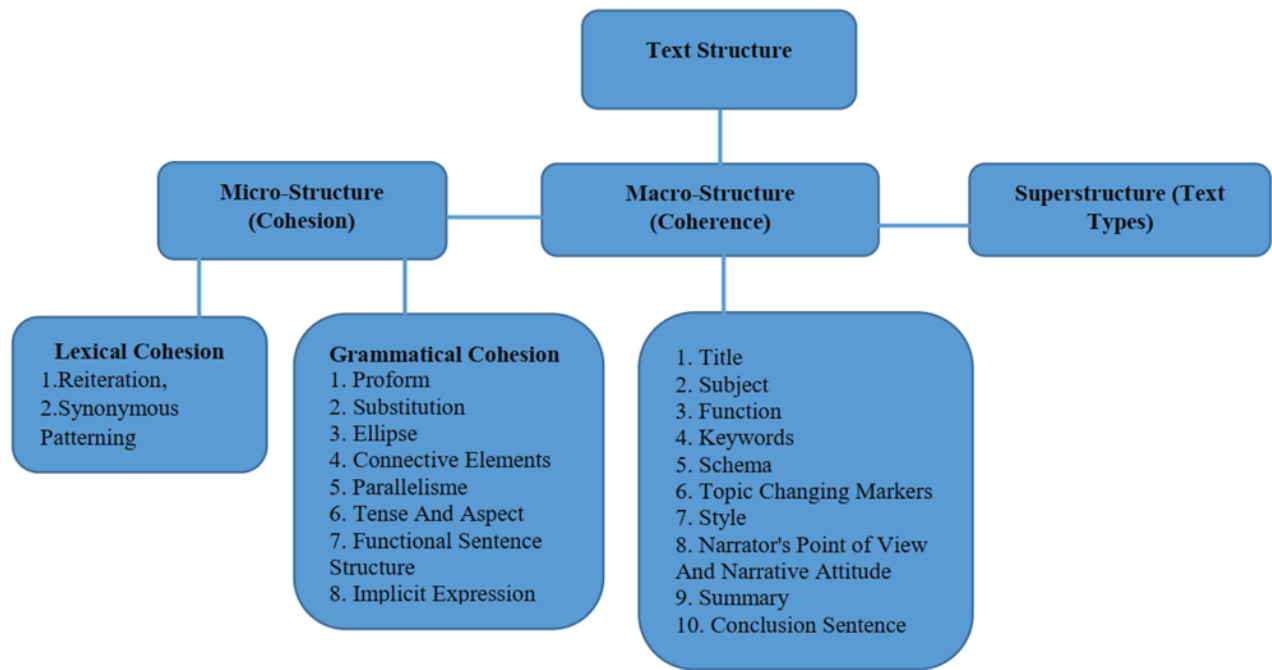
Figure 1: Text Structure

5. Results and Discussion

The macro-structures in texts are 'semantic objects' that regulate the meaning of the generated and perceived text (Torusdağ, 2013: 57). Keçik (1993) defines macro-structure as 'a structure produced and perceived to facilitate the formation of the text at different stages and to organize the meaning of the text for storage' (p. 89). Obtaining the meaning and deep structure of a text is possible through macro-structure analyses. In this study, the coherence relationship, located in the deep part of the text and invisible but perceivable, and occurring through logical approaches, has been evaluated for the short story 'The Cheapest Nights' based on macro-structure criteria according to sources such as Beaugrande and Dressler (1981), Dijk and Kintsch (1983), Günay (2007), Dilidüzgün (2017), Torusdağ, and Aydın (2021). These criteria include function, title, subject, keywords, main idea sentence, content schema, topic shift indicators, style, summary, concluding sentence, and motif, encompassing eleven subheadings under which the story has been examined.

5.1. Function

A short story is a literary genre that interacts with society and its cultural, economic, and political values, presenting sections of life that resemble the lives of individuals (Çilek and Daş, 2021: 2241). In contrast to a plot-driven narrative centered around an event that starts at a certain point and reaches a conclusion, a situational story, such as 'Arkhas Layâlî' examined in light of this information, showcases a moment from everyday life and the impact it leaves on ordinary people (Yakıcı at al., 2012: 221). In this story, the focus is on the impact of the main problem on the main character.

In its simplest terms, the function is the purpose of a text. This purpose can take various forms, such as informing, provoking thought, creating excitement, or describing. In 'Arkhas Layâlî', Yusuf İdris criticizes the presence of numerous children in Egypt, which has led to a population explosion, and the negative consequences associated with it. The author warns that the situation is deteriorating, causing negative factors such as ignorance and poverty, and emphasizes that the government and authorities are neglecting and ignoring this problem.

5.2. Title

Titles are overarching propositions that collectively indicate the subject and motif of the texts, providing a brief overview of their content (Dilidüzgün, 2017: 77). When we examine the title of the story 'Arkhas Layâlî' (The Cheapest

Nights), we can infer from the term 'cheap' that everything has a value, and every value has a weight. Each weight, as anticipated, has a price dependent on factors such as the supply-demand relationship, the abundance of production, the accumulation of goods, and many others. This price will either rise or fall. In the title of this story, the author distinguishes between cheap nights and expensive nights, suggesting that everything has a cost. The title effectively aligns with the story's content, providing short and dense information about the poverty resulting from the unplanned births of numerous children.

The title implicitly provides information about poverty, a consequence of having too many children, and aligns with the story's content. The title, 'Arkhas Layâlî' (The Cheapest Nights), indicates an implicit connection to poverty and the difficulties faced by the main character, Abdu'l-Kerim, who cannot even afford a simple visit to a coffeehouse. The author uses the title to draw attention to the fact that people spend their nights simply and inexpensively due to poverty. The title is both meaningful and ironic. By "Arkhas Layâlî,' the author refers to the hardships of poverty, ignorance, and lack of education that people endure.

5.3. Topic

After leaving the mosque, the main character, Abdu'l-Kerim, curses the numerous children and their parents on the street who brought them into this world. Unable to sleep at night, he cannot find his way home. The story revolves around the main character, Abdu'l-Kerim, experiencing change, development, and internal conflicts. Abdu'l-Kerim's personality represents a class of poor villagers in Egypt who, despite not having a decent job, continue to have numerous children.

The narrative unfolds with Abdu'l-Kerim's psychological struggle against the unplanned children, the poverty it brings, and the government's neglect. Additionally, it criticizes the ignorance of the village people who, despite being aware of the situation, do nothing. Ultimately, Abdu'l-Kerim helplessly returns home, conforming to societal expectations. Erden (2010) suggests that the theme is a functional concept due to its communicative purpose and dynamism, serving as a tool to reach the central motif (p. 46-55). In the story 'Arkhas Layâlî' (The Cheapest Nights), the author successfully conveys the intended message with the chosen theme.

5.4. Keywords

Keywords are repeated throughout the story, necessary for identifying and summarizing the text's theme (Torusdağ and Aydın, 2021: 194). The most repeated words in the story include Tantâvî (طنطاوي), children (صغار), darkness (ظلام), coat (بشت), street (زقاق), sleep (نوم), tea (شاي), and money (قرش). These words form the key terms of the story. Additionally, the story's plot is woven around these identified keywords, emphasizing the repetition in the text and supporting the identified theme.

The author repeatedly mentions Tantâvî (طنطاوي) in the story. The main character, Abdu'l-Kerim, curses this guard several times, saying اجازاك الله يا طنطاوي! (May Allah reward you, Tantâvî!), الله يخرب بيتك يا طنطاوي(May your house be destroyed, Tantâvî), الله يجحم روحك يا طنطاوي يابن زبيدة(May your soul be cursed, Tantâvî, son of Zubeida). It is understood that Abdulkerim is dissatisfied with the fact that the guard, who, in his opinion, is a civil servant, sleeps while on duty and neglects his duty. In many parts of the story, Abdulkerim complains about people not fulfilling their responsibilities.

The word "overcoat" (بشت), which is used in the sentence وأحني صدره في تزمت شديد، وكأن أكتافه تنوء بحمل(البشت) الثقيل الذي غزله بيده من صوف النعجة(The weight of his coat, knitted from sheep's wool, which he spun with his own hands, seemed to fall on his shoulders, bending his back sharply forward) and which the author repeats several times in the story, indicates that it is a garment that Abdu'l-Kerim was wearing and that weighed down his back. In fact, the word coat is a metaphor that symbolizes Abdulkerim's feeling that his children are a burden on his shoulders. With the word coat, the idea of having many children by one's own choice, that is, determining one's own destiny, is likened to a heavy coat purchased by one's own choice.

The word نوم(sleep) among the keywords indicates that the villagers are in a deep sleep, unaware of their situation and the negatives they are experiencing, as expressed in the sentence ورجال البلدة الخناشير وقد انكفئوا يغطون من زمان وتركوا الليل لصغارهم الملاعين؟(The men of the town have long curled up and fallen asleep, covering themselves well, leaving the night to their naughty brats). Furthermore, in the sentence وطنطاوي لاشك قد استنظف مصطبة رقد عليها في دركه وراح في النوم(Certainly, Tantâvî has already tidied up the mattress he lay on in his corner and gone to sleep, snoring), the message is given that the public

and officials are asleep and unaware of the solution to the problems. Abdu'l-Kerim, through whom all these problems are narrated, emphasizes in the sentence يا ناس! لماذا هو الخائب الساهر وحده؟ (People! Why is he the only fool who cannot sleep in the whole village?) that he remains awake, stands up, and tries to solve the problem alone.

The word "ظلام" (darkness) attempts to convey a state in which people live in complete uncertainty, blindness, and ignorance. It illustrates that they cannot see their problems or comprehend what is happening around them.

5.5. Topical Sentence

In a text, the sentences expressing the main idea represent the fundamental perspective defended or emphasized in that writing, stemming from the chosen topic (Torusdağ, 2013: 64). The author has provided the main idea sentences of the topic partially explicitly and comprehensibly, and partly implicitly in various places throughout the story. ارتبك الرجل رغم القسوة التي ضم بها نفسه، لأن الزقاق كان يمتلئ بصغار كالفتافيت يلعبون ويصرخون ويتسربون بين رجليه (The man became perplexed despite the harshness he had embraced because the narrow alley was filled with little ones playing, shouting, and slipping between his legs like chicks). In a clear manner, the author conveys that there were numerous children, and Abdu'l-Kerim was disturbed by this situation. Additionally, the example sentence we provided earlier about the keyword نوم (sleep) when discussing ورجال البلدة الخناشير وقد انكفئوا يغطون من زمان وتركوا الليل لصغارهم الملاعين؟ (The village men have long since curled up and gone to sleep, covering themselves completely, leaving the night to their naughty little devils) is another main idea sentence of the story. When we examine the sentence examples we provided to explain the keywords, these could be the story's main idea sentences because the story's topic is patterned around these keywords and forms the basis of the story, constituting its main idea.

Furthermore, in the sentence وكأنه وسط جبانة وليس في رحاب بلدة فيها ما فيها من خلق الله (As if no living creature created by Allah lived in this village, he walked as if in the middle of a graveyard), the author expresses the idea that everyone is in a deep sleep, unaware of anything, or even if aware, not making any effort or taking any action.

The sentence ليس معه قرش! (But he does not have a penny!) is one of the main idea sentences where the author depicts the issue of poverty—immediately following this, with the sentence اجازاك الله يا طنطاوي! (God damn you, Tantâvî), the author implicitly addresses the authorities in Egypt, expressing dissatisfaction with their failure to find a solution to the ongoing problems.

5.6. Schema

The story is a typical situational narrative unfolding in a specific setting—a village in Egypt. The events occur within a village mosque's confines, the alley behind the mosque, and the turning path between the street and Abdu'l-Kerim's house. The author has chosen this village as a stage to show readers and authorities that the root of the population explosion problem lies in rural and impoverished areas.

Regarding the concept of time, the author designates the nighttime after dinner as the period when the villagers immediately transition to sleep, disregarding their distressing situation. The author also mentions that it is a cold winter day, emphasizing the increased challenges of basic needs such as heating, shelter, and food.

Introduction Section: This section begins with Abdu'l-Kerim swearing after leaving the mosque. The sight of numerous children in the street greatly angers him. In this section, the fundamental issue of the narrative, the problem of having too many children without consideration, is addressed. Abdu'l-Kerim's anger towards the parents of these children and the villagers, whom he labels as ignorant, is expressed through curses.

Development Section: This section can be divided into two parts. It starts with Abdu'l-Kerim being the only person in the pitch-dark street, described as walking in the middle of a graveyard. Abdu'l-Kerim is astonished by how the villagers, despite their problems, sleep so indifferently, and the curses directed at Tantâvî are mentioned. The section concludes with Abdu'l-Kerim's reluctance to enter his house due to insomnia, contemplating what he would do even if he did.

In this part, the issues of poverty and lack of money are extensively conveyed through the internal conflict experienced by Abdu'l-Kerim. It starts with Abdu'l-Kerim imagining how he would enjoy time with friends in the café if he had money and how if everything were fine, he could enter his house comfortably, eat good meals, and sleep in a warm bed. Finally, it addresses the impossibility of having six children and portrays it as a fantasy.

Conclusion Section: This section emphasizes that nothing has changed, and people continue their lives similarly, facing the same problems. It starts with Abdu'l-Kerim realizing nothing he can do and entering his house in despair. The section continues with him passing over sleeping children in the dark to reach his wife and bed. The story concludes with Abdu'l-Kerim receiving news of his seventh child months later and, after years have passed, cursing and swearing at the children in the same narrow street.

When the content of the text is schematically outlined as below, we observe that the story concludes in a manner mirroring its beginning:
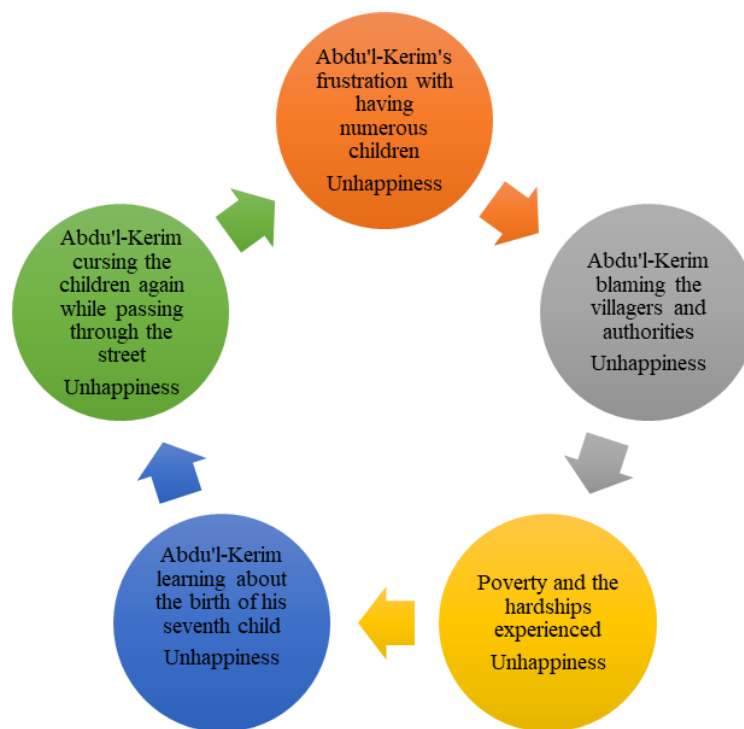
Figure 2: Arkhas Layâlî (أرخص ليالي) – Schema

5.7. Topic-Changing Markers

The writer of the story "Arkhas Layâlî" initiates the events by stating, بعد صلاة العشاء(After the Isha prayer)," indicating Abdu'l-Kerim's exit from the mosque in the first sentence. The second sentence in short story transitions as the focus shifts, saying, "He sneaked out of the mosque and walked into the narrow alley." From the second to the ninth sentences, a physical and mental description of Abdu'l-Kerim walking in the street is provided.

In the 10th sentence, the narrative changes as Abdu'l-Kerim encounters children (صغار) while walking down the street. From the 10th to the 16th sentences, the focus is on Abdu'l-Kerim's anger, complaints, and curses regarding the abundance of children.

The 17th sentence, stating, "When he left the palm trees behind in the alley," marks another shift as Abdu'l-Kerim moves to another street. From the 17th to the 27th sentence, the narrative discusses Abdu'l-Kerim walking towards his home in the dark street, emphasizing that he is the only one there and expressing his frustration with everyone being asleep.

The 28th sentence, beginning with "When he reached the middle of the wide road, he stopped," introduces a new topic. From the 28th to the 39th sentences, the narrative explores Abdu'l-Kerim's inability to sleep and reluctance to enter his home. The description includes his sleep-deprived eyes and emphasizes that everyone in the village has fallen asleep.

The paragraph starting with the 40th sentence, صحيح.. أين يسهر؟(True... Where can he spend time?), begins with a complaint, signaling a shift in focus. From the 40th to the 45th sentences, the narrative emphasizes Abdu'l-Kerim's lack of money, preventing him from going to the coffeehouse, and introduces the curse directed at Tantâvî.

In the 46th sentence, Abdu'l-Kerim's friend, Şeyh Abdü'l-Mecid, participates in the discussion. From the 46th to the 55th sentences, the narrative explores Abdu'l-Kerim's desire to visit his friend, but due to a dispute over money, he could not go. The passage also highlights another instance of Abdu'l-Kerim cursing Tantâvî.

In the 56th sentence, a hopeful expression is introduced with ماذا عليه لو(What if), signaling a change in the topic. From the 56th to the 64th sentences, the narrative explores Abdu'l-Kerim's imagination of the enjoyable time he could have spent with his friend Seman if he had money. However, the passage also delves into his lamentation about the lack of funds, emphasizing why he seems to be the only one unable to sleep.

In the 65th sentence, the topic shifts again with the expression وماذا يحدث لو(What if) from the 65th to the 74th sentence; this time Abdu'l-Kerim envisions a scenario where he has no money concerns; everything is in order, and he can comfortably enter his house, eat, and sleep well. However, he acknowledges that these are just fantasies and not achievable.

In the 75th sentence, the focus turns to Abdu'l-Kerim's 'wife' as a participant in the discussion. From the 75th to the 80th sentences, Abdu'l-Kerim speaks about his wife being wholly unaware and sleeping carelessly, representing simple, poor, uneducated villagers who, unlike women, sleep before men without being preoccupied with other matters.

In the 81st sentence, the focus shifts to the مصباح الجاز(gas lamp), and from the 81st to the 87th sentences, the narrative delves into the struggles of acquiring a gas lamp due to poverty, the challenges in finding bread, and Abdu'l-Kerim's renewed curse towards Tantâvî.

The 88th sentence introduces the term أحدا(someone), marking a transition to a different aspect. From the 88th to the 91st sentences, the passage temporarily diverts attention from Abdu'l-Kerim's dreams and inner conflict to his contemplation of being a virtuous and well-intentioned individual while standing by the pond.

The 92nd sentence, طال حيرة الرجل(The man thought for a long time), signals another topic shift. From the 92nd to the 94th sentence, it is conveyed that Abdu'l-Kerim reflects on whether he should enter his house for the last time.

In the 95th sentence, أخيرا استقر في وسط داره(Finally, he arrived at the center of his house), there is a location change. From the 95th to the 104th sentences, the narrative unfolds how Abdu'l-Kerim eventually succeeds in entering his house, emphasizing the dialogue between him and his wife.

The 105th sentence, بعد شهور(Months later), indicates a shift in time. The 105th to the 106th sentences narrate Abdu'l-Kerim having his seventh child and feeling melancholy about it.

5.8. Style

The stylistic choices of a text producer play a crucial role in shaping the meaning and purpose of the text. The arrangement of words and sentences is essential, but it is how the text producer employs the language (Curcânî, 2004: 36).

The narrative in the story adopts an omniscient narrative point of view perspective, utilizing the third-person singular pronoun. The narrator exercises control over the main character's inner world, revealing their emotions and thoughts. Examples such as يسهر؟ وأين يسهر؟(Does he stay awake? And where does he stay awake?) and ماذا يحدث بالله إذا كان؟(For God's sake, what if they do happen?) showcase instances where the narrator indirectly communicates the protagonist's feelings to the reader through internal monologues.

When examining the other sentences, it is evident that exclamatory and interrogative sentences are frequently employed in addition to direct narrative sentences. Notably in sentences such as أجازاك الله يا طنطاوي! (May Allah curse you, Tantâvî!) and يخرب بيتك يا طنطاوي! (May your house be destroyed, Tantâvî!), the curses uttered by the main character take the form of exclamatory sentences. This creates a tense atmosphere and engages the reader actively. Additionally, by starting the story with the main character insulting and cursing children, parents, and Tantâvî, the author generates a tense atmosphere and instills a sense of curiosity about the reasons behind these actions and what will happen next. يا ناس! لماذا هو الخائب الساهر وحده؟ (Oh people! Why is he the only sleepless fool in the entire village?), and يسهر؟ وأين يسهر؟(Does he stay awake? And where does he stay awake?) are interrogative sentences created through the character's voice. These serve the purpose of questioning the character's lamentation about the unfavorable situation, making sarcastic remarks, and expressing complaints.

When examining the author's language features, it can be observed that, in general, a simple and comprehensible language is used, as exemplified in sentences like تسلل من الجامع ومضي في الزقاق الضيق(He snuck out of the mosque and walked

into the narrow alley), (حين بلغ منتصف الواسعة توقف)(When he reached the middle of the broad street, he suddenly stopped), (المصباح بالعربي ليس فيه جاز إلا ما يملأ نصفه)(In Arabic, a gas lamp means only half-filled with gas). However, in some instances, a few words from colloquial language, such as بشت(overcoat) and طرمبة(water pump), are incorporated to add realism to the story. From a literary perspective, physical descriptions are provided in sentences like ولم يعد موضع قدميه الكبيرتين المفلطحتين (اللتين تشفق أسفلهما حتى يكاد الشق يبلع المسمار فلا يبين له رأس). (His big, flat feet, almost invisible under them, were like nails driven into the ground without showing their heads) and وهذه اللحظة لم تكن في عينيه قمحة واحدة من النوم بل كان مخه أروق من ماء (الطرمبة) (وأصفى من العسل الابيض)(The eyes devoid of even a single gram of sleep at that moment were as clear as the water of a pump, shining like white honey). These sentences involve a physical description. By depicting the clarity and brightness of the eyes, it portrays the person's eye condition.

Psychological characterizations are also present, especially in sentences like ويرتعش عبد الكريم بالحنق وهو يسب ويمخض ويبصق على البلد الخائب الذي أصبح كله صغارا في صغار(Abdu'l-Kerim is trembling with anger, his frustration is growing against the wretched village filled with increasing children, and he is cursing and swearing), and وتشتت بصر عبد الكريم في الظلام الفاضي، ودار برأسه هنا وهناك(Abdu'l-Kerim, in the empty darkness, lost his direction and looked anxiously from side to side). In these sentences, intermittent psychological descriptions of the main character are evident. Furthermore, حين خلف النخل وراءه في الزقاق وأصبح يشرف على الواسعة التي تحيط بالبركة في وَسط البلد(when he left the date palms behind in the alley and emerged overlooking the expanse surrounding the pool in the middle of the village) and والطريق خائنة(The road is treacherous). These sentences provide descriptions of the setting. Additionally, المغرب وأكلوا الفلفل بآخر رغيف في (المشنة)(Then the children undoubtedly came at the time of sunset and ate the pepper with the last piece of bread in the basket) and ليالي البرد(Nights of cold) contain depictions of time.

Additionally, metaphors are employed; the village people are likened to rabbits in the sentence وكان ما ضايقه وكتم أنفاسه شخير الأرانب أهل بلده وهو يمتد مع انتشار الظلام(What truly bothered him, as darkness spread, was the village people lying like rabbits). The children are likened to chicks, and the street is likened to a grave. Simultaneously, it is evident that the author's style is satirical, addressing the authorities through Tantâvî as a symbol and incorporating implicit narration.

5.9. Summary

The summary is a brief written or oral expression that captures the main points of a text by omitting details and focusing on essential elements to convey the general meaning (Dilidüzgün, 2017: 86). This story begins with Abdu'l-Kerim walking through a narrow street after the evening prayer, cursing the parents of the village who have so many children. As he enters the narrow street, filled with mischievous children bothering him, Abdu'l-Kerim becomes extremely angry and frustrated. Desiring to leave this narrow street quickly, he reaches the beginning of the street leading to the pool, where he takes a deep breath. He observes silence and stillness in the darkness, as if amid a graveyard where everyone is asleep. When he arrives at his house, he hesitates to enter, unable to find peace of mind. Angry at the villagers and the watchman Tantâvî, who he believes is already asleep and indifferent, he contemplates what he would do if he had money. He imagines going to the coffeehouse and spending time with friends, but the quarrel over money prevents him from visiting a friend. Frustrated by being the only one unable to sleep, he daydreams about everything going smoothly: entering his house comfortably, enjoying delicious meals, and sleeping in a warm bed. However, he acknowledges that these are mere fantasies due to poverty. Finally, he reluctantly enters his home, passing over the sleeping children in the dark. He reaches his wife, and the curses he directed at Tantâvî wake her up. Months later, he learns that he is expecting his seventh child. Despite expressing dissatisfaction with having so many children and worrying about their future poverty, Abdu'l-Kerim is saddened. Months and years later, he passes through the narrow street again, where the children block his way and disturb him. Abdu'l-Kerim, irritated by the children, curses them again, expressing a wish for them to disappear.

5.10. Conclusion Sentence

Regarding the concluding sentence وبعد شهور وسنوات كان عبد الكريم لا يزال يتعثر في جيش النمل من الصغار الذين يزحمون طريقه في ذهابه وأوبته(After months and years, Abdu'l-Kerim still found himself stumbling through the army of small children who crowded his way as he passed through the narrow street). The concluding sentence supports the message the author intends to convey about the content of the text. When we look at it, the story ends just as it began. At the beginning of the story,

attention is drawn to the large number of children, and in the end, it is stated that this situation continues in the same way. In other words, the message conveyed is that nothing has changed, no solution has been found to the problems, no one is making an effort, and people continue their lives in the same learned helplessness.

5.11. Motif/Theme

The theme forms the main idea of the story and is introduced in the introduction section; it continues to be presented until the development and conclusion sections (Erden, 2010: 30). As repeatedly mentioned and addressed in the above headings, both in critical words and main idea sentences, the main topics and situations emphasized in the story are identified as the motifs of the narrative, namely 'Large number of children,' 'poverty,' 'ignorance,' and 'lack of education.' In this context, as indicated in the summary and content schema of the story and also emphasized in the concluding sentence, the story ends as it began, signifying that there is no change in the complained-about situation. Therefore, the sub-plot is identified as the proverb 'Same kettle, same bath.' At the same time, the main plot is determined as 'The negative consequences of unconsciously raising and poorly educating a large number of children should not be overlooked.'

6. Conclusion And Implications

When we analyze Yusuf Idris's story 'Arkhas Layâlî' in the context of the large-scale structure and subheadings, we can see that the coherence relationship is successfully handled among all sentences from the title of the story to the concluding sentence, conveying the message the author wants to convey.

The story titled 'Arkhas Layâlî' is an example of a situation story, and we can observe that the author wrote it to draw attention to the problem of having a large number of children and to depict the impact of this problem on the main character. In this regard, the story's title intriguingly and implicitly reflects the poverty issue that this problem will bring about. Additionally, the title aligns with the theme of the story. The most repeated words, such as the guard Tantâvî (طنطاوي), children (صغار), darkness (ظلام), coat (بشت), alley (زقاق), sleep (نوم), tea (شاي), and money (قرش), constitute the key words of the story.

The story contains a cyclical content structure. Starting with Abdu'l-Kerim's anger towards many children, the story continues by narrating the indifference of the villagers to this situation. It addresses the poverty, which is a bad outcome of this situation. Later, the story focuses on Abdu'l-Kerim acting helplessly like other people and the topic of him having another child again, ultimately ending with Abdu'l-Kerim getting angry at the children and cursing them. Thus, the message is that nothing has changed, and there is no effort for change. Change determiners in the story maintain order and harmony in the flow of events and time.

The author narrates the story using the third-person singular pronoun and an omniscient narrative point of view, dominating the character's inner world. The author generally employs simple and comprehensible language, incorporating similes and some descriptions among the figures of speech. Throughout the story, there are many exclamatory and interrogative sentences, with the exclamatory sentences, in particular, creating a tense atmosphere. The concluding sentence conveys the message that nothing has changed, the problem remains unsolved, and everything is still the same, emphasizing that people do not make an effort for change.

The story employs a basic narrative structure where the author's omniscient narrative point of view unfolds through the use of the third-person singular pronoun. Using straightforward and clear language, the author includes metaphors and descriptions among the various literary devices. The story features numerous exclamatory and interrogative sentences, with the exclamatory ones contributing to creating a tense atmosphere. The concluding sentence underscores the idea that nothing has changed, the problem persists without resolution, and people are not making an effort for change. The fundamental theme of the story is established as "The negative consequences of raising and educating a large number of children without consciousness should not be overlooked." Despite Abdulkerim expressing all these problems, the idea of public awakening and awareness due to the fact that unresolved problems continue is revealed as a result of examining the story according to textlinguistics criteria.

While Text Linguistics did not emerge specifically for language teaching or to benefit language instruction, it can be utilized in both native and foreign language teaching, as demonstrated in Dilidüzgün's (2017) work titled "Metindilbilim

ve Türkçe Öğretimi-Uygulamalı Bir Yaklaşım" (Text Linguistics and Turkish Teaching - An Applied Approach). Through text analyses, students can comprehend how words and sentence structures in the text are related and understand how the author constructs this narrative.

From a text-linguistic perspective, examining the story "Arkhas Layâlî" by the author in the context of a large-scale structure, we observe that the author successfully crafted a meaningful text with a specific communicative purpose. Text linguistics aims to determine whether texts exhibit text linguistic features. When examining a text based on its criteria, it aims to create a common framework and prevent different perspectives from emerging. This study is believed to shed light on future research in this field and provide a different perspective for analyzing texts in Arabic Literature.

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