
A Syntactic– Semantic Analysis of the Role of Punctuation in Clause Complexes Organization and Text Redaction

تحليل نحوي دلالي لدور علامات الترقيم في تنظيم الجمل المعقدة و تنقيح النص

Rehab Farouk Gad

Associate Professor of Linguistics

Department of English

Faculty of Arts

Mansoura University

Abstract

It has been noticed that the Arabic language, which currently appears in the Egyptian newspapers, resorts to western punctuation marks that make different texts look like their English counterparts. Before 1912, Arabic heritage was written with no punctuation marks, no commas, no periods, etc. Then Ahmad Zaki Basha (May 1867– July 1934), an Egyptian philologist and dean of Arabism, called for the revival of the western tradition of using punctuation marks which help compile, edit and organize texts– hence redacting them. Investigating the way these marks appear on Arabic texts is the main aim of this paper. Halliday's Functional Grammar and the structure of clause complexes are adopted as the theoretical framework here. The paper addresses two main questions: (1) What is the role of punctuation marks in

redacting Arabic texts and reshaping modern Arabic writing system? (2) In what way are clause complexes formed in Arabic press news stories. Data were collected from some Arabic articles published in the first six months of 2022 in *Al-ahraam "The Pyramids"*, a daily Egyptian newspaper. The study suggests that: (1) punctuation marks are a type of semantic category that develops a text into a unified whole; (2) they are also a syntactic category that creates clause boundaries; (3) the process of expansion explains the relationship between clauses at the level of syntax; (4) projection relationships represent how clauses are linked at the level of semantics; (5) new Arabic writing system offers new life to the way news is presented now to the readers in Egypt.

Keywords: *text redaction; punctuation marks; coherence; projection; expansion; clause complex*

ملخص البحث

من الملاحظ أن اللغة العربية - التي تستعمل الآن في الصحف المصرية- تلجأ إلى الاستعانة بعلامات الترقيم المستعملة في اللغات الغربية، مما يجعل هذه الصحف تبدو وكأنها نصوصاً أجنبية، بالرغم من عدم شيوع استعمال علامات الترقيم حتى عام ١٩١٢م، حين طالب أحمد زكي باشا إعادة إحياء علامات الترقيم؛ لتجميع وتحرير وتنظيم النصوص العربية، ومن ثم تنقيحها.

يهدف هذا البحث إلى دراسة طرق استعمال علامات الترقيم في النصوص العربية الحديثة، في إطار النحو الوظيفي لهايداي ومن ثم الإجابة على الأسئلة التالية:

١. ما دور علامات الترقيم في تنقيح النصوص العربية الحديثة وإعادة هيكلة نظم الكتابة العربية؟

٢. ما هي الأساليب النحوية المتبعة لتشكيل وتنظيم الجمل المركبة، وكيف ساهمت علامات الترقيم في تشكيل البنية الدلالية لهذه النصوص؟
- اشتملت عينة الدراسة على بعض المقالات التي نشرت في جريدة الأهرام اليومية في النصف الأول من عام ٢٠٢٢م، حيث خلصت الدراسة إلى النتائج التالية:
١. يمكن وصف علامات الترقيم على أنها فئة دلالية تجعل من النص وحدة متكاملة ومتراصة.
 ٢. يمكن وصف علامات الترقيم على أنها فئة نحوية تساهم في رسم فواصل وحدود بين الجمل.
 ٣. تساهم عملية التوسع في الربط بين الجمل على مستوى البنية النحوية.
 ٤. توضح العلاقة التكاملية طرق الربط بين الجمل على المستوى الدلالي.
 ٥. أضفت طرق الكتابة العربية الحديثة روحاً جديدةً للكتابة الصحفية لم يعهدها القراء من قبل.
- الكلمات المفتاحية:** تنقيح النص، علامات الترقيم، الترابط، التكامل، التوسع، الجمل المعقدة

1. Introduction

In recent years, social media have changed people's life, language, behavior and personality, and have become the main source of daily news. The drastic change induced by the influence of social media has surpassed both on-line and print newspapers—hence the pressure on writers to present their ideas in a lively language to attract as many readers as possible. Derrida (1988) stated that spoken language is distinct from written language by virtue of being real and true. According to his recent theory, language is a segment of spoken words while writing is a record of that segment which is manufactured rather than spontaneously produced. When people speak, they do not normally follow grammar rules or use punctuation marks. Written language does not have an addressee as one writes to send a message to those who are

not present and who do not share experiences with the writer. What remains is the writer's intention (p.5). Halliday and Hasan (1989) argue that language, similar to human culture, is a system of meaning. Due to this similarity, language is described as a social-semiotic system (p. 10). Following Karl Bühler (1934), Halliday and Hasan argue that language has expressive, connotative and representational functions. Expressive language represents the self or the speaker; connotative language targets the addressee while the representational language addresses different realities other than the self or the addressee (p. 15).

Discussions on punctuation marks and what triggers their use in modern writing systems can not exclude reference to how texts are formed and how functions and meanings are encapsulated in these texts. One main feature of a well-formed text is coherence that contributes to the hanging together of the text. As suggested by Halliday and Hasan (1989), a text is said to be coherent when what was said before prepares the reader to what is said next (p. 32). Cohesion, on the other hand, refers to these linguistic resources encapsulated in every language used to join up all parts of a text into a unified whole. These linguistic resources also highlight the semantic relations among parts of the text, so each part provides the suitable context for another. The semantic categories proposed by Halliday and Hasan (1989)

are: (1) reference, (2) substitution and ellipsis; (3) conjunction and (4) lexical cohesion. In the present study, punctuation marks are argued to be one of these semantic categories that works toward the representation of texts as unified wholes.

The main argument of the present paper is that the western tradition of using punctuation marks is prevailing in modern Arabic texts. In other words, Halliday's two rules of joining sentences (i.e. *Expansion* and *Projection*), to be discussed in the following section, appear today on the Arabic texts of Egyptian newspapers. Punctuation marks are mainly used to decide the grammatical relations among words, phrases, clauses and sentences and to add clarity to texts. For Cohen, Douaire and Elsabbagh (2001, p. 79), punctuation marks are a type of visual aid that disambiguates texts and facilitates comprehension. If punctuation marks are not properly used, texts are rendered ambiguous. If on the other hand a text is difficult to punctuate, it means it has to be rephrased and rewritten. Fowler (1965, p. 587) referred to punctuation marks as *stops* and listed them as follows: *commas, semicolons, colons, full stops, exclamations, questions, inverted commas, apostrophes, hyphens, italics, brackets and dashes*. Examples of incorrect use of commas (as one of the most important marks) are listed in the following table which is based on Fowler (1965, pp. 587-589):

Table 1: The use of *comma* as a punctuation mark

Punctuation mark	incorrect use	Example of incorrect use (<i>comma</i> underlined>)
Comma	a. Separating inseparable	The charm in Nelson's history, <u>is</u> the unselfish greatness
	b. within enumerations	French, German, Italian, <u>and</u> Spanish
	c. Absolute Constructions	But these objections were overruled, and the accused, <u>having</u> pleaded not guilty, the hearing of evidence commenced.
	d. In confluences	As regards the form of the festival many, if not most of the customs popularly associated with it may perhaps, be traced to .. (a comma is missing after <i>most</i>)
	e. In compound appendages to	Mr. F. Haverfield has collected and edited a volume of "Essays by

	names	Henry Francis Pelham, lat President of Trinity College Oxford and Camden Professor of History " (a comma is missing after <i>Oxford</i>)
	f. In ambiguous Positions	In such positions, inserting or deleting a comma give rise to ambiguity
	G. Omitted between connected but independent sentences	When the Motor Cars Act was before the House it was suggested that these authorities should be given the right to make representations to the central authorities and that right was conceded (a comma is missing after <i>authorities</i>)

Some languages witness variation in the use of letters with dots. For example, Ottoman alphabet is divided into heavy letters (ح، خ، ص، ض، ط، ظ، ع، غ، ق) and the rest are all light letters. Hosni (1885, p. 11) explains that in some Ottoman words, ض is pronounced as ظ and ط as ت; ت can also be pronounced as د. In Moroccan Arabic, changing the place of the dots renders a different word and letter. For example the

letter ف in MSA is written as ف in Moroccan Arabic, whereas ق is written as ف . In addition, the letter ض is pronounced as ظ .

The focus of this research is two-fold; the first objective is to trace how punctuation marks are now used in modern Arabic texts. The second objective is to examine the types of relationship between clauses that are separated/joined by these punctuation marks. This paper attempts to answer the following questions:

1. In what way has the modern Arabic writing system witnessed changes?
2. What roles do punctuation marks play in written texts redaction?
3. How does the arrangement of clauses achieve cohesion?
4. How does the type of relationship between clauses in written texts decide information setting strategies and text comprehension?

The next sections are organized as follows: section 2 sums up some relevant research on the topic; section 3 discusses Halliday's *Functional Grammar* upon which the analysis of the selected data is based; section 4 tackles features of Arabic texts, functions and meanings; section 5 examines punctuation marks and text redaction and provides some

examples from the Nobel Quran; section 6 presents data collection and analysis and section 7 concludes the paper.

2. Literature Review

Dale (1991) discussed the role of punctuation in marking the structure of discourse and argued that punctuation enhances the physical layout of written language. Accordingly, two layouts are identified: overt layout (i.e. words and phrases) and covert layout (i.e. spacing and indentation). Dale proposed the following three interdependent systems that a written language is said to exhibit: (1) lexical markers which include cue words like *anyway* and *next*; (2) punctuation markers such as *dashes*, *commas*, etc.; (3) graphical markers like paragraph breaks and itemized lists (p. 111). The research paper reviewed here proposes that there is no agreement on the way some punctuation marks (e.g. semi colons and full stops) are used as illustrated by the following examples (p. 115):

- He reported the decision: we were forbidden to speak with the chairman directly.

- He reported the decision; we were forbidden to speak with the chairman directly.

- He reported the decision- we were forbidden to speak with the chairman directly.

The above examples have different punctuation marks, which reflect something different on how propositions are related. Dale concluded that punctuation helps readers decode the discourse structure (p. 119).

Bayraktar, Say and Akman (1998) argued that closer examination of punctuation marks is crucial to the understanding of the way natural written language works. A computer-aided exercise on the use of commas in a parsed corpus was proposed. The corpus included syntactically annotated structures. Bayraktar et al. classified the different uses of commas, and then all the patterns containing these commas were syntactically grouped. These uses are: (1) separating listed elements; (2) separating introductory phrases when they are used sentence initially; (3) before sentence final elements; (4) when nonrestrictive post-modifier of nouns are enclosed by commas. This research paper has used parse trees to illustrate how commas are used to syntactically draw structural boundaries. Bayraktar et al. called for the need to have punctuation checkers to emphasize the correctness of the use of punctuation in written texts (p. 112).

Moore (2016) investigated the way punctuation marks provide visual cues in English written texts. His work mainly focuses on how information structure is enhanced by the use of punctuation marks. Silent readers are normally guided to grasp the end of the clause and to move to new information.

Moore examined how information structure works within the framework of *Systemic Functional Linguistics* (SFL) and contrasts it with *Reference* and *Theme*. A compiled model was drawn to explain the strategies of silent reading. As written and spoken language are different, the way punctuation marks work in the two activities is also different due to the different physiological activity involved in the two processes. English news scripts stick to the spoken English style. Clause complexes in more difficult texts (such as legal documents) are difficult to articulate. English written texts are controlled by readers' visual system and punctuation marks enhance successful/effective reading.

3. Halliday's Functional Grammar

Following the English tradition proposed by Halliday, a sentence opens with a subject and is not related to subsequent sentences when it ends with a full stop. This is contrary to the old Arabic tradition which necessitates starting a sentence with a subject, referred to as *المبتدأ* *Mubtada'* and a predicate referred to as *الخبر* *Khabar*. Halliday and Hasan (1989) define written and spoken texts as language that functions in a given context. A text is any part of a living language that is functional within a context of a situation and is composed of words and sentences that carry coded meanings. A text also forms a semantic unit that has to be viewed as both a *product*

and a *process*. As a *product*, a text has to be examined and displayed in semantic terms. Looking at a text as a *process* means considering its language, which constitutes a linguistic system, as a whole. As a *process*, a text changes according to the semantic choices that move it from a certain environment to another. The social semiotic system views a text in its process aspect as a dynamic event, which involves exchange of meanings. Accordingly, meaningful texts have dialogic nature which relates to conversations and interactions among participants. A text is also a kind of situation in which people interact and interpersonal exchange of meanings takes place. Halliday and Hasan (1989) also claim that a text, like an object (e.g. a great poem), represents a social meaning in a given context of a given situation (p. 14). It is also a representation of meaning that goes through multiple networks, which form a linguistic system. The context of situation is inserted in a text and is linked to it by means of a systematic relationship between social environment and the organization of language. Halliday and Hasan (1989) propose the following three functions and meanings in texts: field (i.e. system of beliefs and attitudes), tenor (i.e. the specialist and whoever holds authority) and mode (i.e. activities such as persuasion and argument). Since the main argument of the present paper is that punctuation marks contribute to the overall formation of texts and the setting of clause boundaries

to clarify meanings, features of texts, their functions and meanings are discussed in the following section.

Halliday (2004, p. 363) argues that clauses are linked to one another by a type of logico-semantic relation. Semantically speaking, texts are organized in such a way that offers smooth development of events. In narrative texts, a conjunction such as "and" is a type of temporal relator that organizes the events of an episode. Grammar converts the episode into clauses combined into complexes of clauses. The following figure (which is based on Halliday 2004, p. 364), represents an example of a clause complex in a narrative episode:

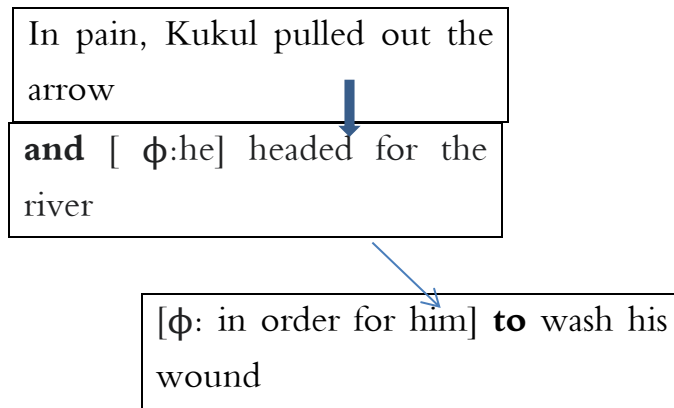


Figure1. Clause complex representing a sequence in narrative episode (Halliday 2004, p. 364)

Halliday adds that clauses are linked to one another by means of interdependency or *Taxis* and *Logico-Semantic* relation. *Parataxis* (relation between clauses of equal statuses) and *Hypotaxis* (relation between a controlling element and a

dependent/controlled element) are two degrees of interdependency (p. 373). Two types of relationships that link clauses together are identified: *Expansion* and *Projection*. A clause complex includes a primary clause (i.e. the 1st clause), followed by a secondary clause to elaborate, extend or enhance the primary clause (p. 377). Projection takes place in two steps: first, the secondary clause is projected via the primary clause; second, the primary clause converts the secondary clause into an idea or a locution.

Halliday (2004, p. 377) explains how expansion and projection take place in a given text: while expansion works horizontally to present the sequence of events, projection focuses on the vertical organization or the higher order of events. In a hypotactic structure, the secondary clause, which is the dependent clause can either precede or follow the main/ primary/dominant clause (p. 379). In a paratactic structure, on the other hand, the order of clauses is what matters where the secondary clause has the upper hand in the expansion process. Expansion takes place through three subtypes: (1) elaborating (i.e. a clause expands another clause by elaborating on it), extending (i.e. a clause expands another clause by extending beyond it) or enhancing (i.e. a clause expands another clause when adding details about time, place, etc.). Projection involves either locution (i.e. a clause projects another as a locution/expression of ideas through

words) or idea (i.e. a clause projects another as expression of ideas through meaning) (p. 378).

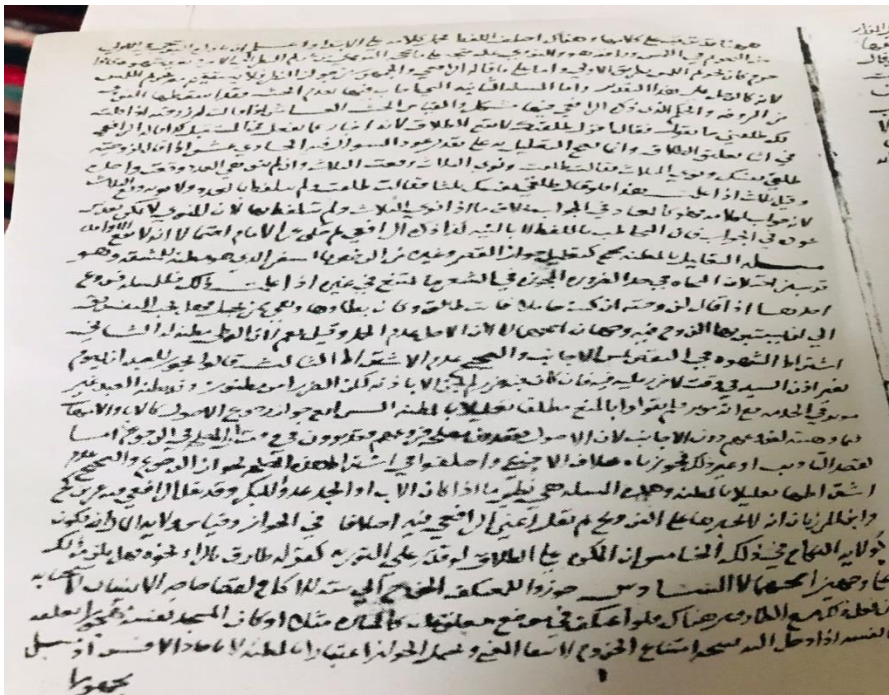
4. Features of Arabic texts, functions and meanings

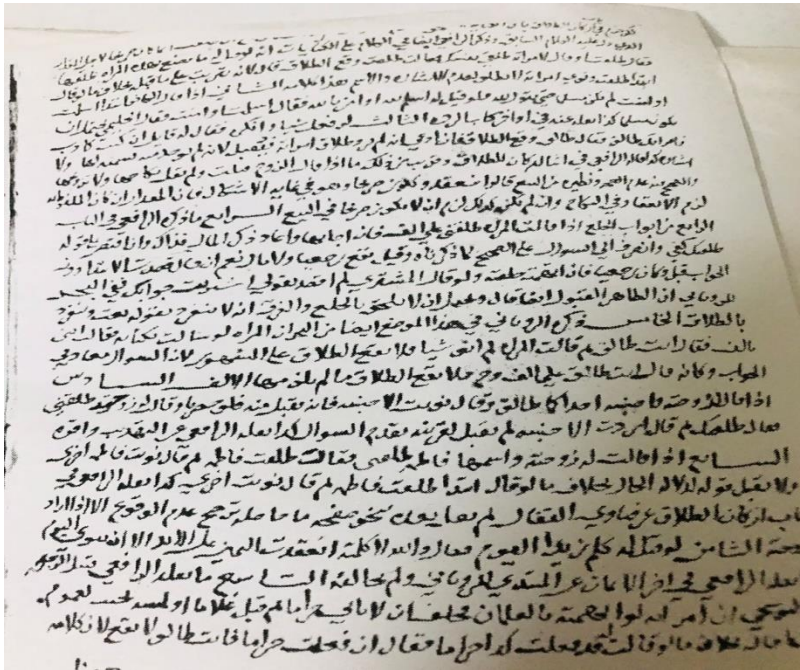
According to Bloomfield (2001, p. 297), written texts have visual marks to record language, so writing itself is not language. He adds that language is a new invention that looks like an external device recording features of speech. Writing, on the other hand, is a type of message which tells something about its sender. This recorded message, by means of conventional symbols is described as permanent and transportable (p. 299). Language is exposed at all times to a type of linguistic change, which is more rapid and evident than biological change. For example, Shakespeare's English is different from today's English and *hieratic* writing has replaced the *hieroglyphic* writing in ancient Egypt. Similarly, Arabic writing system that we come across in newspapers and magazines today is different from MSA of the past centuries.

For Halliday (2004, pp.25-6), all forms of a language are systems of grammatical categories ordered in a text as units and classes. Sentences and words are the two units required to describe any language. In order to achieve intelligibility, punctuation or spacing within a written text is entered into the grammatical formula. Owens (2013, p. 26) discusses an older approach to Arabic grammar and a more recent one.

The former tackles some cultural issues and examines Arabic texts of different genres, while the latter deals with the syntactic theories of the Arabic language with reference to Universal Grammar.

The idea that punctuation marks classify structures as exclamatory, interrogative, or declarative was first introduced by Aristofan, a syntactician who lived in Constantinople Rome in 2 BC. In (1912), Zaki Basha argued that there should be some punctuation marks to separate and divide sentences and to help the readers recognize borders and places of separation, connection and start. Below are two examples of Arabic texts that were written before 1912:





One of the most important examples which highlight the significance of punctuation marks was given by Zaki Basha (p. 5) when he quotes the following famous line by Al-farazdaq:

وَكُلُّ رَفِيقِي كَلِّ رَحْلٍ وَإِنْ هُما تَعَاطَى القَنَا قَوْمًا هُما أَخَوَانِ

When Ibn Hisham copied the second verse, he rendered it as: *تَعَاطَى القَنَا قَوْمًا هُما أَخَوَانِ* which means (disputes arise between two tribes who are brothers by virtue of being neighbors). When punctuation marks were adequately added to the previous verse, it appeared as:

وَكُلُّ رَفِيقِي كَلِّ رَحْلٍ، وَإِنْ هُما تَعَاطَى القَنَا قَوْمًا هُما، أَخَوَانِ

The verse now means: when two share the same home, they are brothers even if their tribes are in dispute. The above example aims at highlighting the semantic and syntactic role of punctuation marks and the way they contribute to text redaction. Syntacticians interested in the Arabic language hope to make it easily accessible in order to avoid obscurity as the borders between nations have been crossed and European languages have gained recognition in the Arabic world. The ambiguity encountered in the above line of verse highlights the significance of relating the proper use of punctuation marks to the overall meaning of the text. Therefore, a new system has to be followed in modern writing system, printed or scripted, for sciences to be easily accessed and times spent on disambiguating sentences be saved. It could have been easier to understand sentences and structures if their constituent parts were divided by punctuation marks that could clarify meaning and implications (Zaki Basha, 1912, p. 6). Looking carefully at the grounds for ambiguity and confusion, Zaki Basha realized that the best solution is the revival of the rules which Arabic syntacticians acknowledged to clarify the start/stop marks. He also realized that it is useful to employ other symbols which the nature of the Arabic discourse and context necessitates.

Zaki Basah's call for the use of punctuation marks was enthusiastically welcomed and in 1924, Mustafa Sadek El-Rafey, a famous Egyptian writer and poet, wrote his رسائل *Letters of Grief in the Philosophy of Beauty and Love* where more than three punctuation marks (full stop, semi colon and comma) appear in a single paragraph as the one copied below (p. 5), followed by its attempted translation that copies the same punctuation marks (inserted in parentheses) which appeared on the Arabic text:

ما أحسبني قط رأيت امرأة جميلة كما هي في نفسها و تركتها كما هي في نفسها بل هناك نفسي. و آه من نفسي . و ما أسرع ما يمتزج في هذه النفس بعضُ الإنسانية المحبة ببعض الإنسانية المحبوبة فإذا أنا بشيء إلهي قد خرج لي من الإنسانيين . هو هذا الشعر ؛ هو هذا البلاء : هو هذا الحب

I have never seen a more beautiful woman than how really herself is and left her as she is but there myself is (.) and oh myself (.) Nothing is quicker than having the loving and the beloved souls mixing together in this soul then a godly thing has come to me out of these souls (.) That is poetry (;) That is curse (:) That is love

5. Punctuation marks and text redaction: the *Nobel Quran* as an example

Before 1912, old Arabic texts used to end with two letters: أ and هـ which mean "انتهى" "end of text". Signs of stopping or وقف "waqf" have different meanings that have to be considered

when reading the Nobel Quran; examples of these signs (based on <http://www.quranreading.com/blog/rules-and-signs-of-stopping-waqf/>) are listed below:

Table 2: Signs of stopping "*waqf*" in the *Nobel Quran* and their meaning

-	The sign	Its meaning
1	○	The Conclusion of Verse
2	م	The Compulsory Stop
3	ط	The Absolute Pause
4	ج	The Permissible Stop
5	ز	Continue Reading
6	ص	The Licensed Pause
7	صلي	Preference for Continuation
8	ق	Better not to Stop
9	صل	The Permissible Pause
10	قف	The Anticipation Mark
11	س	The Silence Symbol
1	وقفه	The Longer Pause

2		
1 3	لا	No Need of Stopping
1 4	ك	Similar Meaning as Previous
1 5	∴	The Embracing Stop
1 6	وقف النبي “ <i>Waqf-un-Nabi</i> ”	The Pause of Prophet PBU
1 7	وقف غفران “ <i>Waqf e Ghufraan</i> ”	The Sign of Supplication
1 8	وقف منزل “ <i>Waqf e Manzil</i> ”	The Pause Sign of Jibrael A

In Arabic, connection and separation are two fundamental phenomena that are considered as stop marks especially in the language of the Noble Quran. For example, in verse (193) of *Surat Al-Baqarah "The Heifer"*, the sign ج appears above the noun قصاص "law of equality" denotes that it is possible to have a stop mark here and a comma may/may not be inserted after the noun قصاص "law of equality". Similarly, the sign ج appears above the prepositional phrase عليكم "against you" which means that the sentence can end here with a full stop. Verses (194) and (195) are connected by a type of prose rhyme as the

former ends with *الْمُتَّقِينَ* "those who restrain themselves" and the latter with *الْمُحْسِنِينَ* "those who do good".

Verse (194)

الشَّهْرُ الْحَرَامُ بِالشَّهْرِ الْحَرَامِ وَالْحُرُمَاتُ قِصَاصٌ ۚ فَمَنْ اعْتَدَى عَلَيْكُمْ فَاعْتَدُوا عَلَيْهِ بِمِثْلِ مَا اعْتَدَى عَلَيْكُمْ ۚ وَاتَّقُوا اللَّهَ وَاعْلَمُوا أَنَّ اللَّهَ مَعَ الْمُتَّقِينَ

The prohibited month for the prohibited month, and so for all things prohibited, there is the law of equality. If then any one transgresses the prohibition against you, Transgress ye likewise against him. But fear Allah, and know that Allah is with those who restrain themselves (translated by Yusuf Ali 1991)

Verse (195)

وَأَنْفِقُوا فِي سَبِيلِ اللَّهِ وَلَا تُلْقُوا بِأَيْدِيكُمْ إِلَى التَّهْلُكَةِ ۚ وَأَحْسِنُوا ۚ إِنَّ اللَّهَ يُحِبُّ الْمُحْسِنِينَ

And spend of your substance in the cause of Allah, and make not your own hands contribute to (your) destruction; but do good; for Allah loveth those who do good.

The meaning of the text depends on the positions occupied by the stops marks. In this respect, Modern Standard Arabic (MSA) resembles contemporary European languages. What proves Derrida's views is the opening of Quran verses. For example, all the six verses in *Surat Al-Nas* "Mankind" end with obligatory rhyme formed by words that end with the letter س and are in the genitive case. The end of the rhyme

marks positions of the stops marks indicated by the asterisks (*) below in the Arabic text and the commas in its English translation which is based on *Yusuf Ali (1991)*:

Surat Al-Nas "Mankind"

قُلْ أَعُوذُ بِرَبِّ النَّاسِ * (١) مَلِكِ النَّاسِ * (٢) إِلَهِ النَّاسِ * (٣) مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ *
(٤) الَّذِي يُوَسْوِسُ فِي صُدُورِ النَّاسِ * (٥) مِنَ الْجِنَّةِ وَالنَّاسِ * (٦)

(1) Say: I seek refuge with the Lord and Cherisher of Mankind, (2) The King (or Ruler) of Mankind, (3) The Allah (for judge) of Mankind, (4) From the mischief of the Whisperer (of Evil), who withdraws (after his whisper), (5) (The same) who whispers into the hearts of Mankind, (6) Among Jinns and among Men.

The Nobel Quran gives many examples of how punctuation marks control text semantics. MSA depends on stops marks which are, to some extent, similar to modern European languages. In *Surat Maryam "Maryam"*, verse (10), the sign ج next to the noun آية "Sign", marks a permissible stop.

قَالَ رَبِّ اجْعَلْ لِي آيَةً، قَالَ آيَتُكَ أَلَّا تُكَلِّمَ النَّاسَ ثَلَاثَ لَيَالٍ سَوِيًّا (١٠)
(Zakariya) said: "O my Lord! Give me s Sign, "Thy Sign, "was the answer, "shall be that thou shalt speak to no man for three nights, Although thou art not dumb." (translated by Yusuf Ali 1991)

In verse (21), the sign صلي which follows the noun هين "easy" necessitates continuation. The verse starts with قال كذلك *He*

said "It will be" (كذلك is problematic here as the speaker can be Allah, Jesus or Gabriel) , followed by قال ربك "Thy Lord saith" (the speaker is Allah and He tells Zakariya that it is easy to create a child as He created him before).

قَالَ كَذَلِكَ قَالَ رَبُّكَ هُوَ عَلَيَّ هَيِّسٌ ۖ وَلَنَجْعَلَنَّ آيَةً لِلنَّاسِ وَرَحْمَةً مِنَّا ۖ وَكَانَ أَمْرًا مَّقْضِيًّا (٢١)
 He said: " So (it will be): Thy Lord Saith "That is Easy for Me and (We Wish) to appoint him as a Sign unto men and a Mercy from Us: It is a matter (SO) decreed". (translated by Yusuf Ali 1991)

The Nobel Quran provides many examples of the use of punctuation marks which is enforced by the division into verses. However, a verse can consist of two or more independent clauses and verse marking does not correspond to the division into sentences; for example, verse (114) of *Surat Al-Baqarah "The Heifer"* consists of three independent clauses. It is suggested here that division into verses does not match division into sentences.

Verse (114)

وَمَنْ أَظْلَمُ مِمَّن مَّنَعَ مَسَاجِدَ اللَّهِ أَنْ يُذَكَّرَ فِيهَا أَسْمَاءُ ۖ وَسَعَىٰ فِي خُرَابِهِمْ ۚ أُولَٰئِكَ مَا كَانَ لَهُمْ أَنْ يَدْخُلُوهَا إِلَّا حَافِينَ ۚ لَهُمْ فِي الدُّنْيَا حِزْبٌ ۖ وَلَهُمْ فِي الْآخِرَةِ عَذَابٌ عَظِيمٌ

The verse is composed of the following three sentences followed by their translations which are based on Yusuf Ali (1991):

1- وَمَنْ أَظْلَمُ مِمَّن مَّنَعَ مَسَاجِدَ اللَّهِ أَنْ يُذَكَّرَ فِيهَا أَسْمَاءُ ۖ وَسَعَىٰ فِي خُرَابِهِمْ ۚ

"and who is more unjust than he who forbids that in places of the whorship of Allah , His name should be celebrated? Whose zeal is (in fact) to ruin them"

2- *أُولَئِكَ مَا كَانَ لَهُمْ أَنْ يَدْخُلُوهَا إِلَّا خَائِفِينَ ۗ*

"It was not fitting that such should themselves enter them except in fear"

3- *أُولَئِكَ مَا كَانَ لَهُمْ أَنْ يَدْخُلُوهَا إِلَّا خَائِفِينَ ۗ لَهُمْ فِي الدُّنْيَا خِزْيٌ وَهُمْ فِي الآخِرَةِ عَذَابٌ عَظِيمٌ*
For them there is nothing but disgrace in this world and in the world to come, an exceeding torment.

The three independent clauses which form verse (114) of *Surat Al-Baqarah "The Heifer"* are not joined by a coordinating conjunction though the meaning of each clause depends on that of the preceding one. The Nobel Quran provides some contradictory cases where sentences are joined by the coordinating conjunction "and": for example verse (6) of *Surat "Maryam"*

يَرِثُنِي وَيَرِثُ مِنْ ءَالِ يَعْقُوبَ ۗ وَأَجْعَلُهُ رَبِّ رَضِيًّا (٦)

(one that) truly inherit me, and inherit the posterity of Jacob; and make him, O my Lord, one with whom thou art well-pleased.

Lack of correspondence between division of sentences and division of verses indicates that there is no unified/acknowledged writing system and this explains why

the literary heritage of the Arabic language used no punctuation marks, contrary to modern writing system encountered now in newspapers as an example.

6. Data Collection and Analysis

Since the major claim of the study is that the process of expansion explains the relationship between clauses at the level of syntax, while that of projection draws implications on how clauses are linked at the level of semantics, the role of punctuation marks in the two processes is dealt with in this section in greater detail. Structures with punctuation marks are extracted from the six excerpts and are analyzed within the framework of Halliday's (2004) Functional Grammar. Analysis is also conducted on consecutive clauses and the type of relationship between these clauses is identified. Data are based on some articles published in 2022 in *Al-ahraam "The Pyramids"*: a daily Egyptian newspaper available both on line and in print. In this research, the parts extracted from each article is referred to as **excerpts** and the full articles are displayed in the appendix. Excerpts are numbered and divided into paragraphs and sentences according to the number of full stops in each paragraph. The specimen profile is displayed in the following table:

Table 3: List of articles collected from *Al-ahraam "The Pyramids"* newspaper

Excerpts	Author	Title
1	F. Goweda	"Heikal in Alexandria Library" في مكتبة الإسكندرية
2	F. Goweda	"When time robs us" حين يسرقنا العمر
3	M. Attallah	"Iranian Plot Uncovered" مناورة إيرانية مكشوفة
4	A. Hegazy	"This book is still new" هذا الكتاب.. لا يزال جديدا
5	S. Taher	أصحاب في القرآن الفيل . . فجعلهم كعصف مأكول "Companions in Quran The elephant . . Then did He make them like an empty field of stalks and straw, has been eaten up "
6	M. Al-shafei	حذف المشاهد غير اللائقة من مسلسل "دنيا ثانية" "Deleting Unethical scenes from <i>Donia Tanya 'A Different Life' series</i> "

Excerpt 1

Goweda is using two full stops to end the sentence and the whole article is divided into one-sentence paragraphs. The

opening paragraph starts with two sentences coordinated by the conjunction "and": the first sentence opens with *في تقليد حضاري* "in a civilized tradition", and the second sentence opens with *و أن* "and that" and has no predicate. This writing style is not commonly used in Egyptian newspapers. The writer here has used *و من الملاحظ أن* "and that" instead of *و من الملاحظ أن* "it is noticed that". Sentences (3) and (4) start with the verb *يضم* "includes" and the writer is cataloging and mentioning some Egyptian famous figures. The first part of sentence (5) is given below followed by its attempted translation:

Exc 1, S5: لا شك أن هذا التقليد الحضاري في مكتبة الإسكندرية و مقتنيات كاتب كبير
مثل الأستاذ هيكل يمثل

"Undoubtedly, this civilized tradition in the Library of Alexandria and the

holdings of a great writer like Heikal represents....."

Exc 1, S6: إن الاهتمام بعطاء هذه الرموز و حماية إبداعاتها يحمل تقديرا كبيرا لدورها.....

"The interest in the contributions of these icons and the care for their innovations

carries forward an appreciation of their roles....."

The above sentence opens with *الابتداء Mubtada'* which functions as the main subject (S):

The interest in the contributions of these icons and the care for their innovations". The verb "V" and the object "O" are يحمل تقديرا كبيرا لدورها "carries forward an appreciation of their roles. This sentence is a typical example of an English structure that follows the SVO word order. These examples highlight the necessity of using the full stop which is followed by a subjectless and verbless clause.

The first clause in this excerpt is an example of a hypotactic structure that is composed of a dependent phrase في تقليد حضاري "in a civilized tradition", and the dominant/independent clause تفتتح مكتبة الإسكندرية صباح اليوم معرضا لمقتنيات الكاتب الكبير الراحل محمد حسين هيكل "An exhibition of the holdings of the late great writer, Muhammad Hasaneen Heikal will be opened this morning by the Library of Alexandria". The following structure is described, following Halliday (2004, p. 376), as a sub-complex continuing clause;

في حضور زوجته الفاضلة السيدة هدايت تيمور والدكتور مصطفى الفقى رئيس المكتبة وصاحب هذا المشروع الذي يهدف إلى تكريم رموز مصر ..
"in the presence of his honored wife, Mrs Hadayet Taymoor, and Dr. Mustafâ Al-fiqi head of the library and visionary behind this event which aims at honoring Egypt's figures.. "

So, S1, repeated below, is a typical hypotactic nexus which is commonly encountered in modern English texts.

(١) في تقليد حضارى تفتتح مكتبة الإسكندرية صباح اليوم معرضا لمقتنيات الكاتب الكبير الراحل محمد حسين هيكل في حضور زوجته الفاضلة السيدة هدايت تيمور والدكتور مصطفى الفقى رئيس المكتبة وصاحب هذا المشروع الذى يهدف إلى تكريم رموز مصر..

"In a civilized tradition, an exhibition of the holdings of the late great writer, Muhammad Hasaneen Heikal will be opened this morning by the Library of Alexandria, in the presence of his honored wife, Mrs Hadayet Taymoor, and Dr. Mustafâ Al-fiqi head of the library and visionary behind this event which aims at honoring Egypt's figures.."

In this article, each sentence ends with two full stops instead of one. Sentence 2 is a sub-complex clause that is linked to the preceding clause by the conjunction "and". Here, Goweda presents a new writing style where the two full stops are followed by a sub-complex clause rather than a complete clause; what should be linked here by "and" is the two NPs, but the NP *تكريم* "to honor" is followed by a dependent clause:

تكريم رموز مصر.. وأن تكون مكتبة الإسكندرية صاحبة الحق في حماية تاريخ و عطاء هذه الرموز التي أثرت الفكر و الإبداع في كل مجالاته في مصر و العالم العربي

The structure is: *تكريم* "to honor" + "and" + "أن" *that the library of Alexandria holds the right to protect the history and contribution of these figures which enriched intellect and creativity in all their facets in Egypt and the Arab World'*

Excerpt 2

The second excerpt entitled *حين يسرقنا العمر "When time robs us"* is a contemplative and poetic article written also by Goweda (2022), in accordance with the traditional MSA writing system. Though excerpts (1) and (2) are written by the same author, it is only the second article that sticks to the traditional paratactic structures of MSA. Following Halliday (2004, p. 413), these structures exhibit circumstantial features by use of conjunctions (i.e. then, so, etc.) or a conjunction with *and* (i.e. and there, and so, etc.) or a conjunctive expression (i.e. that time, till then, etc.), some conjunctives (i.e. therefore, however, etc.) are used as paratactic conjunctions. In excerpt (2), Goweda has listed similar clauses introduced by the particle *قد* "qad". The following structures are extracted from excerpt (2), and *قد* "qad" which is rendered into English as *may/might/ would*, is followed by the imperfect verb to suggest uncertainty.

Exc 2, S1: *قد يتسلل لص و يسرق منك شيئاً ثميناً
in and steal a*

precious thing"

Exc 2, S2: *قد يسرق البيت*

"Might rob the house"

Exc 2, S3: قد يسطو على حسابك في البنك " *Might rob your bank account*"

Exc 2, S4: قد يترصد بك و أنت تقود سيارتك " *Might stalk you while you drive your car*"

Exc 2, S5: قد تتعرض لكل هذه الأشياء .. " *You might experience these all*"

Exc 2, S6: *but* ولكن أن تجد يدا تمتد إليك وتسرق عمرك فهذه هي المأساة الكبرى .. " *having a hand reaches to rob your life is the real tragedy*"

Exc 2, S7: أن تجد عامين من عمرك لا تدري في أى الأشياء ضاعا.. فهذا شيء جديد على البشر " *to have spent two years of your life doing things you know nothing about is something new to people*"

According to Halliday (2004), clauses combine to form clause complexes at the level of syntax and semantics. Clauses are said to be interdependent if they are of equal status. The first five clauses in this excerpt are interdependent and linked to one another by logico-semantic relationship. They are composed of "might" + present tense verb, which is a new structure encountered in the opening section of a newspaper article. Though each clause has its own meaning, the five clauses are structurally similar and they combine to form a cohesive sequence of a paratactic structure; these clauses of equal statuses combine to form clause complexes.

Sentence (5) ends with two full stops, then a new structure (e.g. S6) is given where the subject is replaced with a non-finite clause preceded by *but* و لكن. What we have here is a

movement from MSA writing system to a typical English style. Sentence 7 starts with the Arabic particle "أن" "to", though it is preceded by a full stop that ends the previous sentence. Here, Goweda introduces a new writing style and sets a rule that an Arabic structure can start with "أن" "to" and look like an Arabic idiomatic expression. The first nine sentences of this excerpt are divided into clauses, and the types of expanding complexes are analyzed as illustrated by the following table:

Table 4: Type of expanding complexes in excerpt 2

Sentence no.	Expanding sub-type	Paratactic/hypotactic	Main (primary) clause
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		ctic	
1: قد يتسلل لص ويسرق منك شيئاً ثمينا <i>"A robber might sneak in and steal a precious thing"</i>	Extending	Paratactic	يتسلل لص <i>A robber sneak</i>
2: قد يسرق البيت <i>Might rob the house</i>	-	-	يسرق البيت <i>Might ro hous</i>
3: وقد يسطو على حسابك في البنك <i>Might rob your bank account</i>	-	-	على حسابك في البنك <i>Might rob bank acco</i>
4: وقد يتربص بك وأنت تقود سيارتك <i>Might stalk you while you drive your car</i>	Enhancing (one clause qualifies another with a condition)	hypotactic	يتربص بك <i>Might stalk</i>
5: قد تتعرض لكل هذه الأشياء.. <i>You might experience these all</i>	-	-	تعرض لكل هذه شيء.. <i>You m experienc all</i>

<p>6:</p> <p>ولكن أن تجد يدا تمتد إليك وتسرق عمرك فهذه هى المأساة الكبرى..</p> <p><i>but having a hand reaches to rob your life is the real tragedy</i></p>	Enhancing	hypotactic	<p>د يدا تمتد إليك و سرق عمرك <i>but having reaches to your l</i></p>
<p>7:</p> <p>أن تجد عامين من عمرك لا تدري فى أى الأشياء ضاعا.. فهذا شيء جديد على البشر</p> <p><i>to have spent two years of your life doing things you know nothing about is something new to people</i></p>	Enhancing	hypotactic	<p>ين من عمرك لا الأشياء ضاعا.. <i>to have spent years of yo doing th</i></p>
<p>8:</p> <p>قد تضيع منك ساعات أو أيام</p> <p><i>You might lose time or days</i></p>	Extending	paratactic	<p>منك ساعات أو أيام <i>You might time or</i></p>
<p>9</p> <p>أما أن يتوقف بك الزمن وتتغير الملامح والوجوه وأنت لا تعرف هل طلعت الشمس أم غربت وتنسى تواريخ الأيام والساعات، وكل الأشياء حولك تشعرك بالخوف والوحشة.. هذا هو الإحساس الذى اجتاحت قلوبا كثيرة وأنا واحد من هذه الملايين</p> <p><i>But when time stops and</i></p>	Enhancing	Hypotactic	<p>وقف بك الزمن سح والوجوه وأنت طلعت الشمس نسى تواريخ الأيام ، وكل الأشياء شعرك بالخوف وحشة.. <i>But when</i></p>

<p><i>features and faces change while you don't know if sun rose or set and don't remember dates, days and time and everything around you makes you feel scared and alienated .. this is how people feel and I am one of these millions</i></p>			<p><i>stops and t and faces c while you know if sun set and c remember days and ti everything you makes scared alienate</i></p>
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Based on the information listed on the table, this excerpt is argued in this study to exemplify a new writing style where different clause complexes are formed. The clauses examined in this excerpt signal a movement from paratactic structures (that are commonly encountered in tradition Arabic texts) to hypotactic structures of the English as well as western languages writing style. This variation is justified by writers' modern tendency to give new life to what they present to their readers and to revolt against traditional strategies of information setting.

Excerpt 3

Excerpt (3) is an article entitled *Iranian Maneuver Uncovered*, written by Morsi Atallah in *Al-ahraam "The Pyramids"* on the 19th of January 2022. Here the writer has introduced a new writing system and English-like structures. For example, complete and subsequent sentences that normally end with a full stop are replaced with a one-sentence paragraph; paragraph 1, repeated below is an example:

(١) تفرض عملية استهداف الحوثيين للعمق الإماراتي أمس الأول «الاثنين» باستخدام طائرات مسيرة حسبما ورد في بيان المتحدث العسكري باسم الحوثيين عدة أسئلة حول توقيت العملية وحوال مدى التطور في القدرات العسكرية للحوثيين إلى حد امتلاك طائرات مسيرة يصل مداها إلى أكثر من ألف كيلو متر.

"The Houthis targeting attack on the UAE deep in by drones last Monday, according to the statement by the Houthis military spokesman, imposes many questions about the time of the attack and the extent to which their military capabilities have developed to enable them to own drones which may range up to 1000 kilometers."

The first paragraph is composed of one long sentence of the structure: verb+ subject + object:

- Verb: "imposes" تفرض

- Subject:

عملية استهداف الحوثيين للعمق الإماراتي أمس الأول «الاثنين» باستخدام طائرات مسيرة
حسبما ورد في بيان المتحدث العسكري باسم الحوثيين

"The Houthis targeting attack on the UAE deep in by drones last Monday, according to the statement by the Houthis military spokesman"

- Object:

عدة أسئلة حول توقيت العملية وحول مدى التطور في القدرات العسكرية للحوثيين إلى حد
امتلاك طائرات مسيرة يصل مداها إلى أكثر من ألف كيلو متر.

"many questions about the time of the attack and the extent to which their military capabilities have developed to enable them to own drones which may range up to 1000 kilometers"

In this one-sentence- paragraph, clause complexes are formed by two clauses projected by another two clauses and the projection subtype is that of *Idea*; the following table illustrates the type of relationships between clauses in paragraph 1:

Table 5: Type of projection /clause-complexes in excerpt 3/ paragraph 1

One-sentence paragraph 1	Verb	subject	Projected idea 1	object	Pro id
عملية	تفرض	(1) تفرض	عملية	أمس الأول «الاثنين»	عدة أسئلة في

<p>استهداف الحوثيين للعمق الإماراتي أمس الأول «الاثنين» باستخدام طائرات مسيرة حسبما ورد في بيان المتحدث العسكري باسم الحوثيين عدة أسئلة حول توقيت العملية وحول مدى التطور في القدرات العسكرية للحوثيين إلى حد امتلاك طائرات مسيرة يصل مداها إلى أكثر من ألف كيلو متر.</p> <p><i>The Houthis targeting attack on the UAE deep in by drones last Monday, according to the statement by the Houthis military spokesman, imposes many questions about the time of the attack and the extent to which</i></p>	<p><i>imposes</i></p>	<p>استهداف الحوثيين للعمق الإماراتي</p> <p><i>The Houthis targeting attack on the UAE deep in</i></p>	<p>باستخدام طائرات مسيرة حسبما ورد في بيان المتحدث العسكري باسم الحوثيين</p> <p><i>by drones last Monday, according to the statement by the Houthis military spokesman,</i></p>	<p>حول توقيت العملية</p> <p><i>many questions about the time of the attack</i></p>	<p>مسكينة في حد ت مسيرة ز إلى أكثر يلو متر and th to wh mi capa h deve enab to dron may r to kilo</p>
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<p style="text-align: center;"><i>their military capabilities have developed to enable them to own drones which may range up to 1000 kilometers</i></p>					
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The second paragraph starts with the leading word (i.e. the phrase *then some questions need to be answered*) instead of a primary clause such as

ثم هناك أسئلة أخرى لا بد منها:

"then there are some questions that need to be answered".

(٢) ثم أسئلة أخرى لا بد منها: من أين للحوثيين بهذا المال الوفير الذي يغطي تكاليف الآلة العسكرية لديهم لنحو ٨ سنوات ولا نقول من أين للحوثيين بالعلم والتكنولوجيا الذي يوفر لهم قدرة تهديد دول الجوار اليمنى بهذه الجسارة!؟

"then some questions need to be answered:

The leading phrase: *then some questions need to be answered*

Clause 1: من أين للحوثيين بهذا المال الوفير الذي يغطي تكاليف الآلة العسكرية لديهم لنحو ٨ سنوات

"How did the Houthis get that large amount of money which has been covering the cost of their military machine for 8 years now?"

Clause 2: ولا نقول من أين للحوثيين بالعلم والتكنولوجيا الذى يوفر لهم قدرة تهديد دول الجوار اليمنى بهذه الجسارة!؟

"and we don't rather say how the Houthis get the knowledge and technology that enable them to threaten Yemen neighboring countries with this boldness"

The whole structure looks different as the leading word here is a phrase rather than a clause. This leading phrase is expanded by clause 1 of the enhancing subtype. Clause 2 starts with the VP *"and we don't say"* و لا نقول, the writer would in fact like to inquire about the source of money as well as the technology that Houthis insurgents use against Yemeni neighboring countries. The question in clause 2 expands clause 1 through an extending subtype as clause 2 offers an alternative question, though what is meant is to add a further question rather than to replace the preceding one as explained before. What is encountered here is a new writing style where two types of clause complexes appear in the same piece of writing. Again, such variation gives new life to the

modern Arabic writing system found today in Egyptian newspapers.

Similar to the style encounter in excerpts 1 and 2 written by Goweda, a single full stop is replaced here by two subsequent full stops. The article is divided into one-sentence paragraphs with total number of seven paragraphs and seven sentences. Paragraph (6) is composed of one-sentence and a new writing style is encountered where relative pronouns replace punctuation marks:

Exc 3, S/para 6:

وظنى أن حسابات طهران تنتصر فى المرحلة الحالية لآراء القوى المتشددة بزعامة رئيس الجمهورية إبراهيم رئيسى والتي ترى أن رفع رايات التطرف والتشدد فى الملفات التى تهتم بها أمريكا فى المنطقة يساعد على إبقاء جسر الاتصال مفتوحا مع إدارة بايدن التى لا تريد إغلاق الأبواب تماما فى وجه طهران وإدارة ظهرها لإيران وبالتالي يصبح الخيار العسكرى الذى تلح عليه إسرائيل أقرب من كل الظنون وهو ما لا تريده إدارة بايدن حتى ساعة تاريخه!

"I think that Tahran's tactics succeed at the current time of extreme views supported by President Ibrahim Ra'si. These tactics consider the call for extremism and rigidity, which is one of the crucial files that America keeps of the region, maintain communication with Biden's administration that does not want to turn its back to Tahran and Iran so as to make the military act, which Israel demons, an expected option. This is what Biden's administration still rejects".

Excerpt 4

Similar to paragraph 2 in excerpt 3, the opening sentence here is the prepositional phrase:

في حديثي هذا عن كتاب الشيخ علي عبدالرازق «الإسلام وأصول الحكم» وفي المقالات الثلاث الأخيرة

"In my talk on Sheikh Ali Abdulraaziq's book: Islam and the Foundations of Political Power, and in the last three articles"

This prepositional/leading phrase is followed by two expanding clauses: clause 1 & clause 2:

The leading phrase:

في حديثي هذا عن كتاب الشيخ علي و في المقالات الثلاث الأخيرة عبدالرازق «الإسلام وأصول

"In my talk on Sheikh Ali Abdulraaziq's book: Islam and the Foundations of Political Power, and in the last three articles"

Clause 1: وقفت أمام المعجزة الكبرى التي حققها العرب المسلمون في أقل من ثلاثة قرون

"I was stuck by the great miracle which the Arab Muslims have achieved in less than three centuries"

Clause 2: "وحاولت تفسيرها" and I tried to explain it"

In this example, the leading phrase introduces the primary /main clause repeated below:

وقفت أمام المعجزة الكبرى التي حققها العرب المسلمون في أقل من ثلاثة قرون

"I was stuck by the great miracle which the Arab Muslims have achieved in less than three centuries"

Clauses 1 and 2, on the other hand, form an expanding complex of the extending subtype as the two clauses are joined by the coordinating conjunction "و" *and*. Sentence 2 is an example of expanding complex which is composed of seven clauses: clause 1 is the primary clause extended by six clauses. This sentence exemplifies a type of paratactic expansion. In other words, clauses (2–7) are in a paratactic relation and which clause comes first does not matter since these consecutive clauses list the achievements of the Arab Muslims during their journeys from India to France. The constituent clauses in sentence 2 are listed below:

Clause 1: *"They have conquered the world from India to France"*
لقد فتحوا العالم الممتد من الهند إلى فرنسا

Clause 2: *"and have come in contact with its civilizations"*
واتصلوا بحضاراته

Clause 3: *"and have learned from them"* وتعلموا منها

Clause 4: *"and have translated their languages"* وترجموا من لغاته

Clause 5: *"and have spread their language and religion in it"*

ونشروا فيه لغتهم وعقيدتهم الدينية

Clause 6: "*and have arabized science and philosophy*" وعربوا العلم والفلسفة

Clause 7: وقدموا للحضارة الإنسانية.. ما قدمه ابن سينا، والكندي، والفارابي، وابن رشد، وابن عربي، وابن خلدون، وغيرهم..

"and have given the human civilization what Ibn sina, and Al-kanadi, and Al-faraabi, and Ibn rushd, and Ibn arabi, and Ibn khaldoun, among others, have given"

In this study, the above sentence is argued to present two types of clause complex: the first type is ascribed to the sentence based on its syntactic structure as an expanding complex of the extending subtype as clauses 2-7 are joined by the coordinating conjunction *و* "and". At the level of semantics, the study suggests that this sentence forms a projection complex of the **Idea** subtype as clause 1 is projected through clauses 2-7 which present it as a way of constructing meaning and offers more details on what the achievements of the Arab Muslims were.

As for sentence 3, Hegazy here offers a new writing style which is based on repeated structures (of expanding/extending subtype) at the level of primary clauses or secondary clauses. The study refers to this structure as ***Embedded Clause Complexes***. The primary clause and

the one that expands it are assigned the same letter (e.g. a, b, c, etc.)

(وقفت أمام هذه المعجزة " **1a** " *I was stuck by this miracle* " و(حاولت تفسيرها " **2a** " *and I tried to explain it* ") فلم أجد ما يفسرها إلا الإسلام الذي (وحد العرب " **1b** " *united the Arabs* ") و(أيقظ عقولهم " **2b** " *awakened their minds* ")، و(فتح أمامهم الكون " **3b** " *opened doors for them* ")، و(زودهم بالثقة في أنفسهم " **4b** " *supported their self-awareness* ")، و(أثار طموحهم وفضولهم " **5b** " *raised their ambition and curiosity* ")، و(دفعهم ليس فقط لفتح هذه البلاد التي فتحوها، بل أيضا للنظر والتفكير والمقارنة والاكتشاف والتجريب والبحث عن الأسباب الظاهرة والخفية والوصول إلى النتائج المتحققة والمنتظرة " **6b** " *pushed them not only to conquer other countries as they really did, but also to think, see, compare, discover, try and to look for hidden and obvious reasons behind all achieved and expected outcomes* ".)

In excerpt (4), Hegazy has replaced the leading word with one sentence as in the following example:

Exc 4, S1:

في حديثي هذا عن كتاب الشيخ على عبدالرازق «الإسلام وأصول الحكم» وفي المقالات الثلاث الأخيرة وقفت أمام المعجزة الكبرى التي حققها العرب المسلمون في أقل من ثلاثة قرون وحاولت تفسيرها.

"In my talk on Sheikh Ali Abdulraziq's book: Islam and the Foundations of Political Power, and in the last three articles, I was taken by the great challenge Arab Muslims have made in less than three centuries and I tried to explain it "

Modern Arabic writing system uses full stops to mark the end of sentences. This clarifies the impact of a western punctuation mark on Arabic syntax. New structures are encountered now in Egyptian newspapers that were not familiar before; examples are listed in the following table:

Table 6: Old vs Modern Arabic Structures

-	Old Structures	Modern Structures
1	ما يشجع "what encourages...."	و هو ما يشجع "and this is what encourages..."
2	ما اختلفنا فيه "what we disagreed on...."	و ذلك ما اختلفنا فيه "and this is what we disagreed on"

In Excerpt (4), S 14 opens with a sentence that looks like the modern structures listed in the above table; this sentence is repeated below followed by its attempted translation:

"ونحن نقرأ هذا الذى قاله الشيخ على عبدالرازق فلا نستغربه"،

"And we don't get surprised when we read what Sheikh Ali Abdulraziq said"

The author here has replaced the traditional Arabic structure "ونحن نقرأ ما قاله الشيخ على...." with a modern one "ونحن نقرأ هذا الذى....". "هذا الذى" is used instead of the relative pronoun "ما" "what". Unlike the writing style of the Nobel Quran that presents considerable amount of information in

the least number of words and does not present detailed and long sentences separated by punctuation marks, modern Arabic writing system uses all items as full as possible when transmitting information to readers. Ideal structures are composed of long sentences that do not follow old rhetorical model where a short clause ends with a comma and is followed by a semantically similar clause with different lexical items to add clarity.

Excerpt 5

In this article, the writer has also attempted to give new life to her writing style by resorting to both the traditional Arabic writing system, that favors to start a sentence with "المبتدأ" *the subject* followed by "الخبر" *the predicate*, and the contemporary writing system that replaces the full stop with relative pronouns such as "الذي" *that*. So the writer preferred to say

أصحاب الفيل هم قوم من الحبشة الذين عزموا على هدم الكعبة

The sentence is translated literally as "*the elephant owners they are people from Ethiopia who planned to demolish the Holy Ka'bah*". What is noticed here is that the writer replaced the traditional structure of the Arabic nominal sentence which is composed of an initial noun phrase (i.e. "المبتدأ" *the subject*), followed by a noun phrase, referred to as "الخبر" *the predicate*). If this traditional structure is followed, the sentence should have read as: أصحاب الفيل قوم من الحبشة عزموا على هدم

the elephant owners are people from Ethiopia planned to demolish the Holy Ka'bah ", and the subject pronoun هم "they" and the relative pronoun "who" are deleted. The writer here, unlike the writers of the previous four articles, used the normal single full stop at the end of each sentence. In sentence 2, the head clause

يقول الدكتور محمد حسن سبتان أستاذ التفسير بكلية الدراسات العليا جامعة الأزهر، عن قصة أصحاب الفيل

"About the story of the elephant owners, Dr. Muhammad Hassan Sabtaan, professor of interpretation at the Faculty of Higher Studies in Al-azhar University, says" is projected by clause 2 "أن الله تعالى امتن على قريش بنعمة الحرم الآمن والكعبة المشرفة" *that the Almighty Allah has blessed Quraysh with safe sanctuary and the Holy Ka'bah*" which converts it into a locution. The article is composed of one sentence paragraph and the writer comments on the story of أصحاب الفيل "The Elephant Owners" narrated in the Noble Quran. In this study, what is suggested is that the main clause (i.e. the head)

أصحاب الفيل هم قوم من الحبشة الذين عزموا على هدم الكعبة

the elephant owners are people from Ethiopia planned to demolish the Holy Ka'bah", and all the clauses that follow it form an expanding complex of a Mixed Subtype (elaborating, extending and enhancing)- hence the one sentence paragraph represents a new writing style where information is presented to the readers through a **Compound Complex Structure**.

In excerpt (5), the writer started her article by giving an example of rhetorical Arabic heritage. The first paragraph includes five semantically interrelated sentences: what follows emphasizes what precedes, and no new information is presented to the reader. The five verbal sentences which share the same structure are given below:

- 1- فأبادهم الله، *"Allah exterminated them"*
- ٢- وأرغم أنوفهم، *"and humiliated them"*
- ٣- وخيب سعيهم، *"rendered their quest disappointed"*
- ٤- وأضل عملهم، *"their action goes astray"*
- ٥- ورددتهم بشر خيبة *"forced them back with empty handed"*

The writing style followed here by Taher in excerpt 5 is similar to that of Abu Hilal Al^caskari (920AD- 1005AD), one of the prominent writers during the fourth century of the Hijra who wrote on the Arabic language and Rhetoric. His literary productions are main references of the Arabic heritage. In 394 AH, Al^caskari's *kitaab* كتاب الصناعتين: الكتابة و الشعر *Al- šina'atayn: al-kitaabah wa Al-š'ir* "Book of the two arts: writing and poetry" gained considerable attention as a main reference book on the critical studies and the Arabic heritage. The book is composed of ten parts and 53 chapters. The following line is based on Al^caskari's book, part two, chapter one (p. 38):

الكلام أيديك الله يحسن بسلاسته، و سهولته، و نصاعته، و تخير لفظه، و إصابة معناه، و جودة مطالعه، و لين مقاطعه، و استواء تقاسيمه، و تعادل أطرافه،.....
Speech, may Allah support you, improves when it is smooth, easy, clear, with well selected words, accurate meaning, quality opening, flexible ending, equal paragraphs, evenly divided sections, equal parties, etc....

Excerpt 6

Excerpt 6 follows the writing style of news article that describes a current affair. It opens with a one-sentence-paragraph with no punctuation marks, and a verbal sentence

قرر المجلس الأعلى لتنظيم الإعلام وقف الحلقة الأولى من مسلسل «دنيا ثانية» لعدم حصولها على تصريح من الرقابة على المصنفات الفنية

"The supreme council of media regulation has decided to stop broadcasting the first episode of TV series Donya Tanya 'Another Life' for not getting a permit from Censorship on Artistic Works".

This sentence has no punctuation marks and starts with the verb قرر *"has decided"* and ends with the adjective الفنية *"artistic"*:

- verb: قرر *"has decided"*

- subject: المجلس الأعلى لتنظيم الإعلام *"The supreme council of media regulation"*

- object "accusative case": وقف *"stop broadcasting"*

The writing style of excerpt 6 is the prevailing tradition that is currently encountered in Egyptian news press stories where a

long sentence, similar to the title of the article, includes all the items of the news story. The title of excerpt 6 is:

حذف المشاهد غير اللائقة من مسلسل "دنيا تانية"

Deleting the unethical scenes from the TV series Donya Tanya 'Another Life'.

The following is the first paragraph followed by its attempted translation:

قرر المجلس الأعلى لتنظيم الإعلام وقف الحلقة الأولى من مسلسل «دنيا تانية» لعدم حصولها على تصريح من الرقابة على المصنفات الفنية وتمت إذاعتها بالتحايل، وأكد ضرورة إذاعة الحلقة الحاصلة على التصريح والمحذوف منها مشاهد «زنا المحارم». «

The supreme council of media regulation has decided to stop broadcasting the first episode of the TV series Donya Tanya 'Another Life' for not getting a permit from Censorship on Artistic Works as its broadcast has been circumvented, and it confirmed that only the episode that was permitted with the exclusion of the incest scenes can be broadcasted.

In the above paragraph, a comma separates two main clauses as follows:

وتمت إذاعتها بالتحايل، وأكد....

Its broadcast has been circumvented, and he confirmed

The second paragraph is repeated below followed by its attempted translation:

جاء ذلك بناء على شكوى عاجلة مقدمة من الدكتور خالد عبدالجليل رئيس الرقابة على المصنفات الفنية الذي أكد أن الحلقة الأولى تمت مراقبتها بالفعل، ولكن قناة النهار تجاوزت وأذاعت الحلقة التي تتضمن المشاهد المحذوفة.

This is in response to an urgent complaint filed by Dr. Khaled Abdul-Jaleel, censorship authority chief who confirmed that the first episode has already been reviewed, but Al-Nahaar Channel defrauded and broadcasted the episode with the banned scenes

Similar to the first paragraph, the second paragraph is composed of one long sentence with two clauses separated by a comma as illustrated below:

جاء ذلك بناء على شكوى..... ، ولكن قناة النهار....

This is in response to an urgent complaint..... , but Al-Nahaar Channel

In the first paragraph, the subject of the verb "and confirmed" is المجلس الأعلى لتنظيم الإعلام "The supreme council of media regulation". In the second paragraph "confirmed" is replaced with "who confirmed" as the subject is Dr. Khaled Abdul-Jaleel, censorship authority chief. The relative pronoun "who" joins the two sentences, and reinforces the role of the censorship authority chief. The Arabic

feminine relative pronoun *التي* "who" in the same paragraph refers back to the NP *الحلقة* "the episode" which occurs twice:

وأذاعت الحلقة التي تتضمن المشاهد المحذوفة

"and broadcasted the episode with the banned scenes"

It is a common practice in Arabic-English translation to replace relative pronouns with full stops, followed by new sentences; however, a favored style in modern Arabic writing, as exemplified by excerpt 6, is long sentences with functional/ operational connectives. In the above paragraph, a full stop can replace the two relative pronouns and split the long structure into two sentences. It is argued here that the relative pronouns are functional as they underline who filed the urgent complaint and which episode was banned. Similar structures are found in *Surat Yusuf* (translated by Yusuf Ali, 1991) where either the addressee or the addresser can be identified by use of relative pronouns as in the following two verses respectively:

- وَقَالَ لِلَّذِي ظَنَّ أَنَّهُ نَاجٍ مِّنْهُمَا اذْكُرْنِي عِنْدَ رَبِّكَ (يوسف - ٤٢)

To that one whom he considered about to be saved, he said:

"Mention me to thy Lord"

وَقَالَ الَّذِي اشْتَرَاهُ مِن مِّصْرَ لِأَمْرَأَتِهِ أَكْرِمِي مَثْوَاهُ (يوسف - ٢١)

-

The man in Egypt who bought him, said to his wife: "make his stay (among us) honorable"

In sum, the six articles analyzed here suggest that Egyptian newspapers reflect a new writing style to the readers where information is presented in a less traditional way and new structures are employed to add life to the ideas and thoughts.

7. Conclusion

The paper has adopted Halliday's *Functional Grammar* to trace the changing attitude towards the use of punctuation marks in Egyptian newspapers and the tendency to make Egyptian news stories look like their English counterparts in terms of sentence formation, title selection and information setting. Data collected and analyzed in the present study were limited to excerpts from a daily Egyptian newspaper; however, results are assumed to be applicable to other daily newspapers, so a general view on the inclination towards the use of punctuation marks and modern writing style that differs from the traditional style encountered before can be proposed. The study analyzed the writing style of five Egyptian writers who wrote on different topics in a daily Egyptian newspaper. Each of them tries to fashion a place for himself by presenting a new and revolutionary writing style and adding vent to his own ideas- hence the writers' tendency to offer their readers new structures, new styles and new life to what they write. The following observations are proposed:

1. Some sentences end with two full stops (..) instead of the customary full stop (.).
2. A paragraph is composed of one long sentence; so, paragraphs replace sentences.
3. The leading word is replaced by a complete sentence.
4. Some sentences start with the particle *أن* "to" followed by a verb (e.g., *أن تكتب* "to write").
5. The study suggests that some modern Arabic texts exhibit a new type of structures referred to as Embedded Clause Complexes.

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Baab Al-hadid, Al-nahda Bookstore: Islamic Printouts Office in Halab

Appendix (a)

Excerpt (1)

Goweda, F. (2022, February 8). *Heikal in Alexandria Library.*

The Pyramids.

<https://gate.ahram.org.eg/daily/NewsPrint/842524.aspx>

[11 February 2022, 3.28 pm]

هوامش حرة

هيكل في مكتبة الإسكندرية

الثلاثاء ٧ من رجب ١٤٤٣ هـ ٨ فبراير ٢٠٢٢ السنة ١٤٦ العدد ٤٩٣٧٢



فاروق جويدة

(١) في تقليد حضارى تفتتح مكتبة الإسكندرية صباح اليوم معرضا لمقتنيات الكاتب الكبير الراحل محمد حسنين هيكل في حضور زوجته الفاضلة السيدة هدايت تيمور والدكتور مصطفى الفقى رئيس المكتبة وصاحب هذا المشروع الذى يهدف إلى تكريم رموز مصر.. (٢) وأن تكون مكتبة الإسكندرية صاحبة الحق في حماية تاريخ وعطاء هذه الرموز التى أثرت الفكر والإبداع في كل مجالاته في مصر والعالم العربي.. (٣) ويضم معرض الأستاذ هيكل مقتنياته الفكرية والصحفية وكتابات ومراسلاته ومنها خطابات بخط الزعيم الراحل جمال عبدالناصر ولقاءات وأبومات مع زعماء العالم وكبار المفكرين والكتاب.. (٤) ويضم معرض الأستاذ هيكل أيضا مجموعة من أهم أوراق هيكل الشخصية ومنها شهادة ميلاده وبطاقته العائلية، وشهادة إتمامه مرحلة التعليم الابتدائي، ونسخة ضوئية من وصيته مكتوبة بخط يده، ومجموعة من جوازات سفره الدبلوماسية والشخصية، كما يضم المعرض مجموعة من متعلقات الصحفي الكبير الشخصية مثل، ساعة يده، وخاتمته، ومجموعة من أقلامه ونياشينه، بالإضافة إلى عدد من البورتريهات الخاصة به، ومجموعة من الكاريكاتيرات الصحفية التى رسمها أبرز فناني الكاريكاتير له.. كما يحتوى المعرض على مجموعة مهمة من مقتنيات الراحل تتضمن عدداً من الخرائط التاريخية النادرة لمصر، وعدداً من مسودات كتب هيكل، ومسودات عموده الشهير بالأهرام "بصراحة" بخط يده.. بالإضافة إلى عدد من الخناجر التاريخية، ومجموعة من أندر صوره؛ حيث تم نقل جدار الذكريات الخاص بلقاءات الصحفي الكبير مع مجموعة من أبرز الشخصيات العالمية مثل جيفارا وتيتو والخميني وخروتشوف وسارتر وسيمون دى بوفوار وأنديرا غاندى وياسر عرفات، وغيرهم من الشخصيات العالمية بجانب مجموعة من صوره مع الرئيسين جمال عبدالناصر وأتور السادات، ومن لقاءاته مع شخصيات مثل: أم كلثوم، ومحمود فوزي، وتوفيق الحكيم، وعبدالحليم حافظ وغيرهم.. (٥) ولاشك أن هذا التقليد الحضارى في مكتبة الإسكندرية ومقتنيات كاتب كبير مثل الأستاذ هيكل يمثل أحد إنجازات مكتبة الإسكندرية وحماية لرموز ثقافية ووطنية نعتز بها.. خاصة أن كل هذه المقتنيات سوف تكون متاحة لزوار المكتبة للاطلاع أو البحث أو المتابعة.. (٦) إن الاهتمام بعطاء هذه الرموز وحماية إبداعاتها يحمل تقديراً كبيراً لدورها وما قامت به في خدمة الثقافة العربية، ويكفى أن مكتبة هيكل الخاصة فيها ٤٠٠٠ كتاب توجد الآن في مكتبة الإسكندرية، وهى متاحة أمام زائريها وروادها..

Excerpt (2)

Goweda, F. (2022, February 10). *When time robs us*. The Pyramids. <https://gate.ahram.org.eg/daily/News/842805.aspx>

[4 April 2022, 5.59 pm]

هوامش حرة

حين يسرقنا العمر

من رجب ١٤٤٣ هـ ١٠ فبراير ٢٠٢٢ السنة ١٤٦ العدد ٤٩٣٧٤ 9 الخميس



فاروق جويدة

(١) قد يتسلل لص ويسرق منك شيئاً ثميناً، (٢) قد يسرق البيت، (٣) وقد يسطو على حسابك فى البنك، (٤) وقد يترصد بك وأنت تقود سيارتك، (٥) قد تتعرض لكل هذه الأشياء.. (٦) ولكن أن تجد يدا تمتد إليك وتسرق عمرك فهذه هى المأساة الكبرى.. (٧) أن تجد عامين من عمرك لا تدرى فى أى الأشياء ضاعا.. فهذا شيء جديد على البشر، (٨) قد تضع منك ساعات أو أيام (٩) أما أن يتوقف بك الزمن وتتغير الملامح والوجوه وأنت لا تعرف هل طلعت الشمس أم غربت وتنسى تواريخ الأيام والساعات، وكل الأشياء حولك تشعرك بالخوف

والوحشة.. هذا هو الإحساس الذى اجتاحت قلوبا كثيرة وأنا واحد من هذه الملايين (١٠) ولكننى اتخذت قرارا ألا أحزن على ما سرقه العمر منى عامين أو أكثر وقررت أن أفتح صفحة جديدة وأنسى ما خلفته ليالى الوحشة والخوف لأن ما ضاع ضاع والإنسان لا يملك القدرة على أن يسترد يوما واحدا من عمره فما بالك إذا كانت الخسارة أعواما.. قررت أن أنسى عملية السطو التى فرضتها الأقدار على عمري لأن ما سرق سرق المهم ألا نحزن على عمر ضاع.. قررت أن أسترد رصيد أحلامي وأن أستقبل الحياة بأغنية جديدة وأن أصافح وجوها غابت وقلوبا ربما تنكرت وأن أتسامح مع العمر إذا كان الإنسان قد خسرعاما أو عامين فإن الخالق سبحانه قد منحنا أعواما كثيرة.. ويكفيينا حب الناس يعوضنا عما سرق منا.. لا تسألنى لماذا قررت أن أصفح وأتسامح لأننى اكتشفت ربما فى وقت متأخر أنه لا شيء يستحق الألم وأن صحتك أولى برعايتك وأن الذى يسرق منا لا يعود فما بالك إذا كان العمر.. قررت أن أصافح نفسى اليوم وأبدأ معها صفحة جديدة صدقنى لا شيء يستحق الألم.. فى أحيان كثيرة تخطيء فى حساب الأشياء وقيمة البشر ولكن لا تخطيء أبدا فى أن تعرف قدرك قد لا تجد من يدرك أقدار الناس ولكن عليك أن تنسحب إذا وجدت الأشياء حولك ضلت الطريق ويكفى أن تقف بعيدا وإذا غامرت يوما فى أحلامك فلا تغامر فى عمرك لأنه أغلى من كل مزاد.

fgoweda@ahram.org.eg

Excerpt (3)

Atallah, M. (2022, January 19). *Iranian Plot Uncovered*. The Pyramids. <https://gate.ahram.org.eg/daily/News/840140.aspx>

[
3 April 2022]

كل يوم

مناورة إيرانية مكشوفة!

الأربعاء ١٦ من جمادى الآخرة ١٤٤٣ هـ ١٩ يناير ٢٠٢٢ السنة ١٤٦ العدد ٤٩٣٥٢



مرسى عطا الله

(١) تفرض عملية استهداف الحوثيين للعمق الإماراتى أمس الأول «الاثنين» باستخدام طائرات مسيرة حسبما ورد فى بيان المتحدث العسكرى باسم الحوثيين عدة أسئلة حول توقيت العملية وحول مدى التطور فى القدرات العسكرية للحوثيين إلى حد امتلاك طائرات مسيرة يصل مداها إلى أكثر من ألف كيلو متر. (٢) ثم أسئلة أخرى لا بد منها: من أين للحوثيين بهذا المال الوفير الذى يغطى تكاليف الآلة العسكرية لديهم لنحو ٨ سنوات ولا نقول من أين للحوثيين بالعلم والتكنولوجيا الذى يوفر لهم قدرة تهديد دول الجوار اليمنى بهذه الجسارة؟! (٣) وأبدأ بتوقيت

العملية وأتصور أن المسألة تبدو على ضوء إسراع الحوثيين بإعلان مسئوليتهم عنها بعد ساعات قليلة من وقوعها أنها مناورة لمصلحة إيران التي تخوض صراعا تفاوضيا بشأن ملفها النووي وتسعى للإيحاء بامتلاكها أوراقا تفاوضية في المنطقة لتحسين شروطها في الاتفاق المرتقب مع الولايات المتحدة ودول الاتحاد الأوروبي. (٤) إن هذه العملية في هذا التوقيت بالذات.. والتوقيت عادة هو أساس كل مناورة وسجل السياسة الإيرانية في المناورة باستخدام أذرعها في المنطقة لا يخفى على أحد وكثيرا ما لجأت طهران إلى هذه الأذرع لتخفيف الضغوط عنها في حزمة ملفاتها الملتبسة والمعقدة مع المجتمع الدولي عامة ومع دول الغرب بقيادة أمريكا بصفة خاصة! (٥) إن الخلاف بين إيران وأمريكا بشأن الملف النووي الإيراني وصل إلى نقطة حرجة لم تعد تحتل مزيدا من التعقيدات أو الصدمات وربما أرادت طهران بتحريض الحوثيين على هذه العملية أن تفتح ملفا آخر يمثل إزعاجا للسياسة الأمريكية وهو ملف النفوذ الإيراني في المنطقة ليكون من أوراق المساومة بشأن اللمسات الأخيرة حول الاتفاق النووي. (٦) وظنى أن حسابات طهران تنتصر في المرحلة الحالية لآراء القوى المتشددة بزعمارة رئيس الجمهورية إبراهيم رئيسى والتي ترى أن رفع رايات التطرف والتشدد في الملفات التي تهمم بها أمريكا في المنطقة يساعد على إبقاء جسر الاتصال مفتوحا مع إدارة بايدن التي لا تريد إغلاق الأبواب تماما في وجه طهران وإدارة ظهرها لإيران وبالتالي يصبح الخيار العسكرى الذى تلح عليه إسرائيل أقرب من كل الظنون وهو ما لا تريده إدارة بايدن حتى ساعة تاريخه! (٧) ولست أظن في النهاية أنى بحاجة إلى القول بأن شعب مصر بمختلف أطيافه يؤكد وقوفه إلى جانب شعب الإمارات العربية المتحدة ودعم حقه المشروع في الرد على هذا العدوان السافر الذى يستوجب موقفا عربيا حازما في إطار محددات الأمن القومي العربي الشامل وضرورة حمايته من عبث اللاعبين بالنار في سماء المنطقة!

خير الكلام:

<< خذ حذرک وأنت تقاتل الوحوش حتى لا تصبح واحدا منهم!

Morsiatallah@ahram.org.eg

Excerpt (4)

Hegazy, A. (2022, January 19). *This book is still new (8)*. The Pyramids.

<https://gate.ahram.org.eg/daily/NewsQ/840147.aspx>

[3 April 2022]

هذا الكتاب.. لا يزال جديداً (٨)

الأربعاء ١٦ من جمادى الآخرة ١٤٤٣ هـ ١٩ يناير ٢٠٢٢ السنة ١٤٦ العدد ٤٩٣٥٢



أحمد عبدالمعطي حجازي

(١) في حديثي هذا عن كتاب الشيخ علي عبدالرازق «الإسلام وأصول الحكم» وفي المقالات الثلاث الأخيرة وقفت أمام المعجزة الكبرى التي حققها العرب المسلمون في أقل من ثلاثة قرون وحاولت تفسيرها. (٢) لقد فتحوا العالم الممتد من الهند إلى فرنسا، واتصلوا بحضاراته وتعلموا منها، وترجموا من لغاته، ونشروا فيه لغتهم وعقيدتهم الدينية، وعربوا العلم والفلسفة وقدموا للحضارة الإنسانية.. ما قدمه ابن سينا، والكندي، والفارابي، وابن رشد، وابن عربي، وابن خلدون، وغيرهم.. (٣) وقفت أمام هذه المعجزة وحاولت تفسيرها فلم أجد ما يفسرها إلا الإسلام الذي وحد العرب وأيقظ عقولهم، وفتح أمامهم الكون، وزودهم بالثقة في أنفسهم، وأثار طموحهم وفضولهم، ودفعهم ليس فقط لفتح هذه البلاد التي فتحوها، بل أيضا للنظر والتفكير والمقارنة والاكتشاف والتجريب والبحث عن الأسباب الظاهرة والخفية والوصول إلى النتائج المتحققة والمنتظرة. (٤) ثم وقفت أمام القرون العشرة الأخيرة التي فقد فيها العرب المسلمون ما حققوه أو أكثره ووعدت بتفسيره، وهأنذا أحاول مبتدئا بالسؤال الأول الذي طرحه الشيخ علي عبدالرازق في كتابه الذي بحث فيه العلاقة بين الإسلام وأصول الحكم: هل تعرض الإسلام لأصول الحكم؟ وهل تعرض للسياسة بشكل عام؟ (٥) المؤلف يعرف الخلافة كما تحدث عنها

الفقهاء والمؤرخون المسلمون فيقول إنها «رياسة عامة في أمور الدين والدنيا نيابة عن الرسول في إقامة القوانين الشرعية وحفظ حوزة الملة.. فعلى المسلمين أن يسمعو له . للخليفة . ويطيعوا ظاهرا وباطنا لأن طاعة الأئمة من طاعة الله وعصيانهم من عصيان الله». (٦) والخليفة . في نظر هؤلاء . هو وحده صاحب السلطة، وسلطته مطلقة، فليس للخليفة شريك في ولايته، ولا لغيره ولاية على المسلمين: وهم بعد ذلك يختلفون حول مصدر هذه السلطة المطلقة التي يتولاها الخليفة وحده دون شريك. (٧) معظمهم يذهب إلى أن الخليفة يستمد سلطانه من سلطان الله وقوته من قوته، وهو إذن ليس مجرد حاكم يصيب ويخطئ، ويُسأل عما يفعل ويتفق معه الناس ويختلفون، وإنما هو نائب الرسول و «سلطان الله في أرضه» كما كان الخليفة العباسي المنصور يقول عن نفسه. وهو لا يحاسب في الدنيا، بل لا يحاسب حتى في الآخرة! كما نجد في هذا الخبر العجيب الذي قرأته في كتاب الدكتور إمام عبدالفتاح إمام «الطاغية» منقولاً من «تاريخ الخلفاء» للسيوطي، يقول عن الوليد بن عبدالمملك إنه «كان يستفسر في عجب» «أيمكن للخليفة أن يحاسب؟!» إلى أن جاء أخوه يزيد بن عبدالمملك فأجاب عن السؤال ببساطة شديدة بأن «أتى بأربعين شيخاً فشهدوا له: ما علي الخليفة حساب ولا عذاب» (٨) ونحن نفهم من هذا أن المنصب أصبح بعد الخلفاء الراشدين إما لأحد أفراد الأسرة الحاكمة، وإما للأقوى الذي تغلب علي خصومه، فأصبحت هذه الغلبة في نظر الناس دليلاً على أن الله قد اختاره دون سواه! لكن هناك من كانوا يرون أن الخليفة يستمد سلطانه من الأمة، فهي مصدر قوته، وهي التي تختاره لهذا المقام. لكنهم أقلية. (٩) ونحن نستطيع أن نجد فيما ذكرناه تفسيراً لما أصاب الخلافة وأصاب المسلمين جميعاً حين أعتبل علي بن أبي طالب واستولى معاوية على السلطة التي أصبحت منذ ذلك الوقت طغياناً صريحاً. (١٠) قبل معاوية وفي أيام الخلفاء الراشدين كان المسلمون يعرفون من هو الأحق بتولي الخلافة إذ كانوا هم مصدر السلطة وأصحاب الحق في الاختيار، أما بعد الراشدين فقد أصبح الأحق هو الأقوى، وصار على المسلمين أن ينتظروا حتى تنجلي ساحة القتال عن الغالب ليعرفوا أنه هو الذي اختاره القدر ليحكمهم وليسمعوا له ويطيعوا. لقد حلت ساحة القتال محل صندوق الانتخاب! (١١) وتحقق الحديث المنسوب للرسول وفيه يقول: «الخلافة بعدى ثلاثون سنة، ثم تكون ملوك عضوض، ويروى ثم يكون ملك عضوض». (١٢) والمملك العضوض هو الشديد القائم على العسف والعنف وقهر الناس وإذلالهم. والعِضُّ بكسر العين هو الخبيث الشرس. وقريب من هذا

الحديث المنسوب للرسول حديث ينسب لأبي بكر وفيه يقول: «وسترون بعدى ملكا عضوضا». أما السنوات الثلاثون التي ذكرت في الحديث المنسوب للرسول فهي مجموع السنوات التي حكم فيها الخلفاء الأربعة. (١٣) لكن الشيخ على عبدالرازق مؤلف الكتاب يكشف لنا عن حقيقة كانت غائبة عن الكثيرين، وذلك حين يعلن أن الإسلام لم يتعرض لأصول الحكم، ولم يوجب نصب خليفة أو إمام. «وإنه لعجب لعجب عجيب أن تأخذ بيديك كتاب الله الكريم وتراجع النظر فيما بين فاتحته وسورة الناس فتجد فيه تصريح كل شيء من أمر هذا الدين «ما فرطنا في الكتاب من شيء، ثم لا تجد فيه ذكرا لتلك الإمامة العامة أو الخلافة». (١٤) ثم يواصل «ليس القرآن وحده الذي أهمل تلك الخلافة ولم يتصد لها، بل السنة كالقرآن أيضا قد تركتها ولم تتعرض لها». (١٥) ونحن نقرأ هذا الذي قاله الشيخ على عبدالرازق فلا نستغربه، بل نراه متفقا مع موقف الإسلام من السياسة بشكل عام، بل نعهده قيمة من القيم التي يتميز بها الإسلام الذي يجعل السياسة أمرا دنيويا متروكا لتجارب الناس واجتهاداتهم واختياراتهم التي تختلف باختلاف الظروف واختلاف العصور، فالإسلام لا يعرف السلطة الدينية، ولا يعرف رجال الدين، وإنما يترك لكل مسلم الحق في أن يأخذ دينه من القرآن والسنة، بل يوجب عليه ذلك ويحضه على أن يجتهد لنفسه ويستفتي قلبه. (١٦) وكل ما يطلبه الإسلام من المسلمين أن يكونوا أوفياء لقيمه الرفيعة التي تضمن لهم السعادة في الدنيا والآخرة، وفي مقدمة هذه القيم الحرية التي كانت تجعل السلطة تعاقدا حرا بين الحاكم والمحكومين، فتحولت على يد بني أمية بعد الانقلاب الذي قاموا به ضد الخليفة الرابع على بن أبي طالب إلى ملكية وراثية، وظلت كذلك بعد الانقلاب الذي قام به العباسيون ضد الأمويين. وهذا هو الداء العضال الذي لم تصب به الخلافة وحدها ولا السياسة فحسب، وإنما أصيبت به الحضارة العربية الإسلامية كلها. وعلينا أن نتعلم من هذا الدرس.

Excerpt (5)

Taher, S. (2022, April 3). أصحاب في القرآن الفيل . . فجعلهم كعصف . . *Companions in Quran The elephant . . Then did He make them like an empty field of stalks and straw, has been*

eaten up". The Pyramids.
<https://gate.ahram.org.eg/daily/News/848961.aspx>

[13 April 2022]

أصحاب في القرآن

الفيل.. «فجعلهم كعصفٍ مأكول

الأحد 2 من رمضان ١٤٤٣ هـ ٣ أبريل ٢٠٢٢ السنة ١٤٦ العدد ٤٩٤٢٦

سهير طاهر

(١) أصحاب الفيل هم قوم من الحبشة الذين عزموا على هدم الكعبة ومحو أثرها من الوجود بقيادة أبرهة الأشرم، فأبادهم الله، وأرغم أنوفهم، وخيب سعيهم، وأضل عملهم، وزدهم بشر خيبة، ومن أجل بيت الله الحرام المعظم صرف عنه أصحاب الفيل. (٢) يقول الدكتور محمد حسن سبتان أستاذ التفسير بكلية الدراسات العليا جامعة الأزهر، عن قصة أصحاب الفيل أن الله تعالى امتن على قريش بنعمة الحرم الآمن والكعبة المشرفة، إلا أن في العام الذي ولد فيه الرسول محمد صلى الله عليه وسلم، أرسل رجل يدعى أبرهة الأشرم للنجاشي لبناء كنيسة هائلة بصنعاء، على أن يصرف حج العرب إليها كما يُحج إلى الكعبة بمكة، فكرهت العرب ذلك، وغضبت قريش، فأقسم أبرهة ليسيرن إلى الكعبة، ليهدمها حجراً حجراً، وسار في جيش كثيف واستصحب معه فيلاً عظيماً، فلما سمعت العرب بمسيره، رأوا أن حقاً عليهم الوقوف أمامه دفاعاً عن البيت، فأخذ عبدالمطلب رجالاته من قريش إلى الكعبة وأمسك بحلقها وبدأوا يدعون الله تعالى أن يدفع أبرهة وجنوده عن البيت الحرام، فلما وصل جيش أبرهة إلى الفيل أن يدخل الحرم، وظلوا على هذا الحال حتى أرسل الله عليهم طيراً من البحر أمثال الخطاطيف والبلسان، «ألم تر كيف فعل ربك بأصحاب الفيل ألم يجعل كيدهم في تضليل وأرسل عليهم طيراً أبابيل»، مع كل طائر منها ثلاثة أحجار يمحلهما: حجر في منقاره، وحجران في رجليه، لا تصيب منهم أحداً إلا هلك. (٣) «ترميهم بحجارة من سجيل فجعلهم كعصفٍ مأكول» وقريش على رأس الجبل مع عرب الحجاز ينظرون ماذا أنزل الله بأصحاب الفيل من النعمة، حتى هربوا يريدون النجاة، وهلك من اعتدى على حرمة الكعبة المشرفة.

Excerpt (6)

Al-shafei, M. (2022, April 3). حذف المشاهد غير اللائقة من مسلسل "دنيا".
 "Deleting Unethical scenes from *Donia Tanya 'A Different Life'*
 series". The Pyramids.
<https://gate.ahram.org.eg/daily/News/849002.aspx>

[15 April 2022]

حذف المشاهد غير اللائقة من مسلسل "دنيا تانية"

الأحد ٢ من رمضان ١٤٤٣ هـ ٣ أبريل ٢٠٢٢ السنة ١٤٦ العدد ٤٩٤٢٦

كتب - محمد طلحة الشافعي

(١) قرر المجلس الأعلى لتنظيم الإعلام وقف الحلقة الأولى من مسلسل «دنيا تانية» لعدم حصولها على تصريح من الرقابة على المصنفات الفنية وتمت إذاعتها بالتحايل، وأكد ضرورة إذاعة الحلقة الحاصلة على التصريح والمحذوف منها مشاهد «زنا المحارم». « (٢) جاء ذلك بناء على شكوى عاجلة مقدمة من الدكتور خالد عبدالجليل رئيس الرقابة على المصنفات الفنية الذى أكد أن الحلقة الأولى تمت مراقبتها بالفعل، ولكن قناة النهار تحايلت وأذاعت الحلقة التى تتضمن المشاهد المحذوفة. (٣) وأكد المجلس التنبيه على جميع القنوات الحاصلة على حق العرض بعدم إذاعة أى مصنف غير حاصل على ترخيص بالعرض. (٤) وأضاف المجلس أنه لن يتوانى فى تطبيق المعايير التى يتضمنها الكود الإعلامى المعلن، وأنه سيطبق النصوص الواردة فى قانونه حال المخالفة التى تدرج من وقف الإذاعة حتى سحب ترخيص القناة نفسها إذا تبادت فى المخالفات.