



RESEARCH ARTICLE

Syntactic Patterns and their Semantics in the Narrative Discourse in Yahya Haqqi's "Qindil Umm Hashim" An Analytical Study

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ABSTRACT

This research aims to analyze the syntactic structure of the narrative discourse in the novel "Qindil Umm Hashim" (Umm Hashim's Lantern), the masterpiece of the great writer Yahya Haqqi. The novel derives its importance from what the author provided of creativity in narrating the cultural, social and scientific state of Egyptian society -in simple entertaining language- through the conflict experienced by the protagonist Ismail before and after his travel to Britain. Therefore, the research focuses on studying the different syntactic patterns employed by the author in stating his viewpoint on the conflict between modern science and inherited beliefs. This conflict gradually develops with the characters and events from the beginning to the end. Thus, the research is not satisfied with analyzing the structure of the superficial, apparent syntactic composition in the novel only, but also endeavored to study the deep structure in order to demonstrate the semantics of the composition as well and its relation to the context in which it occurs.

1. INTRODUCTION

The literary work is a linguistic creativity in its foundation, whose author excels in demonstrating his linguistic skills, as he expresses his viewpoint regarding a particular social, political or cultural issue etc. through it. His way in doing so is what he employs of linguistic structures and words that determine his idea and direct the reader towards it. Therefore, the research chose the novel of the great writer Yahya Haqqi to demonstrate through it how the author excelled in utilizing linguistic structures with their suggestive secrets, expressing his idea and issue in a symbolic entertaining way starting from the title of the novel to its end. Although there are a number of academic studies that dealt with various aspects in the novel Qindil Umm Hashim, they focused on addressing the artistic phenomena in it that used to elicit their suggestive dimension. Also, we could not find a single study concerned with analyzing the linguistic composition of this novel. Thus, they are remote from the research topic, as the current study agrees with previous studies in its relevance to the narrative text which is the subject of application, and differs in that this research relies on analyzing syntactic patterns and their semantics in the novel Qindil Umm Hashim.

Research objectives:

- To analyze the most important syntactic patterns in the narrative discourse of Yahya Haqqi's novel "Qindil Umm Hashim".
- To clarify the semantics of syntactic patterns and their relationship to building the narrative discourse in "Qindil Umm Hashim".

Significance of the study:

The significance of the current study is manifested in two aspects:

Theoretical significance:

This study seeks to uncover the semantic secrets of syntactic patterns and their impact on building the narrative text in Yahya Haqqi through "Qindil Umm Hashim".

Applied significance:

The analysis of this study for syntactic patterns in "Qindil Umm Hashim" demonstrates for readers and those interested in the fields of linguistic and literary studies the importance of the grammatical component and its impact on building the narrative text, as it is not only based on poetic or figurative language and its aesthetics, but also on choosing words and putting them in appropriate syntactic patterns for the context in which they occur. Also, this provides students with training on understanding the semantic and suggestive relationship between grammatical components and narrative discourse.

Previous studies (1):

Various studies have addressed multiple aspects in the novel Qindil Umm Hashim, but they focused on addressing its artistic phenomena that used to elicit their suggestive dimension. Also, we could not find a single study concerned with analyzing the linguistic composition of this novel. Therefore, they are remote from the research topic, as the current study agrees with previous studies in its relevance to the narrative text which is the subject of application, and differs in that this research relies on analyzing syntactic patterns and their semantics in the novel Qindil Umm Hashim.

- **Problem statement:**

The problem of the study is summarized in demonstrating the most important syntactic patterns in the narrative discourse of the novel Qindil Umm Hashim and their semantics.

- **Research questions: The research questions can be formulated as follows based on the preceding:**

1. Did the author vary in using syntactic patterns in his novel? And what are their semantics in the narrative text?
2. Is there a relationship between syntactic patterns and their semantics with narrative creativity?

2. RESEARCH METHODOLOGY:

This study adopted the descriptive and analytical approach, by extrapolating samples of syntactic patterns and analyzing them in the novel Qindil Umm Hashim, and deducing their deep semantics and impact on the narrative discourse. Descriptive study should not just stop at describing the phenomenon as it is without providing an explanation for it, and this explanation is by searching for the origin (Al-Rajhi, 1979).

3. DISCUSSIONS:**1. Theoretical framework:**

First: Research terminology: The study included several key terms, most importantly:

¹- **See:**

-Al-Atrash, Saliha, The character of the intellectual in the novel "Qindil Umm Hashim": A critical reading from the perspective of Abdelsalam Al-Shadhili, *Al-Meiyaar Journal*, Vol. 14, Issue 1, Ahmed Bin Yahya University Center, 2023.

-Abbas, Nasr, The novel Qindil Umm Hashim by Yahya Haqqi between idea and significance, *League of Modern Literature, Thought and Creativity*, Vol. 130, 2019.

-Al-Saga, Mahmoud, Qindil Umm Hashim by Yahya Haqqi .. Narrative vision - Figurative paradox, *Journal of the Faculty of Arts - Zagazig University*, Issue 41, 2007.

-Rustom, Ruqayya, The novelistic place and its impact on the protagonist's personality in the novel Qindil Umm Hashim, *Journal of the University College of Sharia*, Issue 53, University College of Sharia Journal, 2019.

- Nasir, Najla, Symbolism in Yahya Haqqi's literature: The novel "Qindil Umm Hashim" as a model, *Journal of the Faculty of Arts*, Issue 89, Alexandria University - Faculty of Arts, 2017.

-Shibl, Azza, Linguistic composition of description and its role in building social symbols and the writer's vision: A study in the novel "Qindil Umm Hashim", *Journal of the Faculty of Dar Al-Ulum*, Issue 83, Cairo University - Faculty of Dar Al-Ulum, 2015.

A- Syntax:

Linguistically: Composition and aggregation; so that one thing becomes like one thing with another. As a term: it is the joining of two or more words to convey a complete meaning, such as: Knowledge is light. Or incomplete, such as: human beauty, and the science of syntax is based on two aspects: "grammatical function" and "semantics". "**Grammatical function**" (Baalbaki, 1990), is the role of the word in the linguistic text. The noun has certain functions that it performs, as does the verb, particle, adjective, etc. The speaker seeks to employ these linguistic elements in different functions according to the situation or context in which they occurred and the meaning he wants to convey to the recipient, such as the function of the subject, in which the noun, gerund, pronoun or interpreted gerund is used according to the meaning and indication desired by the speaker. As for "**semantics**", it is the suggestion conveyed by the word or composition within the linguistic text, and based on these grammatical relationships between words and compositions, the semantic element is clarified (Omar, 1982; Al-Karaeen,1993; Al-Tahanwi, 1969) .

B - Narrative discourse:

Discourse linguistically means spoken speech (Ibn Manzur, 1955). It is either verbal speech or mental speech directed to others for understanding (Al-Tahanwi, 1969). As a term; it has several definitions (Al-Ruwaili & Al-Bazai, 2002; Assfour, 1997; Alloush,1985), according to formal linguistic studies and communication studies; And it is "speech that goes beyond the limits of a single sentence, whether written or spoken(Al-Ruwaili & Al-Bazai, 2002). It has more accurate semantic values (Al-Shehri, 2004); So it is a term that refers to language in use, whether spoken or written, and makes the sentence a basis for it as a series of words, and its relationship to the external contextual elements that contributed to producing it, just as the term discourse overlaps with the term text; The text is linked in Arabic culture to the content or the output of the communication process, while discourse was associated with direct oral communication on the one hand and with the presence of the other party in the communication process and his interaction in some way and performance of ideological functions on the other (Al-Abd, n.d.). But the first term (discourse) should be used for both the spoken and the written (Abdel Ghani, 2014). In fact, there are profound differences between the term "text" and "discourse" at the level of concepts, approaches and functions; Every spoken words that falls under the language system and its laws is a text, and when it comes out to fall under social contexts, it is called a discourse. Discourse is concerned with conveying a message, focuses on language and society, has an audience, purpose and specific intention, and is formed from a set of texts and social practices, and it is the context in which the text is formed, and the text has no reference except the discourse, and the discourse has no reference except the cultural and social structure (Al-Tamimi, 2019; Lutfi, 1996; Abdullah,1959). The discourses also vary according to the diversity of the fields producing them, such as cultural discourse, Sufi discourse, political discourse, historical discourse, social discourse; Therefore, discourse has been defined in various ways in these many fields, as an act, and not as fragmentation as much as richness and breadth in classification (Al-Shehri, 2004).

- **Narration: linguistically:**

Narrating (sard) a hadith means following and continuing it. A person is said to narrate (yasrud) a hadith when he connects it well (Ibn Manzur, null), This sequence and continuity was metaphorically used for organizing iron as in His saying (and proportion the iron) (Saba:11), meaning make it as needed and required.(Al-Isfahani, R.null)

As a term, narration is the act of transferring a story to the recipient. So the narrative is a spoken or written discourse that presents a story, and narration is the act that produces this narrative. (Anglet, Ch et al.,1989) The narrative consists of two things: First, containing a story with events. Second, specifying how that story is told, and this way is narration (Lahmadani,1991).That is, narration is the way the story is told through a channel formed by the intersection of three tributaries: the narrator, the story, and the narratee, and this channel is influenced by factors related to the narrator, narratee and the story itself (Al-Shahrozouri,2010).

From the preceding, narrative discourse is the method and style in which the author organizes the structure of the story or novel, describes the characters, places and scenes to convey his point of view to the reader, and is influenced by several factors, including the literary orientation of the author and the target audience.

C- Syntactic analysis:

Analysis means decomposition, breaking something down into partial components (Ibn Manzur, null) Analysis means breaking down language into its elements, components and structures, then finding the relationship between these parts (Zaytoon,2010). Therefore, syntactic analysis necessitates linking between breaking down structures (sentences) and demonstrating their meanings and impact on the text. It is the process of studying and analyzing grammatical relationships between words used in constructing them, and aims to interpret linguistic structures and their effect on meaning and relevance to the text.

Second: Introducing the author and book (The official website of the late writer Yahya Haqqi):

Yahya Haqqi: The writer Yahya, pioneer of the art of short story, was born in Cairo on January 7,1905 AD. He joined the School of Law at Fuad I University. He lived in rural Egypt and wrote stories about it. **He also** worked in the Egyptian Foreign Ministry in Jeddah, Istanbul, Rome, Paris and Ankara; so he was able to master several languages and got acquainted with different schools of art and culture. His most famous works include "Qindil Umm Hashim". His stories reflected the transformations of society and the changes in trends and literary doctrines. **He** received the State Award for Merit in Literature in 1389 AH/1969 AD. He died in Cairo in 1992 AD.

Third: Qindil Umm Hashim: Critics differed in considering it a collection of short stories or a novel (Al-Kurdi,2006), But the research supports the idea that it is a short novel. The author depicted the span of life, and its scenes of streets, neighborhoods and alleys teeming with human in all his emotions, feelings and changes, his dreams and beliefs. It is dominated by Ismail who came from Europe laden with science and knowledge; to collide with the tragedy of backwardness and illusions, then he has no choice but to reconcile science and beliefs to return to treat his cousin Fatima using faith and science together. Ismail discovers that gaining people's and family's love is most important.

- Applied Framework (Analysis of the Syntactic Level in Qindil Umm Hashim)

The research here focuses on studying syntactic patterns in Qindil Umm Hashim, such as nominal, verbal, genitive, interrogative, exegetical and idiomatic patterns, and how they were employed and what their connotations are in the context in which they occur. They were not random but deliberate (Yaqteen,1993), as the linguistic syntactic forms and patterns diversified in the novel in seamless blending, which gave the novel vitality and motion that attracts the reader to live the world of the novel, unable to break away from it, rather lives in it. This is explained in several axes, as follows:

a. **First: The syntactic level in the title:**

The title is an integral part of the literary work; the skill of choosing the title at the level of wording, formulation and context requires special competence and knowledge of the secrets and aesthetics of language. Therefore, Haqqi excels here in constructing the title; he condensed many meanings in it. This simple genitive structure (lantern + of + Umm Hashim) carries profound meanings that - later through the events of the novel - express the state of Egypt and what it suffers from poverty, ignorance and distance from modern science and adherence to inherited customs that caused our backwardness. So this title was very suitable for his approach and psychological state; Yahya Haqqi wrote (Qindil Umm Hashim) in 1944 after returning from Europe, rebelling against all backwardness and delay he does not want to see in his homeland.

This proves the truth of what he advocated; he sees "that we will not reach the production of literature in which we first find ourselves convincing, then secondly suitable for translation and transfer to international culture, except if we get rid of what I felt in our methods of two major flaws: fluidity and superficiality, to embrace instead renewal, necessity and depth. As for the requirement of honesty for this literature, it is a matter of course." (Haqqi, 1976).

Therefore, Haqqi focused on two factors: honesty in conveying his message and viewpoint, and depth in formulating the title with its profound condensed meanings. So, the title and novel enter into a complementary and cohesive relationship, and accordingly the title of the novel here is considered an original core nucleus from which other secondary meanings branch out. All the events, conflicts, characters in the novel, places and linguistic structures revolve around the lantern which symbolizes the intellectual life through which the author painted a descriptive written painting showing Egyptian general, social and economic culture as well.

b. Second: The nominal structure:

The nominal sentence and its formation (predicate + subject) and the relationship between them is a syntactic contextual relationship that does not need verbal mediation to morally relate one to the other (Al-Sayed,1997). In a text that needs to reveal a truth or present confirmed information, such as: "He is an expert in every corner, handspan, and stone" (p.13). And the author varied in using syntactic structures in simple and compound sentences, including those with deep or symbolic significance and others with superficial direct significance. The narrative text relies on the interplay of simple and complex sentences.

Examples of this include: "You (main nucleus) + are not the Christ son of Mary! (nominal sentence)" (p.31). And the author used this direct nominal structure to express meaning of objectionable denial, in which (Mary) objects to Ismail's tendencies and desires. He frequently uses the nominal sentence; as it plays an important role in the context; it gives the recipient a sense of assured certainty. So (Mary) asserts her opinion through a descriptive structure in a compound sentence, saying: "Those people are drowning, looking for a hand to reach out to them..." (p.31). And she continues to affirm her opinion by employing expansive elements such as the non-explicit gerund in her saying: "Charity begins with yourself" (p.31).

The most common element the author used in his novel is the interpreted gerund:

There is hardly a page in the novel devoid of an interpreted/implicit gerund in its two forms (anna (that) + present verb) or (anna (that) + its subject + predicate), as if he relies on this element in building the novel for what it indicates of continuity and vitality in the novel. We find him in one dialogic situation using both models; of the first (anna + present verb): (to live - to deceive you - to go back - to wait for you - to accompany you) (p.21).

And in the context of confirmation - in the previous situation itself - he uses the other model (anna (that)+ its subject + predicate) such as: (Your mother and I have agreed to wait for you, Fatima); so, the author blends the two structures to confirm the idea of Ismail's father. And examples such as: "That he is hungry for her tanned crumbs, for all women"(p.22). The explicit gerund indicating mere occurrence does not convey this meaning and indication, although it is the origin from which the interpreted gerund was transformed, which is originally a simple sentence transformed by the addition of one of the infinitive letters into explanation/interpretation in the singular (Nasif,1957; Ibn Al-Anbari, 2003; Yaqout,1985).

One method of the nominal structure is using the demonstrative expression:

The author used it to indicate notification and emphasis by saying: "Know that this is the solution" and for confusion and distraction, in his saying: "He goes here and there asking about a solution" (p.18). This variation in the nominal structure in the narrative discourse contributes to making the text more diverse, engaging and enjoyable for the recipient. The aim of linguistic studies is meaning "and linking it to its particular expressive form." (Hassan,1979). The author made use of the nominal structure for varied indications, including information "they are victims of ignorance" (p.34) or emphatic justification of the protagonist's idea or justification of a certain opinion, and the copied nominal structure is prevalent in this, such as: "for it is the country of the blind" (p.26).

Yahya Haqqi excels in using the nominal structure for the purpose of description; all the novel's phrases seek to describe its characters, events and places to paint a visible picture that grabs the reader's attention to become immersed in the event. But he varied in using descriptive elements such as predicate, attribute and condition with simple direct nominal structures, such as: "He read Al-Fatihah distractedly" (p.22), or with complex syntactic patterns that have expansive annexations, such as: "Ismail awoke one morning feeling unusually energetic" (p.48), or by using derived words

such as active participle, passive participle, and forms of exaggeration which quickly reach the reader for their rushing emotive indications, such as: "Throbbing hearts and teary eyes" (p.21) and "He remains pure and chaste, untouched by women, he is your 'pure abode'" (p. 23), "this elegant young man" (p.25).

He also used simple description that carries indirect significance in stating his viewpoint regarding some models of characters in Egyptian society, such as his saying on the first page of the novel: "one of the pretentious religious men", then he continues describing this group as if they were criminals, and what the neighborhood people do in deviating from true religion is a simple forgivable matter. Evidence of this is what the author narrated through the voice of the narrator himself describing and commenting on the religious people as if they were dissidents, by saying: "Actions are judged by intentions".

What preceded confirms the author's creativity in observing the internal and external context in the novel; his choice of words and simple or complex structures confirms his mastery of describing events and characters in a proficient manner within the overall structure of the narrative text. The research also finds - through extrapolating the novel *Qindil Umm Hashim* - the frequency of the nominal sentence and its use in different contexts for description, interpretation, causation, and more - but not like the verbal sentence on which he relied heavily, as the author's creativity in maintaining parallelism (Fadl,1996; Al-Kazwini,1984;Rawi,1993) between simple nominal structures is also evident, such as: "A vulgar garrulous tribe, bald and senile, shameless and senile, its urine is blood and its feces are worms" (p. 43, 44)

Second: The verbal structure:

The verbal structure based in its formation on the simple verbal sentence or the compound verbal sentence to which additional expansive elements are added, is intended by the author for semantic values that increase the clarity of the narration through which the reader lives the events of the novel and the characters are embodied in his mind as if he sees them before him in a clear artistic painting. By extrapolating different patterns of the verbal structure, we find that he varied in using verbs and their dependencies, so its elements were:)(verb) + (subject) + (object) or what is related to the verbal sentence such as adverb or prepositional phrase); The author was able to employ verbs creatively to suggest continuity or emphasis and stability to the reader according to the context of the narrative text, as follows:

1. The verbal structure denoting the present tense:

He frequently used the simple present tense structure (present verb + subject + expansive elements), or the compound structure (present verb + subject + object + expansive elements); for its indication of continuity and regularity to attract the reader towards the idea and involve them in the narration. This is very common for him, and he may combine both models in one situation. Examples of this include his saying: "You live in an age where inanimate objects move", and "He has a glance that wanders around him, shifting from his mother's face and Fatima's to his father's" (p.43). He also used the present tense to express astonishment even if the surface structure appears to be supplication, as in his saying: "I seek God's forgiveness!" (p.26)

2. The verbal structure denoting the past:

He frequently uses it in narrating events such as: "And he returned anew to his studies" and "Ismail opened his clinic" and "Ismail married Fatima". But in his saying: "And he returned anew to his studies, supported by faith", he combines the structure of continuity and present tense (supported) and the structure of emphasis and confirmation (the past: returned); to describe the state of the protagonist in his new life, confirming it with the present tense structure (supported) after it.

The author also benefits from past structures in confirming the event and portraying the psychological state of those engaged in it, to describe the continuity of feelings of sadness in the souls of characters surrounding the event and engaged in it, what the research calls "the continuous past", such as: "The father collected all the money he could, and the mother sold her jewelry, and the tickets were bought, and the travel time approached and farewell came" (p.20,21).

3. **The verbal structure denoting request:** The author varied in the patterns of request, so he came up with different syntactic forms, including the imperative structure, which is very common in the novel and carries varied meanings, for the purpose of notification, such as: "Rely on God" (p.20). And supplication came in another position in the past tense, with the protagonist saying: "May God not bless an eye that has not seen its beauty" (p.34). He also concluded the novel itself with supplication in the past tense, by saying: "May God have mercy on him" (p.58), and in the present tense as well, such as: "May our Lord accept his repentance" (p.13). And he used the imperative structure for deterrence, in saying: "Wake up... Wake up from your slumber and open your eyes" (p.45), as if rebelling against the ignorance and foolishness he sees around him.

The author also relied in building the narrative sequence on the vocative structure in the context of request, which is very common in the author's language. This includes what came in the dialogue of the dark-skinned girl at the shrine. He describes her disturbed, anguished psychological state and emphasizes it by beginning the narrative situation with a simple vocative structure: the vocative particle "O" + the addressee "Umm Hashim", adding an exclamation mark to emphasize her suffering and hope for Umm Hashim's blessing. He then affirmed this psychological state with a vocative structure that comes immediately after, in his saying: "O veil over the loyalists". She then starts after that to state her need and explain her complaint, and the author concludes the situation with a final vocative in which the character confirms her hope and seeking help, by saying: "O Umm Hashim, O Hussein's sister!" (p. 23, 24).

The author combined three different simple direct syntactic patterns that suit the psychological state of the addressee in one narrative situation, as in Ismail's saying to Fatima: (imperative structure: "**Come**" (implicit imperative + subject) + vocative structure: "O Fatima!" (vocative particle + addressee) + prohibitive present tense structure: "Do not despair" (prohibitive particle + present verb + subject) (p.56). This varied syntactic sequence suited the state of tenderness towards Fatima and her psychological state.

From the preceding, the author's preference for the continuity and flow of the narration is evident, and this is only possible through verbal sentences and diversifying between them. It has become clear to us - by extrapolating the novel *Qindil Umm Hashim* - the density of the verbal sentence and parallelism between many of them. In the previous syntactic sequence, for example, we find the narrator's style creates parallelism between these simple verbal structures, as it presents the meaning in a better way. It is not devoid of assonance and alliteration through two frameworks: syntactic and semantic, gathering the meanings of these sentences around a specific concept. (Farag, 2007; Abdel-Qawi, 2012).

Third: The genitive structure: By extrapolating the pages of *Qindil Umm Hashim*, it was confirmed to the research the author's frequent use of the simple genitive structure within the narrative structure, and he rarely starts his stories with it. In all his texts, starting with the verbal structure is preferred to confirm the event, its continuity or the nominal structure to prove a certain characteristic or event, while he only started with the genitive structure in two places in the early pages of the novel to intrigue and alert the reader, and this is the usual narrative structure to prepare the reader at the start of narrating events to live the atmosphere of the novel and become immersed with its characters and events. So he says: "Between while and while" (p. 8), and "Year after year" (p. 9), and he uses it in a third position due to the importance of what was presented at the start of the sentence when its proper place was postponed, such as his saying: "In this oil lies sustenance" (p. 16).

As for within the stories, his use of the genitive structure is very evidently common, and it was in two models:

1. **Annexation:**

His use of the genitive structure was evident - not only in the three previous positions, but he preferred to employ it starting from the title of the novel itself; as it is the first threshold for building the narrative text, affirming the symbolism of the novel, the importance of its content, and intriguing the reader and his imagination. So the structure of the title came as:)(Lantern (annexed) + of (annexed to) + Umm (annexed to) + Hashim)). The author used this syntactic pattern in what requires specification, determination and definition, so that the meaning is apparent and clear to the recipient.

Examples of specification include: "In which the recitation of the Qur'an does not cease" (p.20), and "He opened his clinic in the Buggala district" (p.57). He also combines more than one structure in this way in a single syntactic phrase, such as: "When he saw her well and healthy, he searched his mind and heart for the astonishment he feared" (p.56). Rather, he combines both types of genitive structures in one phrase, such as: "This is from Umm Hashim's miracles"(p. 6), "and the mother walked on her toes" (p.7).

The author also found no better than this genitive structure - just as he started the title with a genitive structure - to conclude his novel, events and narration about the protagonist. So he says in the last narrative text of the novel: "To this day, the people of Sayyida Zainab district remember him with kindness and benevolence..." (p.58)

Fourth: The interrogative structure:

The author frequently used structures denoting interrogation in the events of the novel, due to the arousal of the reader's attention that interrogation causes, as if he participates in making the question and answer together. Sometimes he mixes interrogation and exclamatory vocative, expressing astonishment mixed with confusion, such as: My God! How do books contain all these secrets and mysteries? And how can the tongue keep blathering in foreign languages?! (p.8). Here the narrator used interrogation at the beginning of the novel in describing the characters so that the reader feels immersed among all these people.

Interrogation in Qindil Umm Hashim had different implications, including denial, which is common in situations of conflict, crisis, confusion, pain, despair or intense joy. Examples are: "Why don't you send your son to Europe?" (p.19), which is the beginning of the crisis in the novel, and interrogation increases after that with the escalation of conflict, such as: "What is this, mother? Do you remember him? Or have you forgotten him? How do you accept such superstitions and illusions?" (p.40)

He also employs interrogation at the height of dramatic conflict and crisis when Ismail's father arrives, and says: "What are you saying? Is this all you have learned? Is all we have gained from you that you return to us an infidel?" (p.42). Then all the interrogation subsides and the misery provoked by declarative verbal or nominal sentences takes over, describing the psychological state experienced by the family and the whole Sayyida Zeinab neighborhood, portraying the state of Egyptian society amidst this dramatic narrative stillness: "Many days passed and Ismail did not leave his bed... He spoke to no one and asked for nothing"(p. 47, 48). Then interrogation returns again as Ismail himself returns, and a new state begins that continues with many questions: "When he woke up a little, he began to think: Should he return to Europe...? Why not get married here away from the wretched homeland? ... Is there any way out?" (p. 47, 48). The confusion, bewilderment and agitation are evident as he hopes for salvation. This shows the novelist's creativity in diversifying between declarative and vocative styles according to the context and state he wants the reader to be in.

Fifth: The exegetical structure:

The author frequently used it when interpreting some terms, words or situations where the narrator explains them in an easy way with simple direct words or structures. This makes it easier for the recipient, arouses their attention without boredom or complexity. The research noticed this from the beginning of the novel. On the first page, the author uses many descriptive parenthetical sentences for the reader to immerse themselves through their imagination among the characters and society of the novel, including: "These villagers - with the smell of milk, mud and must floating from their clothes - and you understand what is in their hearts" and "My grandfather - when he was young - emigrated to Cairo seeking sustenance" (p.5).

Sixth: Confirmation structures:

The author used various syntactic patterns to confirm meanings, characteristics and events so that the reader is convinced of them and immersed in the language of the narration, trusting the conflict inherent in the text structure from beginning to end. The means of confirmation include: "**Indeed**, your country needs you" (p.26) as well as oaths: "By God, you are very lucky..."(p.55). The author also utilized lexical confirmation by repeating some structures and words that portray the psychological state of the novel's characters, including: "Wake up .. Wake up from your slumber and open your

eyes”(p.45), and also his saying as he screams: “I...I...I”(p.46) and this repetition expresses his devastating psychological state; as he lost his consciousness and himself at the same time.

The author excelled in employing the restriction style in its different forms, in varied situations. Examples are: “He had no choice but to accept” (p.21), and “Ismail felt Egypt only as a vague feeling” (p.34). He used restriction here to limit the idea of religion as superstition and misguidance, to confirm for the reader the psychological and mental state of the protagonist. And he used restriction to confirm a positive meaning at the end of the novel, by saying: “He only intended to gain the pleasure of the poor by healing them at his hands” (p.57) to restrict and confirm the purpose of the protagonist in a new positive direction indicating his return from distraction and rebellion against his society.

He also combined negative interrogation and exception for the purpose of confirmation and emphasizing a logical truth that is beyond doubt, such as: “Isn’t life just a race?” (p. 22). The author also combines more than one confirmatory style alongside the figurative image, such as: “He is like a bird caught in a trap, so is there any way out for him?” (p. 48). So, the structure of the sentence came as: (confirmatory pattern (inn) + simile pattern (like a bird: preceding vehicle + simile particle + vehicle) + confirmatory pattern (confirmatory particle + past verb affirming meaning) + interrogative structure for confirmation (interrogative particle (hal) + redundant preposition (min) confirming meaning).

4. CONCLUSION

Through the preceding discussion, the research found a number of key results, most importantly:

1. The author succeeded in employing various syntactic patterns in describing events, conflict and characters.
2. The semantics of syntactic patterns contributed significantly to building the narrative discourse in "Qindil Umm Hashim".
3. The linguistic structures in the novel are clear, simple and precise in their formulation.

5. RECOMMENDATIONS

The research recommends a number of necessary points in the field of linguistic studies in general and literary in particular, including:

1. Imposing a course for Arabic language students to train through it on studying and writing narrative fiction.
2. Providing training courses on syntactic analysis to develop their performance and improve their linguistic competence.

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