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the sense of a text. Two other phases are added and proved successful: interpretation and criticism. The analyses presented in this study shows that texts like these in hand require to be read in depth to get an ex–perience appropriate to the life of readers /listeners. Such depth is acquired if both semiotics of textuality and semiotics of textual communication in religious texts are brought together for the sake of viewing a highly traditional ethical text in the eyes of modern theories of language and linguistics. The second pro–cess of handing these texts is more fruitful and valid if taken in conjunction to the first process.

phrase meaning garbage in, garbage out) (Khera,2002 :228). It is reflected in the following steps:

- Negativity in; negativity out.

- Positivity in; positivity out.

- Good in; good out.

That is, the inputs equal the outputs. The greatest commitment is to be paid not to persons or institutions or organisations, but to values and ethics in order for the self to be a winner. Winners are absolutely gracious. They «…don't do different things. They do things differently»(ibid.:290).

4. Conclusions

Texts are not produced in a vacuum. There must be particular intentions in the mind of text producers. These intentions would find their effect upon readers /listeners. Therefore, readers /listeners are a significant part of any textual communication. Their task has to be extended beyond reading for getting

3.2.3 Reading against the Text for the Critique

The turn now is to the last step; the evaluation of the text which is culture specific. The aim of this reading is to synthesise a criticism against the author through counter argument. A new short–hand text can be cre–ated to foreground this paradox shown in the themes of whole text.

Let us ask ourselves as critics, what is the message to the soul /spirit? We need to build positive and high self–esteem which is the way we really feel about the self that reflects the soul /spirit. This positive look to the self can be shaped as: (self–respect, self–confidence, self–worth, self–acceptance, self–love, self–knowledge, and self–discipline). If these are achieves,then our–selves would definitely feel good,the world around us would look nicer, our productivity would also go up, and the relationships with others would be better, too. Being at peace honestly with oneself is a step forward towards the peace with others. A very sound princi–ple in this regard is 'The Gigo Principle'; a computer

reconstruct it around a new centre, the value. Several strategies are presented for the signifier (good soul) in order to reach to the signified (spiritual beauty). If these strategies are not activated, then another signification process will be in the way: the signifier (evil soul) leading to the signified (spiritual ugliness). These two contrasting worlds are not new in in this text. They were and are still richest domains of those who are interested in psychology, sociology, human development, anthropology, wisdom specialists, men of letters, logicians, etc. They are of great interest to the Glorious Quran, Prophets, Imams, and other Islamic figures and scholars. One supreme goal is shared among all these domains; understanding that mysterious creature called the self and its counterpart the spirit.

The epilogue behind this whole text is that the soul and spirit are the centre of the whole universe. They are the ocean that all life is completely dependent upon. If corrupted or well–built, then everything would go either spoiled or corrected.

Soul /Spirit (Sign)   Soul /Spirit (Sign)

signified   signifier   signified   signifier

(spiritual beauty)   (good soul /spiri)   (spiritual ugliness)   (evil soul /spirit)
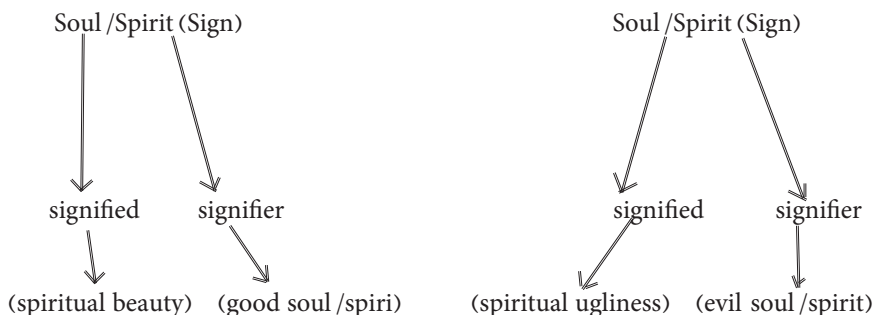
Figure 4. Signification Processes of Two States of the Soul /Spirit

This figure draws upon the manner of presenting the communicative events in the text. All the events re-volve around two faces of the soul /spirit and hence two spiritual worlds. These events logically address readers of different backgrounds and urge them to think of how to question the soul and spirit and how to act, accordingly, with the purpose of correcting and self–amending.

3.2.2 Reading upon the Text for the Value: A Semi-otic Interpretation

This step enforces a reader to assume another task; the task of an interpreter who goes behind the text to

the text. Only one type is seen under this category; 'paralogues', which are«texts that illuminate the intellectual, social, theological,or political meanings in other texts» (ibid.). Readers,interpreters,and critics may adduce any text in conjunction with another without paying attention to «verbal echo, or even imprecise lines of filiation» (ibid.). However, this category has no relevance to the present analysis because it investigates one text as it is with no intention to re-produce another, but, related text.

3.2 Semiotics of Reading and Textual Communication

Three readings are presented here. They represent a step-by-step schema that considers comprehension, interpretation, and evaluation necessary reader-oriented intellectual activities.

3.2.1 Reading for the Sense of the Text

This is the first type of reading that aims to get the sense of the whole text under study. To summarise this reading in an effective way, consider the following figure:

ent inherited conventions and configurations in order to create a new text but with the same flavour of this source. It is noticed that the book under investigation does not break or adapt any classical Arabic writing or text–building conventions and configurations familiar to the times of the author. The second type, 'genres', refers to the implicit or explicit generic choices the author consults in building his text. Since genres surprisingly commingle, the author of the analysed book in the present study mixes poetry with prose, dialogue with monologue, stories with facts,etc. in order to bring a highly vivid text coloured with whatever pertains to the global and local themes of his text.

3. Category III: this resides in «what any audience brings to a text rather than what the author put in. The focus moves from texts and traditions to the circulation of cultural discourses(ibid.:23). In other words, readers, interpreters, and critics bring to the text any cultural poetics revelatory of their ideology regarding

which are not clearly marked on the surface of the text, such as «… allusions, turns of phrase, or reap‒propriated motifs» (ibid.:20). Such source can find its echo in the book under analysis if: 1. the cultural background of the author is investigated thoroughly and 2. the circumstances, environment, and social, theological, political, etc., conditions are taken into account. This is out of the scope of this present study.

2. Category II: It is saved for traditions and their indi‒rect influence upon a text and its author. Miola (ibid.) states that «An originary [original] text radiates its presence through numberless intermediaries and in‒direct routes – through commentaries,adaptations,t ranslations, and reifications in other works. It exists in combination with other originary [original] texts, largely as a set of inherited expectations, reflexes, and strategies». Two types are recognised here: (conven‒tions and configurations, genres) (ibid.:20f).

The first type, 'conventions and configurations',is used to deal with appropriating and adapting differ‒

of corporate identity» (ibid.). As far as the book under study, whether the selected extracts or other parts, this source does not apply simply because there is no earlier whole text that coincides in details with this text.

b. The source proximate: it is the most familiar class where «The source functions as the book-on-the-desk; the author honors, reshapes, steals, ransacks, and plunders. The dynamics include copying, paraphrase, compression, conflation, expansion, omission, innovation, transference, and contradiction» (ibid.). Accordingly, the selected book, with its all details, owes too much to the Quranic verses and the religious sayings of the Prophet Mohammad and his Household (PBUH) which all refer to the call of oneself to account day and night. This source is clear from the title of the analysed book itself 'محاسبة النفس اللوامة وتنبيه الروح النوامة) (Watching out the Self-Reproaching Soul and Awakening the Sluggard Spirit).

c. The source remote: this source is so much widened because it includes all other references and sources

well-known statements, religious and popular sayings, etc.) in grammatical and pragmatic attempts to refer to some content of significance or in attempts to re-enact certain content. The fourth type in this category, ⟨sources⟩, refer to ⟨source texts⟩ which «provide plot, character, idea, language, or style to later texts. The author's reading and remembering directs the transaction, which may include complicated strategies of imitatio. The source text in various ways shapes the later text, its content, or its rhetorical style and form»(ibid.:۱۹f). This type is further subdivided into three classes:

a. The source coincident: in which an earlier whole text exists "in dynamic tension with the later one, a part of its identity". The latter text has the task of responding to the earlier text. A prerequisite of this subclass is that «knowledge of the earlier is necessary for understanding of the later; the relationship is based on parity and recognition as the two assume a kind

The first type, 'revision', means that there is a close intimacy between two texts; the anterior and the posterior. The posterior text copies or features its identity from the anterior one, even if different in framework. This type is evident in the book from which the extracts in the present study are taken. The book is revised and edited by another specialist with his own scenario to match the receiver's intentionality and preferences. The second type deals with a text that is carried across or transferred into another language. It is idle in this present study since the book is only written in Arabic. The third type, 'quotation', is the process of literally reproducing a part or a whole anterior text in another later text. Linguistically speaking, «quotations may be variously marked for reader recognition, by typographical signals, by a switch in language, for example or by the actual identification of the original author or text» (ibid.:17). Through the whole book, الكفعمي (Al-Kaf)ami) uses too many quotations (verses, proverbs,stories, isolated lines of

types of spoken or written discourses that bear a certain relationship to other instances, occurrences, and types of spoken or written discourses. In other words, no 'stand–alone' discourse or communicative event exists owing no relationship to another discourse or communicative event. This concept bears a direct link to intercultural dialogue in which a sense of belonging that is discourse–based can make people radiate and identify a particular shared proverb, slogan, story, etc. (Koven, 2015, http: //centerforinterculturaldialogue. org.).

In connection with De Beaugrande and Dressler (1981), Miola (2004:13ff) further divides 'intertextuality' into seven types due to the following three categories:

1. Category I: It is specified for books or whole texts that are to be «mediated directly through the author» (ibid.:14). It includes the following types: (revision, translation, quotation, sources).

horror and the shocks of the Overwhelming Calamity lesser in telling you the truth than your informant and lesser in warning you than him ?! Perhaps the informant is not really true, or rather proved a liar greater than bright and shiny glitter!!).

If this extract is carefully analysed, readers and interpreters can elicit certain affinities that match directly with their real world circumstances. The story in this above example is a one that mentally believable and logically truthful. People would never take the risk and walk in such a scary path without being highly cautious. To transfer this story to the world of Allah's messages and warnings of the human soul and spirit is to admit its relevance to what happens truly in one's world. Therefore, the two worlds are co-referring to one and the same valid truth shown in the figure above.

The last aspect in this semiotic analysis textuality is the standard of 'intertextuality'. In its broadest sense, this standard refers to any instances, occurrences, and

with the Glorious Quran. Readers and interpreters can feel a direct connection between what the pro-ducer shows regarding his text's themes, time /place settings, and characters and what their real–world set-tings, themes, and personalities look like. An illustra-tive example is given below (الكفعمي,42:1991):

يا نفس: لو عزمت على سفر، لقضاء الوطر، ترتجين فيه نيل الظفر، والأمن من الضرر، فلقيت في طريقك شخصا، أخبرك أنه رأى أمامك لصا، يأخذ الأقفال، ويستبيح النفس والمال، لرجعت عن ذلك الطريق المخوف ، حذرا من اللص العسوف. أفكان قول التوراة والإنجيل، والزبور والتنزيل، بإخبارهم بأخاويف القيامة، وأهاويل يوم الطامة، أقل من مخبرك صدقا، وأنذر منه حقا؟! ولعل المخبر غير صادق، بل أكذب من بارق!!

(O, Soul! If you determine to travel for an aim, look-ing for success and safety from deleteriousness and you met on your way a person who told you he had seen a thief breaking locks and desecrating the self and wealth, you would certainly retreat back from that scary path in fear of that despot thief. Are the Old Testament, the New Testament, the Psalms, and the Quran which are informing you of the Doomsday

to fully understand the hidden intentions of the pro-ducer of the text. Two different worlds are presented in the text in hand. Consider the following figure:

Figure 3. Textual Informativity of the Two Spiritual Worlds in the Text

Another important standard of textuality in the se-miotic analysis of the selected extract is 'situationali-ty'. This standard is obvious in the 'when', 'where',and 'who' /'what' of the selected extracts from the text in hand. Readers and interpreters are easily able to figure out the two contexts of the two spiritual worlds of the soul and spirit. They are also able to comprehend and interpret the global theme and the local sub–themes. Each probable and possible result can be diagnosed with that medium degree of mental tasks, earlier dis-cussed in 'informativity'. Both the global theme and the local sub–themes are re-echoing every 'now' and 'then' because they are in line and in great direction

2. Medium degree: second-order informativity that requires from readers a plan of ⟨motivation search⟩ in order to get any unstated or missing information. The active storages of the readers⟩ minds are consulted for the purpose of filling any information gaps.

3. Lower degree: third-order informativity which is evident when no continuity is there in the occurrences of the content because a definite mismatch dominates between the text concepts and configurations and the readers⟩ prior knowledge of the textual world and the real world.

Due to that, the whole text of which the extracts are taken is of the second-order informativity. Readers are not easily able to indulge into the world of the text unless they are armed with a solid plan of ⟨motivation search⟩. This is because of the nature of the dialogue-like text which needs high cognitive tasks. Such tasks are in line with the second stage of reading stated earlier in table (1). Readers have to assume the task of interpreters and not common readers, if they want

cause (لجعلك إياه) is to make readers recognise the satellite element as a cause for the volitional action in the nucleus (Mann & Taboada (2005 [2015/2016]).

The crucial standard of ‹informativity› transfers reading from being an ordinary process into a more interesting and meaningful task on the part of prospective readers. This is achieved through providing certain necessary information about the global theme of the whole text that includes the selected extracts. In more clear terms, ‹informativity› is concerned with the extent to which the displayed content of a text is already expected or known if compared to unexpected or unknown content. According to De Beaugrande and Dressler (1981: 141–144), there are three degrees of this standard:

1. Upper degree: first-order informativity that is highly expected and fully predictable from cohesion, coherence, and planning of content. Here, readers find it easy to get the message through the simple ideas and situations employed in the text.

edgeable <u>and if you had believed</u> He does not see you,<u>then you had disbelieved</u> in Him).

Linguistically, the producer has chosen two conditional clauses linked together and a clause of reason since he wishes to spotlight the two conditional states of the soul and spirit if a wrongdoing is done deliberately. Without the symmetry and parallelism of these syntactic structures, there would not have been such vivid image of what and what not happens to the soul and spirit.

The standard of 'coherence' is directly linked to 'cohesion'. The meaning or conceptual components can be guessed from the above extract. The rhetorically semantic relations of 'condition' and 'volitional cause' are dominant. The intention of the rhetorical relation of 'condition' is that readers recognise how the realisation of the nucleus element 'the condition' (إن كنت، وإن كنت تظنين) depend on the realisation of the satellite element ‹the result› (فلقد اجترأت على، فلقد كفرت). The intention behind the rhetorical relation of ‹volitional

other half of the underlined expression; 'fruitful with repose'.

This standard definitely reflects intentionality; the producer of this text achieves his purpose through a particular plan of choosing what best suite his goal from the linguistic features and patterns available to him. Figurative language is used to show the intention behind such address above.

As far as the standard of 'cohesion' is concerned, the components of the text above sequentially co–refer to a cohesive text the parts of which are syntactically well–built. Consider the extract below (ibid.:38):

يا نفس: إن كنت في معصية الله ممن يعلم اطلاعه, فلقد اجترأت على أمر عظيم الشناعة، لجعلك إياه أهون الناظرين، وأخف المطلعين، وإن كنت تظنين أنه لا يراك، فلقد كفرت بمولاك.

(O, Soul! <u>If you were</u> in the disobedience of Allah aware of His cognizance, <u>then you had made</u> an act of great atrocity <u>for you had made Him</u> the easiest of those who see and the least of those who are knowl–

Consider the following extract (الكفعمي,37:1991):

يا نفس :فاملئي تلك الساعات من الحسنات، واشحنيها بما شق من العبادات والقربات، ولا تميلي إلى الكسل والاستراحة، فما ملأ الراحة من استوطأ الراحة.

(O, Soul! Fill in those hours with righteous deeds, recharge them with acts of devotions and pious acts, and never incline to idleness and repose; <u>a hand cannot be fruitful with repose</u>).

Readers of this extract can work on the standard of 'acceptability' when they assume the role of active agents, moving from being only receiver into being keen readers, interpreters, and critics. According to this, the text above is a coherent and cohesive one where readers are able to understand and interpret it easily. They can, in this regard, supply the unstated information featured in the underlined expression. The word 'hand' can mean (person) or (skill, ability) or (instrumental part). In all these cases, it is a part-to-whole relation, the result of which is clear in the

labels are also shown: (S2=reader) which is the first type of reading, (S3= interpreter) which is the second type of reading, and (S4=critic) representing the third stage of reading. To clarify the relationship linking all these aspects together, consider the display below that schematically shows the seven standards of textuality regarding the textual analysis of the selected extracts:

(writer–oriented) = intentionality   TEXT   acceptability = (reader–oriented)

cohesion, coherence, informativity, situationality, intertextuality
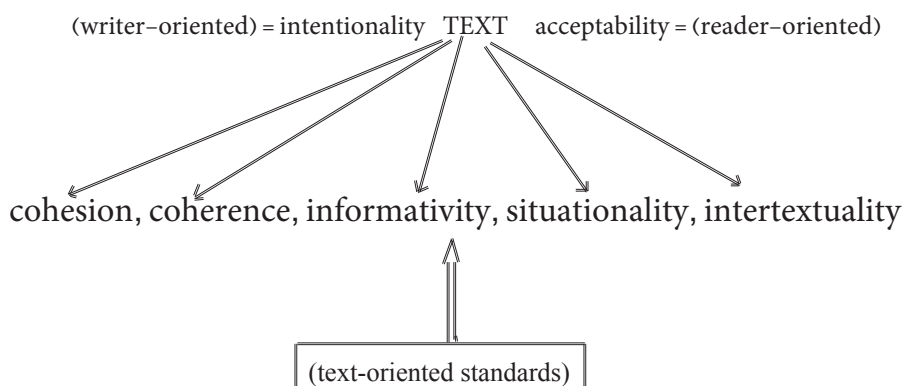
(text-oriented standards)

Figure 2. Textual Communication and Standards of Discoursal Textuality

This figure refers to the orientation of these standards as far as textuality is concerned. They can clearly be applied to some selected extracts under analysis.

ers are able to link the actions the writer does with their goals and intentions. It is a highly meaningful and communicative text regardless of the syntactic patterning and the wording. The illustrative table and figure below state this relationship between the writer and his readers taking into account the seven standards of textuality:

Table 2. Writer–Reader Roles in Text Processing

S1= subject	O1= object 1	O2= object 2	S2= subject 2	S3= subject 3	S4= subject 4
Writer (S1=producer)	Dialogue (O1=text)	Reader (O2=receiver)	Reader (S2=reader)	Reader (S3=interpreter)	Reader (S4=critic)
الكفعمي Al-Kaf'ami= S1	Conversation =O1	O2 → S2 → S3 → S4			

As the table above shows, the writer of the selected extract is labelled as (S1); the producer of the content in hand. Two objects are clear; first (O1=text) which is a dialogue–like text and second (O2=receiver) which is the primary role of the reader. Other subject

ments' (Cook,1973, in Bernstein,2005,vol.2:283). The interactions between writers and readers become environments for each other. Tierney et al. (1983:6),quoting Fillmore (1974:4), believe that what enables the message to be interpreted is an understanding of what the writer is doing. Readers resort to linking actions done by writers with their goals and intentions (i.e., the Writers' purposes). The failure to understand the goals and intentions of writers is in itself a failure to link writer s' actions with their purposes (ibid.:7).

Therefore, it is more appropriate to call such rhetoric that fails to persuade unsuccessful rhetoric. On the contrary, rhetoric which attends to Readers' understanding of the goals and intentions of writers and hence the desired effect they wish can be called effective successful rhetoric. The extracted text 's extract under study is one that pertains to successful rhetoric because: 1. a strong persuasive effect is clearly present in all the lines of the selected text; and 2. read-

Initiating and writing such situational dialogue is greatly loaded with intention and effect. These dialogical messages are created to address particular audience (Stoner & Perkins, 2005:3). One clear possibility for this issue is to admit the existence of persuasive effect which comes as a result of the relationship of rhetor's intentions with audience's interpretations. Bruce (1980:309, in Tierney et al., 1983:2) states that«Texts are written by authors who expect meaning–making on the part of readers and read by readers who do the meaning making». It is a mutual relationship where one of its ends is writers who produce their texts and at the same time they consider their readers and the rhetorical act they engage in. On the other end, readers, as being audiences, comprehend text and respond to the writers and what they are trying to get them do. Readers also respond to what they themselves need to do.

This link draws upon the notion that products of writing and reading are regarded as 'situated accomplish–

The text to be analysed is extracted from an Arabic religious text related to ways of watching out the soul and spirit in a pedagogically dialogical–like manner. The whole text is a dialogue with a presumed silent participant; invisible in the sense of the (non) presence of interlocutors (Kareem, 2016:45ff). The whole text is a book entitled in Arabic ' محاسبة النفس اللوامة وتنبيه الروح النوامة ،) (Watching out the Self–Reproaching Soul and Awakening the Sluggard Spirit) written by a religious scholar, الشيخ تقي الدين ابراهيم بن علي الكفعمي (Shaikh Taqi Ad–Din Ibrahim Bin Ali Al–Kaf)ami) lived in Karbala, Iraq in about the 9th century A.H. It is a dialogue with the soul and spirit in the form of the dual struggle be–tween the power of mind vs. power of passion, the power of heart vs. power of whim, and between the power of the good soul vs. the power of the inciting soul to evil. The result of the dialogue leads to the spiritual beauty of one's soul and spirit, if the advice of the positive interlocutor (i.e., the rhetor /author) is taken into account.

Table 1. Semiotic Reading and Semiotics of Textual Communication

Semiotic Reading Process			
Parameter	Stage 1	Stage 2	Stage 3
Type of Reading	Reading within the text for the sense (mimesis)	Reading upon the text for the value (semiosis)	Reading against the text for the critique (synthesis)
Skill-Based Approach of Reading	Comprehension	Interpretation	Criticism
Textual Strategy	Deconstruction of the text based on the sense	Reconstructing a text around a new Centre‹ the value	Raising a criticism against the author by counter argument
Orientation	Text-oriented reading	Reader-oriented reading	Critic-oriented reading
Signification	First-order	Second-order	Higher-order
Aspects of Meaning of Signs	Denotation (Context-free literal meaning)	Connotation (Context-dependent symbolic meaning)	Evaluation (Culture specific textual assessment by the critique)
Semiotics of Textual of Communication			

3. Semiotic Analysis of the Selected Text

3.1 Semiotics of Textuality

priate at that time (ibid.:10).

7. Intertextuality, in which a text is co-related to a text or other texts relevant to it in some aspects. This relevance is encountered in prior mental experiences of two types: textual conventions and textual expectations (ibid.:11).

The text to be analysed in this study cannot be fully and properly understood if it does not fulfil these standards which regard a text as meaningful, communicative, and intentionally purposive. Such type of texts needs ''the interaction of text-presented knowledge with the reader's stored knowledge of the world'' (ibid.:6).

The second step in the model is related to the three complementary stages of reading. These stages are clearly seen in the following table، adopted from Kumral (2013: 38f). It goes with what has been stated earlier in (1. Introduction):

and patterns available to him (ibid.:7).

4. Acceptability standard examines understanding and interpreting a text. It concerns the attitude of the text's receiver that «the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver»(ibid.). In this regard, the receiver supplies any missing or unstated information. Poetic and storytelling languages, for instance, are much sensitive to the inferences by receivers,

5. Informativity, which means that a text is regarded as informative if it transfers new or unknown information. It is seen as a gradable phenomenon: it varies from one receiver to another (ibid.:8f).

6. Situationality, which refers to the relevance of a text to its social and pragmatic contexts. This standard is related to real time and place of the communicative event. However, situationality can contribute to the informativity of the text. For instance, a book written in 1950 has an informativity that was highly appro-

even the phonemic components of the text. That is, it refers to the sequential components syntactically building up the quality of a cohesive text.

2. Coherence, which studies the «the components of the textual world». It also deals with the formulation of the text and its meaning (ibid:3ff,70ff). In this sense, it refers to the conceptual or semantic components building up the quality of a cohesive text. However, De Beaugrande & Dressler look at 'text' as «…an actual system: a functional unity created through processes of decision and selection among options of virtual system». A virtual system may be phonological or morpho–syntactic or semantic (ibid.:16).

3. In contrast to the two above, the standard of 'intentionality' is user–oriented: the producer of any text attempts to achieve his purpose or purposes, such as information, instruction, persuasion, request, etc., through a particular plan of choosing what best suite his goal from the linguistic features

in a pedagogically dialogical–like manner. It is a type of dialogue with the soul and spirit. According to the three readings earlier stated, the model proposes two steps:

1. The analyst, being a professional reader, follows a definite method to the analysis of the text in order to get into the proper 'textual communication'; and then

2. The analyst moves on to read the text semiotically according to the three complementary stages: (a) comprehension, which is reading within the text for the sense (i.e., mimesis), (b) interpretation, which is reading upon the text for the value (i.e., semiosis), and (c) criticism, which is reading against the text for the critique (i.e., synthesis).

The first step above resorts to the seven standards of textuality as presented by De Beaugrande & Dressler (1981). These seven standards are:

1. Cohesion, for them, accounts for «…the components of the surface text» which could also include

is a figure that illustrates the related fields of language and human communication:

Semiotics

Linguistics Literature Sociology Psychology
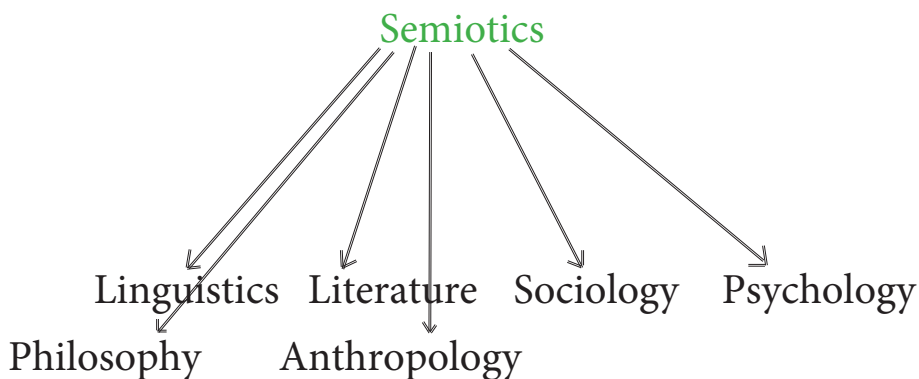Philosophy   Anthropology

Figure 1. Semiotics and Related Fields of Study

This figure refers to semiotics as the container of all other semiosis (i.e., the word, the image, the exhibition of objects and behaviours, etc.).

2. Model of Analysis

This present study adopts, therefore, the model of analysis that is employed by Kumral (2013: 35) in his analysis of a literary text; a short story. Yet, the present study adapts the application of the model in order to analyse an Arabic traditional religious and ethical text related to ways of watching out the soul and spirit

Broadly defined, semiotics is an interdisciplinary study of all types of communication. One means of communication is language which is definitely a system of verbal sings mentally inbuilt in all ordinary speakers of a language. In this regard, semiotics concerns itself with any domain of language use where communication is intended. Users of language might not be completely aware that they behave in line with semiotics principles when they use verbal sings (words, sentences, texts) in particular contexts (Chandler, 2007:10ff).

Words and their lexical meanings are the verbal signs which have forms able to convey the intended sense. However, there is no direct one-to-one correspondence between the form, also called signifier,(i.e.,sound–image) and the content, called the signified, (i.e., idea). By itself, a word is a sign represented by alphabetic signs or symbols put together to form the semantic unit already inbuilt in 'the collective mind' of the language users (ibid.:28,60ff). Below

1985:7ff, 30ff); and

3. Finally, after the step of creating a new text around the themes or values, a reader has to intellectually move to a reading which is to be against the text's author to create his own 'counter argument' responsive to the original text. This is called a signification process of high order in which a reader makes his critique in order to present his own counter argument. To reach this sense of reading, he has to work on the standards of textuality that enable him to comprehend the text to be read. This also requires from a reader to practise a type of discourse analysis of the text and its pragmatic functions taking into his consideration any cognitive processes (Brown & Yule, 1983:26). This analysis has also to pay attention to the text's cultural background and has to be armed with the reader's intellectual competence since «semiotics studies all cultural processes as processes of communication» (Eco, 1979:8).

1.1 Semiotics and Related Fields

2. Second, the first interpretive reading requires a «second-order signification process, or semiosis, as the verbal signs gain symbolic dimension referring to what they possibly mean in the cultural domain other than what they literally say in the natural domain» (Barthes, 1994, in Kumral, 2013:31). Semiosis to Queiroz & Merrell (2006:60, in Kumral, 2013:32) is «a triadic (sign, object and interpretant), context-dependent (situated), interpreter-dependent ... dynamic process. It is a social-cognitive process, not merely static symbolic system». Thus, readers have to consider all (non) textual features contextually bound in the process of re-constructing a particular text around their own themes or values through certain symbolic system they create (Derrida, 1997:104,153,194ff). That is, this interpretation is a process whereby a new text is created based on readers' understanding of it. From a semiotic perspective, an effective reading of a text is necessary since a reader has a positive agentive role of not accepting whatever the texts supplies (Eco,

Introduction

A reading of semiotic orientation of texts generally needs three complementary stages (Scholes, 1982/1985, in Kumral, 2013: 31ff):

1. Reading for the simple goal of understanding what is literarily communicated only. In terms of Scholes (ibid.:38) what this reading requires is«first-order signification process, or mimesis, as the verbal signs mean what they say, referring to what they signify in the natural domain» (ibid.). In other words, the surface meaning of a text as a unified whole is accessible through a process of de-constructing both its syntax and any grammatical patterns that the 'verbal signs' or 'words' are able to form (Sless, 1986, in Kumral, 2013:40). Another textual meaning, a deeper one, can be accessed through interpreting literally what is said or written, that is: the theme or value of the text. Getting the textual 'theme' or 'value' requires a solid «intellectual awareness of the cultural background of the text» (ibid.).

الملخص

تعد السيميائية ميدانا معرفيا مكملا للسانيات و موسَّعة لها لتتخطى المستويات التقليدية للتركيب اللغوي: مستوى الصوت و مستوى الجملة. تهتم السيميائية بالنص و الخطاب بهدف الكشف عن وظائفهما البلاغية و الانجازية والفكرية. فميدان عملها اساسا هو التواصل الانساني و تعددية انماطه. الدراسة الحالية هي تحليل لمفهوم التواصل النصي في كتاب عربي بعنوان (محاسبة النفس اللوّامة وتنبيه الروح اللوّامة) لمؤلفه العلامة (الكفعمي) و هو احد اعلام القرن التاسع الهجري وقد عاش في مدينة كربلاء في العراق. للتحليل السيميائي في هذه الدراسة عمليتان: اولا، مقاربة النصوص المنتقاة في ضوء المعايير السبعة لمفهوم (النصية) الذي طرحه بيوجراند و درسلر (١٩٨١) مع الاستفادة من بقية الاطر. و ثانيا، قراءة النصوص المنتقاة على ثلاث مراحل: الاستيعاب و التفسير و النقد. و قد استنتجت الدراسة ان ليس بمقدور القارئ العادي لهذه النصوص العمل وفقا لهذه لهذه الوظائف الثلاث المتصلة ببعضها البعض: وظيفة القراءة في داخل النص لمعرفته و وظيفة القراءة لما وراء النص بهدف استخلاص قيمه و وظيفة القراءة نظير النص لغرض التعقيب والتعليق.

الكلمات المفتاحية: القراءة التعقيبية، القيم الاخلاقية، التحليل السيميائي، معايير النصية، التوصل النصي.

Abstrac

Semiotics can be seen as a complementary field to linguistics. It expands linguistic studies beyond the traditional basic level of structure; the phoneme and the sentence. Semiotics moves to texts and discourse in order to discover their ideological, performative، and rhetorical functions. Therefore, its wide scope is human communication and its multimodality. The present study is an analysis of textual communication in a traditional book written in Arabic entitled ʻمحاسبة النفس اللوامة (Watching out the Self–Reproaching Soul and وتنبيه الروح النوامة) ، Awakening the Sluggard Spirit) by ʻ الكفعمي) (Al–Kafʼami), a religious scholar who lived in the 9th. century A.H. in Karbala, Iraq. The analysis is semiotic in nature through two processes. The first process approaches the text,through some selected extracts, in terms of the seven standards of textuality by De Beaugrande and Dressler (1981) and other complementary paths. The second process is saved for an attempt to read the whole text in terms of three stages: comprehension, interpretation, and criticism. The study has concluded that not any ordinary reader is able to work on these three tasks particularly employed to the texts in hand: reading within the text for the sense, reading upon the text for the value, and reading against the text for the critique.

Keywords: critical reading; ethical values; semiotic analysis;standards of textuality; textual communication.

A Semiotic Analysis of Textual Communication in Ethical Conversation

تحليل سيميائي للتوصل النصي في التحاور الاخلاقي

Lecturer: Raed Dakhil Kareem (PhD)
University of Kufa, College of Arts, Dept. of English
Language.
khuzaai_raaid@yahoo.com

م. د: رائد داخل كريم، قسم اللغة الانجليزية، كلية
الآداب، جامعة الكوفة.