



Stylistic Structures in the Maqamah 'shams al khilafa' by Ibn Mahrez al-Wahrani

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Abstract

This study aims to analyse the most significant stylistic features in the Maqama "شمس الخلافة" "shams al khilafa" by Ibn Mahrez al-Wahrani, using a stylistic approach to reveal the artistic and linguistic techniques that influence the text's structure and purpose. The study focuses on repetition, symbolism, artistic imagery, dialogue, linguistic deviation and intertextuality. It concludes that these stylistic structures work together to fulfil semantic and aesthetic functions, thereby supporting the content and expanding the scope of interpretation. It was also concluded that al-Wahrani blends classical Arabic heritage with Algerian literary specificity, giving the maqamah its stylistic uniqueness, and affirming the usefulness of the stylistic approach in analysing maqamah texts.

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Introduction:

The maqamah art form flourished in the fourth century Hijri thanks to "بدائع الزمان الحمداني", who is credited with organising and shaping it into its current artistic form. His intention was educational, aiming to impress the people of his time. Next came Abu al-Qasim ibn Ali al-Hariri, who followed in his footsteps. The maqamah then transitioned naturally and logically to Algeria due to its connection to Arabic literature in the East. There, it received distinguished attention from Algerian writers who excelled in this literary style. The most notable of these writers was perhaps Ibn Mahrez al-Wahrani, who wrote maqamat, manamat and literary letters that authentically depicted aspects of social life in his era. The maqama 'Shams al-Khilafah' is a unique model in Arabic literature, possessing stylistic density, linguistic richness and artistic beauty, making it fertile ground for analysis.

This study aims to analyse the maqamah 'Shams al-Khilafah' from a stylistic perspective, seeking to reveal how Ibn Mahrez al-Wahrani used various techniques to create a critical and literary text that reflects his experiences in his creative work. The research raises the question of the most significant stylistic features that characterise the maqamah text, and their contribution to its artistic content.

The research has several objectives, summarised as follows:

- 1) To explore the role of stylistic phenomena in penetrating the depth of the text and capturing its artistic aesthetic.
- Highlighting how these phenomena are employed to serve artistic and intellectual purposes within the text.
- To analyse the functional dimension of the maqamah, considering that it reflects artistic pleasure and beauty, as well as social and cultural issues.
- To enrich stylistic studies of the maqamat of Ibn Mahrez al-Wahrani and highlight their literary and artistic value.

In order to achieve these goals and address the issues raised, the research is based on a methodological plan covering the artistic elements that distinguish the maqamah 'Shams al-Khilafah' by Ibn Mahrez al-Wahrani. The elements on which we will focus when studying the text are repetition, artistic imagery, symbolism and its connotations, semantic deviation and intertextuality.

First: Repetition

The maqamah 'Shams al-Khilafah' by Ibn Mahrez al-Wahrani is a prime example of stylistic excellence in Algerian maqamah prose. The author successfully used stylistic devices to emphasise the text's artistic nature and meaning. Various stylistic devices appear in the text, the most important of which is repetition. This is used by the author to emphasise ideas and impart an internal rhythm to the text (Bouhouc, 1993, p. 98). It manifests itself in different parts of the sentence, such as individual letters, words and phrases. Repetition is an artistic device whereby specific terms are reiterated to emphasise them and highlight the significance of their connotations.

As well as evoking emotions and stimulating the audience, repetition depicts psychological reactions due to its close connection with feelings; the creator only repeats what interests them and reiterates what they aim to convey to their audience. Furthermore, repetition leaves impressions on the reader through its varied rhythms, stimulating psychological engagement in a creative process that reflects the transmission of emotional experience through language.

In his maqamah 'Shams al-Khilafah', the author employed specific structures to express various meanings, adapting to the requirements of maqamah writing to provide artistic coherence and unique beauty. The diversity of repetition in the maqamah text, its changing positions and various functions, indicate the spontaneity and naturalness of this repetition, as well as its pursuit of artistic, literary and intellectual benefits. We can highlight the author's use of repetition at the word and structural levels in the maqamah text, as outlined below:

1. Repetition at the level of words

This level involves repeating the same word with a different meaning. The first instance of "المغرب" (al-Maghrib), with an open "m", refers to the country of Morocco (al-Wahrani, 1998, p. 98.). The second instance, with a closed "m", is a participle of "أَغْرِبَ", meaning strange or unusual, and refers to something out of the ordinary. In rhetoric, this is known as a 'linguistic pun' due to the difference in vowel marks between the two words. In this context, the repetition is intentional, creating an impression and surprising the reader by misleading them with the familiar meaning ('Morocco') while stunning them with the unfamiliar meaning ('the strange one'). This enables al-Wahrani to combine the geography of the place with its symbolism, producing artistic astonishment that connects the two dimensions — an important feature of maqamat art.

The phonetic repetition of the word 'المغرب', with its varying vowel sounds, adds musical rhythm and sonic harmony to the text. This is reminiscent of the rhymed prose characteristics upon which the maqama is based. The text does not rely solely on meaning; rather, it is crafted with a vital rhythmic presence that significantly impacts the reader, revealing the author's skill in controlling the rhythm of the text and directing the reader's focus.

Ibn Mahrez also repeats the word 'حدث' (hadith) twice, with an open "h" and a broken "d". The first instance indicates a broad discussion, while the second refers to both the new and the old. This repetition is not merely a stylistic embellishment intended to decorate the speech with superfluous words; it is a meaningful repetition that provides the text with rhythmic and semantic cohesion. Rhythm is an essential element in the poet's experience, intertwining with all other (Sabbar, 2005, p. 22) elements to create a deeply embedded artistic work.

The repetition of the word 'hadith' in al-Wahrani's maqamah actually serves a dual purpose. First, it gives the text a rhythmic dimension based on verbal repetition, creating a harmonious sound that captures and entertains the recipient's attention. Secondly, it enriches the meaning by being utilised in different contexts and diverse expressions. This involves transitioning from the temporal meaning of 'حدث' (new) to its substantive meaning of 'speech, narration, and story'. The author's use of ambiguity is evident here, as the repetition of the word carries two contrasting meanings. The literal meaning is everyday conversation, while the figurative meaning refers to the time of discourse in contrast to the past, which is the writer's intention. This usage adds significant semantic and aesthetic dimensions, enriching both the creative and reading experiences.

2. Repetition at the Level of Structures

This type of repetition is a stylistic device used in texts to connect parts, enhance coherence and create aesthetic and semantic effects. Unlike simple verbal repetition, it is manifested in the reconstruction of complete or nearly complete structures, such as the organised repetition of sentences or phrases across various topics in the text. This changes the syntactic relationships between sentences or alters their elements while maintaining meaning. Structured repetition has a function that transcends simple narration and direct presentation. It encompasses the significance of emphasis, reinforces ideas and strengthens the reader's awareness of the importance of the repeated structure, as well as its semantic and psychological implications. This contributes to the artistic structure of the text.

In al-Wahrani's maqama, structured repetition relies on semantic synonymy. It rearticulates the same meaning using different words and structures to create meaning, evoke emotion and produce rhythmic and melodic effects. This type of repetition is not merely for embellishment or reiteration; it is a distinctive stylistic strategy in the art of maqamat, serving rhetorical and artistic functions. Examples of this can be found throughout the text, for instance in the following sentences:

'When Islam was disrupted in Sicily, the religion of Muhammad (peace be upon him) (al-Wahrani, 1998, p. 97) weakened there.' These two opening narrative sentences comprise a conditional and a response, with the conditional particle "ما" preceding the past verb "اختل" and another verb, "ضعف". Here, the sentence utilises a structured repetition pattern of "verb + preposition + noun". The phrases 'ضعف بها دين محمد عليه السلام' and 'اختل في صنفية الإسلام' form parallel structures that convey the same meaning, giving the text an internal rhythm based on balance and similarity. They reflect deep psychological feelings of sorrow and pain over the loss of Islam in Sicily.

This structured repetition highlights the political and religious decline resulting from the situation in Sicily, linking the disturbance of Islam with the weakening of religion and thereby reinforcing the meaning and intensifying the feeling. This repetition does not rely on mere word arrangement or decorative language without purpose; rather, it aspires to aesthetic and semantic goals that amplify the phrase's impact, making it more powerful for the reader.

If we examine the repetition in the following phrases: (يشاكه و تشققه و يخالفها و تخالفه), we find a pairing of expressions that establishes a phonetic balance. This energises the text with a rhythmic quality, revealing the duality of a marital relationship that has transitioned from loyalty and affection to quarrels and disputes. This represents a distorted social image of a bitter reality with uncertain outcomes. The ignorant man exploited his wife's wealth to ascend to undeserved academic ranks and false status, so that he could be called 'Shams al-Khilafa', but he then turned against his wife once he perceived himself as self-sufficient. He became a stark example of a character based on cunning and deceit.

Structured repetition also emerges in this conditional sentence: ولما ارتفعت عنه وحشته وزالت عنه دهشته. Here, we observe verbal balance and correspondence between the two verbs ('زالت' and 'ارتفعت') and between the two similar nouns ('وحشته' and 'دهشته'). The conditional response would be incomplete without them, as in the phrase 'ضاق بالعلم باعه', which suggests that the speaker expects a consequence to follow the removal of solitude and astonishment. This method of suspense is employed by the author to prepare the reader's mind, creating a state of anticipation and expectation that makes them eager to follow the narrative to the very end. Their eagerness and curiosity require prior preparation and readiness for what will follow. Consequently, structured repetition is effective in combining rhythmic and semantic functions, thereby deepening the psychological impact of the text.

An example of the repetition of the phrase in Ibn Mahrez al-Wahrani's maqamat can be seen in the expression: ارتفعت الهمة وامتنعت اللعنة. (al-Wahrani, 1998, p. 10) This phrase recurs throughout the text, forming a binding thread between its sections and drawing attention to the significance of the preceding and subsequent statements. The expression carries a rhetorical weight based on balanced verbal pairing, as the two verbs 'ارتفعت' and 'امتنعت' are equal in sound and meaning. Similarly, the nouns 'الهمة' and 'اللعنة' have an equal phonetic rhythm and are closely aligned in musical cadence. This is what rhetoric often refers to as 'tafsir', which depends on the correspondence of words and structures in terms of weight and letters within a sentence or between adjacent sentences. This ensures that the speech is ornate and embellished, attracting and captivating the reader due to its resonant, soul-pleasing quality.

By delving deeper into the context in which this type of repetition appears, we can see that it creates a sophisticated rhetorical image alluding to moral integrity and protection against betrayal, treachery and broken promises. The structure presents us with a model of a serious, chaste and ambitious person with high aspirations and moral fortitude. However, the specific and ideal qualities that the author attributes to the protagonist, around whom the plot unfolds, are the traits and virtues that one would ideally expect to see in a person, such as uprightness, loyalty, kindness, and fidelity. Yet, in truth, these virtues are far removed from such characterisations, as the contexts of the text reveal this contrast and unveil this aspect.

Thus, we can conclude that repetition, in all its forms and stylistic functions, is a technical mechanism employed in literary discourse. It reinforces ideas and stimulates emotional tension by engaging with the author's emotional experience. Consequently, observing the manifestations of repetition in the Maqamat text reveals an artistic endeavour involving the intensive use of verbal and structural repetitions to generate rhythms and semantic and moral implications. This influences the reader's self through conscious engagement with language, transforming the text from a direct narrative into a complete literary and artistic structure.

Second: The Artistic Image

The artistic image represents one of the most important stylistic features that writers rely on in shaping their ideas and conveying their creative experiences. It is a tool through which the aesthetic and intellectual vision in the text is embodied. It also opens up to the sensory dimension that the visual image provides, transforming abstract meaning into a tangible form overflowing with meanings and implications. Consequently, modern and contemporary studies dedicated to the examination of artistic image patterns have transcended traditional views, having linked them to a set of mental, rhetorical, and symbolic connotations as recognized by Western critics (Saleh, 1994, p. 104.). This connection reveals a clear evolution in the perception of the artistic image, as it is no longer seen as something secondary that can be dispensed with or omitted. Rather, it is considered an essential means of grasping types of truths that ordinary language cannot comprehend or convey (Asfour, 1992, p. 383.). In other words, it contributes to revealing dimensions that surpass the direct apparent meaning and enables the linking of the tangible with the abstract, and individual experience with social and human realities, thereby endowing the text with its suggestive and aesthetic energy.

Thus, the artistic image simultaneously serves cognitive and aesthetic functions, reshaping reality and opening up multiple possibilities for interpretation by the recipient.

The features of the artistic image become clearer when examining its fundamental patterns, as highlighted by rhetorical methodology. Simile is considered one of the oldest and clearest of these patterns as it establishes a comparable relationship between two elements, one of which is the subject and the other the object of comparison. This clarifies the idea and presents the meaning in a clearer and more precise manner. In al-Wahrani's maqamah, the beauty of the image based on similarity is evident through the juxtaposition of one image with another, enabling the reader to experience a complex image infused with imagination and emotional depth.

For instance, he states: 'She immediately stood up, and behind her was he, like an ox.' (al-Wahrani, 1998, p. 98) The image is created by comparing the elderly man following the woman to an ox, due to the animal's association with strength and fierceness. Oxen do not embody gentleness or self-control; rather, they are characterised by aggression and a rough nature. This imagery highlights strength and reveals its instinctive nature, leaving a strong impression on the recipient's psyche by combining the visual image of the ox with ethical and behavioural implications.

This simile implies that the old man is a creature in need of refinement and education to become a virtuous person capable of occupying a prestigious position in society – precisely what his elderly wife aspires for him, preparing him for a status that exceeds his real capabilities.

In another instance, we encounter the following similes:

'Know that the letter "ا" is like a spindle,'

'The letter "ب" is like a hook or the foot of a lighthouse,'

'And "ه" is like heaviness...' (al-Wahrani, 1998, p. 100.)

Here, the letter 'ا' is likened to a stick, 'ب' to a hook or the foot of a lighthouse, and 'ه' to heaviness. The similes continue for the rest of the letters, providing concrete visual images that help to transform the abstract letters in the recipient's mind into tangible images capable of stirring the imagination and prompting the creation of a mental image with diverse sensory characteristics (Saleh, 1994, p. 88). These similes belong to the simple type as the tool of comparison ('كَاف') appears repeatedly with each image. This is because the presence of this tool in every image enables the recipient to understand the relationship between the subject and the object of the comparison immediately, without the need for complex thought processes. This makes the meaning clear and easy to grasp, thus highlighting the educational and rhetorical value of the simile. The term is not difficult to understand, nor is its meaning ambiguous or strange (al-Jurjani, 2010, pp. 48-49.), making the educational process clearer and more engaging.

The significance here lies in teaching children the alphabet and letters at the beginning of their lives, preparing them to become educated and elevating their status among learners from a young age. This allows them to become respected figures in society and among scholars, achieving a high status. This satirical style is employed by the author in his maqamah. He is renowned for using satire to address social issues, such as exposing charlatans and their ignorant followers in the name of knowledge, thereby highlighting the fragility of their position and affirming the value of genuine learning. However, the old man has become a prominent figure and is referred to as 'Shams al-Khilafah', the title of this maqamah. Al-Wahrani was preceded in this approach by Badi' al-Zaman al-Hamadhani, who employed the maqamah as a means of social commentary and moral guidance; his texts served as a powerful weapon against the corrupt conditions of his time (Mustafa al-Shakaa, 1979, p. 8.). He sought to confront rising prices, the errors of rulers and security disturbances, using the maqamah art form to express his critical views.

The metaphorical image is the highest form of metaphor, involving the transfer of a word from its original meaning to another based on a relationship of similarity. In other words, it likens one thing to another. 'You can express it as a simile, then reveal it and apply the metaphorical subject to the metaphorical object. For example, instead of saying, 'I saw a man who is as brave as a lion and as powerful as a lion when he strikes,' you can simply say, 'I saw a lion.'" (al-Jurjani, The Signs of Miraculousness in the Science of Meaning, no date, p. 53.) In this case, the metaphor demonstrates the strength of semantic displacement, whereby the word is transferred from its conventional meaning to an unexpected new meaning while maintaining a hidden similarity.

An example from the text is: "وَرَأَتِ اُنَّ الْفَوَادَ دَهْشَتُهُ" (al-Jurjani, The Secrets of Eloquence, 2010, p. 102) This sentence utilizes a concealed metaphor, depicting awe—not as an abstract meaning—but as a material thing that clings to the heart and then departs from it, much like a veil or weight would vanish. The metaphorical object is omitted and referenced through the verb (زالت), adding a powerful pictorial dimension to the expression, revealing the psychological transformation of the character, highlighting its shift from turmoil and astonishment to a state of calm and understanding.

In another part of the text, we find this phrase: "فَاحْسِرْ ذَهْنَكَ، وَاقْتَحْ لَهُذَا الْدَّرْسَ أَنْذَكَ" which forms a set of rhetorical commands carrying a clear metaphorical meaning. The addressee is not asked to literally bring their mind or open their ear; rather, they are urged to make their mind active and focused, preparing it to receive the information or grasp the deep meaning of the lesson being presented. These concealed metaphors carry multiple connotations, most notably activating the mind while ensuring complete attention and removing distractions. This makes the recipient a participant in the mental interaction with the text, rather than just a passive reader. The phrase also imbues the text with vivid imagery, invoking the mind and the ear as symbols of mental attention and conscious reception of information, encouraging full intellectual engagement to achieve understanding and benefit from the lesson.

In the same context, we observe the following expression: 'خذ اللفظ بثأمارك من شفتيك' This is a concealed metaphor that enriches the text with imagery. It does not literally mean grasping the words with one's fingers, but rather invites the reader to engage with and fully comprehend the meaning of the word, treating it as a tangible substance. This metaphor has multiple layers of meaning, primarily emphasising the mental and sensory interaction with the text to ensure complete attention is given to grasping its meaning. It invokes the lips and fingers as symbols of conscious attention to words. It highlights the importance of the deep cognitive interaction between writer and reader, leading to a deeper understanding of the old man's lesson about the alphabet.

The text reveals the old man's ambition to use knowledge not only for learning, but also as a means of climbing the social ladder. This gives the satirical style employed by the author to depict the character's ignorance and ambition simultaneously a critical tone.

Third: Symbols and Their Connotations

Modern studies have surpassed traditional analyses of rhetorical patterns by expanding the field of research to include symbolic patterns. These are considered to be among the richest forms of expression. Here, direct connotations lie hidden behind deep meanings linked to cultural and social dimensions, broadening the text's scope and allowing for wide-ranging interpretations from multiple perspectives. The beauty of a text lies in its depth rather than the magnitude of its ideas. However, clarity is a fundamental aspect of high-quality literary production (Karam, 1949, p. 19.). A good text links profound meaning with a clear and precise style to ensure continuity of reading and literary impact.

This text clearly demonstrates how the author uses symbols as signals or signs that carry hidden meanings beyond their direct significance. The writer uses symbols to express ideas and emotions indirectly and allusively, adding a multi-layered interpretative dimension to the text. For instance, the phrase 'heavy sign' represents a mysterious and hesitant character; 'heavy sign' here refers to slow gestures, indicating the internal disparity between the apparent and the concealed. This is inspired by classical maqamat techniques similar to those employed by al-Hariri and *بداع الزمان الحمداني* in their satire of outsiders.

The phrase 'takes the bewilderment' symbolises psychological and social confusion. Here, 'bewilderment' (being lost) signifies a loss of identity in a dreamlike world. This reflects the author's state of mind during his journey between Morocco and Syria. He employs narrative language to express his internal conflict. 'Bewilderment' also symbolises cultural marginalisation and social illusion in a society harbouring multiple contradictions behind false masks. The phrase 'I saw myself in the alley' refers to a fictional urban space where the setting acts as a mirror, reflecting social strangeness.

In his maqamah, al-Wahrani emphasises the main symbol, 'Shams al-Khilafa', in the concluding part of the text. He refers to the old man, the husband of the wise woman, by this title, highlighting the clear paradox between the name's esteemed connotations and its lowly, degraded social origin. This contradiction creates a satirical symbol that reflects the negative transformation from isolation and ignorance to false authority that lacks any true value.

This symbol is not merely verbal; it is shaped within the entire narrative context and escalates through successive events: the removal of solitude, discomfort with knowledge and the return of immoral ethics. Thus, 'Shams al-Khilafa' becomes a satirical conclusion to the decline of social values and represents a contradictory reality. Consequently, this symbol becomes a significant element in the overall structure of al-Wahrani's maqama.

Fourth: stylistic deviation

In stylistics, deviation refers to a deliberate departure from conventional linguistic usage in terms of sound, structure, meaning or imagery. The aim is to create an aesthetic and semantic effect that distinguishes literary language from ordinary language. It is a common term in stylistic studies as it plays a crucial role in revealing the literary quality of a text by differentiating its language from everyday usage. This is achieved through surprising and clear divergence from original linguistic rules, which grants words meanings that do not arise from their inherent nature (Boutaran, n.d, p. 160.). The value of stylistic deviation lies in its ability to elevate language from mere direct information transfer to a suggestive aesthetic style, enriching and deepening literary discourse.

The maqamah "Shams al-Khilafah" is characterised by its use of stylistic deviations and linguistic innovations, such as unusual structures that reflect the author's style and personality. This accurately and eloquently portrays aspects of intellectual and social life during a period of social transformation (Guayna, 2002, p. 36.). It also showcases the author's skill in utilising language for artistic and critical purposes. From this perspective, we will examine the phenomenon of semantic and structural deviation in the text.

1. Semantic Deviation

The writer sometimes uses words with unusual meanings to express deep ideas in unfamiliar, symbolic ways. This stylistic approach in literary texts is known as semantic deviation. In the Maqamat, we find examples that we can reflect upon, such as the phrases: 'Introduce me to his resting place' and 'What ocean did he speak?' (al-Wahrani, His Dreams, His Maqamat, and His Letters, op. cit, p. 98.) The word 'مربيض' with a broken 'm' means a place to tether animals and is used to denote stagnation, rigidity and ignorance. In this symbolic context, the writer uses the word 'مربيض' as an expressive device based on semantic deviation, moving away from its literal meaning to imply the cognitive emptiness and compounded ignorance embodied by the protagonist in the maqama.

We also encounter the phrase 'The sea expressed it' to indicate something trivial and useless. The sea does not cast up anything but flotsam and jetsam. This symbolic usage departs from the literal meaning of the word, carrying suggestive connotations that reflect the author's critical stance towards this character. This diminishes its social value in a mocking and sarcastic manner, suggesting to the reader dissatisfaction and non-acceptance of its role in the unfolding events. It is as if the author is preparing the reader for a contradictory ending, in which this unreliable character, who represents illiteracy and a lack of awareness, will transform into a prestigious and valuable figure.

This transformation undoubtedly highlights semantic irony, beginning with the presentation of the character's weaknesses and ignorance before attributing symbolic value, showcasing the author's ability to distil meaning and reveal the character's psychological and social development in a suggestive style. This irony also reveals the symbolic transformations within the text and conveys a critical social message to the reader implicitly.

2. Structural Deviation

Structural deviation is a stylistic term that refers to a deliberate departure from the conventional grammatical structure of a sentence. The aim is to create a specific aesthetic and semantic effect within the literary text, deepening the meaning by breaking the reader's expectations regarding the relationships between the components of the sentence. Such departures from linguistic norms are only possible within a specific context, which renders the usual relatively strange and gives the impact and pleasure of discovery and interpretation central importance (Nazim, 2002, p. 77.). Within this framework, the most significant forms of deviation are the techniques of foregrounding, postponement, deletion and addition. We will study these as key ways of understanding the structural composition of al-Wahrani's maqamah.

2.1 Foregrounding and Postponement

Foregrounding and postponement are regarded as structural and rhetorical techniques that are among the most commonly encountered linguistic phenomena of stylistic deviation. They are used for various purposes, including specification, emphasis, restriction and brevity, as well as other expressive objectives. Numerous instances of foregrounding and postponement can be found in both verbal and nominal sentences in al-Wahrani's maqamat.

2.2. Foregrounding the Preposition and its Object over the Subject:

In the text, the writer employs the technique of foregrounding and postponement by presenting the preposition and its object before the subject to create a special semantic tone, either for specification or to establish a balanced rhythm, as shown in the example: (His share in knowledge grew narrow). Here, the preposition and its object (بِالعلم) precede the subject (اع)، (al-Wahrani, His Dreams, His Maqamat, and His Letters, Ed. Ibrahim Shaalan and Muhammad Naghash; reviewed by Abdul Aziz Al-Ahuwan, 1998, p. 102.) a foregrounding that emphasizes the significance of what is presented, which is knowledge, to attract the reader's attention. The maqamah portrays a culturally void character, ignorant of knowledge, implying their weakness, inadequacy, and unworthiness for academic standing. Nonetheless, this character manages to achieve a high social status by the end of the maqamah. This transformation reveals a satirical critique of the social structure that allows the ascent of the unqualified to prestigious ranks.

We also see the use of the foregrounding technique in the phrase, 'ونفرت منه طباعه' (His nature repelled from it), where (منه) is foregrounded to highlight the direction of repulsion before the nature of what is being repelled is revealed: his character traits. This helps to draw the reader's attention first to the person or thing being repelled, before describing its characteristics. This deepens the meaning and clarifies the image that the writer has created, illustrating his critical stance towards this character who cannot remain steadfast, and who soon returns to the vile traits to which they have grown accustomed in their behaviour. This exposes them to others.

2.3 Foregrounding the Object over Sentence Elements:

The text examines the use of foregrounding the object over elements of the verbal sentence. In this case, the object is presented before the verb or the subject to emphasise its importance. For example: 'والحق في تعلیم البنات قد أخصب مكانها' (And the skill in teaching girls has enriched her place). (al-Wahrani, His Dreams, His Maqamat, and His Letters, Ed. Ibrahim Shaalan and Muhammad Naghash; reviewed by Abdul Aziz Al-Ahuwan, 1998, p. 98.) Here, the object ('the skill in teaching girls') is foregrounded before the verb ('has enriched'). This draws attention first to the skill of teaching and the virtue of expertise, and then to its impact on the character's status. It creates the impression that the woman who shaped this character and elevated her status was proficient in education and child-rearing. This linguistic style emphasises the results of an action before mentioning the action itself, thereby deepening the meaning and clarifying its significance in the sentence.

2.4. Deletion and addition

Deletion and addition are two of the most prominent rhetorical techniques used by writers to diversify structural rhythm and highlight meaning. Deletion contributes to brevity and draws attention to specific elements, while addition is employed to create a rhetorical effect or to express an idea more forcefully. This is evident in al-Wahrani's maqamah, where these techniques are used together to strengthen the expression of ideas. For example, in the phrase "لما أجمعت العجوز على تعلیمه" (When the old woman decided to teach him), where the deletion of superfluous words hastens the narration and focuses attention on the old woman's role in the educational process. This intensive presentation of events deepens the meaning and highlights the effect of the action on the learner's character without getting bogged down in secondary details.

As for the phrase “أنا أعلمك العلم كله إلا أقله، وأعلمك فصلاً في التدريس تغلب به محمد بن إدريس” (al-Wahrani, His Dreams, His Maqamat, and His Letters, Ed. Ibrahim Shaalan and Muhammad Naghash; reviewed by Abdul Aziz Al-Ahuwan, 1998, p. 99.) (I will teach you all knowledge except the least of it, and I will teach you a chapter in teaching that will enable you to surpass Muhammad ibn Idris), it refers to Imam al-Shafi'i (204 AH). Here, the addition serves to expand the meaning and emphasise the learner's merit and academic status. This addition represents a rhetorical embellishment that clarifies the importance of knowledge and equips the learner with the ability to excel and succeed. This technique demonstrates the importance placed on education and the attention to detail in conveying knowledge.

In the same context, we find the expression: ‘So she went out to protect him from the evil eye and recited the two refuge surahs upon him’. The addition of two consecutive actions (المعوذتين عليه تقرأ وتخرجه خرجت) (al-Wahrani, His Dreams, His Maqamat, and His Letters, Ed. Ibrahim Shaalan and Muhammad Naghash; reviewed by Abdul Aziz Al-Ahuwan, 1998, p. 100.) adds practical details, highlighting the character's concern for protective measures against the evil eye. This addition enriches the text by providing more information and clarifying the steps of the action, which aids a better understanding of the character.

Fifth: intertextuality

Intertextuality is a literary and linguistic phenomenon involving the connection between multiple texts. It is also referred to as textual overlap or text migration. It occurs when a new text invokes or refers to a previous text, either directly or implicitly (Imbarki, n.d, p. 43.). In literature, intertextuality is used to infuse new semantic dimensions as the text links to cultural and literary heritage, thereby highlighting the influence of past styles and ideas on the writer or text.

In the maqamat, intertextuality is clearly evident, as the genre essentially consists of a linguistic and cultural fabric. It draws on previous religious, heritage and literary texts, reinterpreting them in a rhymed narrative form that combines wit with moral teachings. Maqama writers, led by al-Hamadhani and al-Hariri, draw upon a wealth of Quranic verses, prophetic sayings, proverbs, poetry and speeches to create a coherent narrative.

Evidence of intertextuality is apparent in al-Wahrani's works through the invocation of religious and heritage texts that interact with the present text of the maqamat to create a new text based on them. This demonstrates the maqamat's openness to other texts (Mortad, 2003, p. 284.). Intertextuality in the text is revealed through the incorporation of multiple absent texts, including poetry, proverbs and historical figures.

1. Intertextuality with poetry

Al-Wahrani's maqamat discourse is characterised by its openness to the legacy of ancient Arabic poetry, which represents an essential part of the writer's literary culture. His familiarity with high culture enables him to evoke other texts within the maqamat, deepening meaning and providing new semantic dimensions. For instance, the writer states: ‘How can I access the schools when I am like the withered remnants?’ (How can I access the schools when I am like the withered remnants?) (al-Wahrani, His Dreams, His Maqamat, and His Letters, Ed. Ibrahim Shaalan and Muhammad Naghash; reviewed by Abdul Aziz Al-Ahuwan, 1998, p. 99.). This alludes to a line from Dhū al-Rummah (117 AH):

‘Amid the remnants of the withered remains... The fierce gusts blow upon them.’ (Dhu al-Rummah, 1995, p. 143.)

Both the poet and the author use the imagery of fixed remains, but while the poet uses them to symbolise recollections of the past, the author uses them to symbolise failure to learn. The illiterate character is portrayed as being culturally marginalised and perceives schools as unreachable due to a lack of fundamentals and willpower. This transforms the poetic symbol into a psychological expression of despair. This indirect intertextuality enriches the text with layered meanings, linking heritage and the characters of the maqamat.

2. Intertextuality with Arabic Proverbs

Intertextuality with Arabic proverbs is evident in the way the writer draws upon well-known sayings prevalent in Arab culture and uses them to clarify the meaning for the reader. An example of this can be seen in the following statement: ‘I am the reliable source of his news... and if you wish, ask an expert’. (al-Wahrani, His Dreams, His Maqamat, and His Letters, Ed. Ibrahim Shaalan and Muhammad Naghash; reviewed by Abdul Aziz Al-Ahuwan, 1998, p. 98.) This expression indicates precise knowledge of every detail of the person's life being discussed. Here, intertextuality is seen in the Arabic proverb ‘The truth of news lies with Juhaynah’, where the current text interacts with the absent text to create a deeper meaning. This creates the new meaning in the reader's mind that the man's expertise is not merely personal knowledge, but a trusted understanding rooted in popular heritage and Arab culture. This approach enriches the present text, allowing the reader to create additional meanings that link it to social and cultural life.

3. Intertextuality with historical figures

Intertextuality with history and historical figures is a vital creative style in Arabic literature. It connects the present text to past texts, strengthening their meanings and directing the reader's attention to contemporary issues. Rather than relying on literal quotations from other texts, this intertextuality generates new, evocative energies that reflect the writer's perspective on the relationship between history and the present. Historical figures are transformed into living symbols that serve the artistic and rhetorical construction of the text.

The following phrase in the text is worth noting: (Muhammad ibn Idris), which portrays characters as symbols of false jurisprudence during times of political turmoil. This is indicated by the wife's comment about Muhammad ibn Idris, which refers to the scholar Imam al-Shafi'i. He connects historical jurisprudence with the author's contemporary social

critique. This invocation of the absent text transforms history into a tool for satirising pretenders to unfounded knowledge. The text uses historical and jurisprudential figures to critique social reality, infusing its style with humour and irony and making history an important element that connects the past with the present in the maqamah's structure.

Conclusion:

The study concluded that the maqama "Shams al-Khilafa" by Ibn Mahrez al-Wahrani is a text that falls within the maqama genre, characterised by a cohesive artistic structure that achieves interaction between ancient Arabic literary heritage and Algerian literary specificity. Stylistic analysis revealed various stylistic phenomena in the text that serve semantic objectives and enrich the artistic composition.

The findings also indicated that the maqamah is based on a complex literary discourse characterised by multiple levels, encompassing critical and social themes, and highlighting its interaction with cultural and social transformations that lead to change. Furthermore, the study clarifies the importance of the stylistic approach in understanding the mechanisms of linguistic and artistic construction in texts, revealing apparent and hidden meanings. Consequently, this study contributes to knowledge and opens the door to further research in the fields of maqamah and stylistics.

Ethical Considerations

This study is based exclusively on textual and literary analysis of a classical Arabic work and does not involve human participants, personal data, interviews, or experimental procedures. Consequently, formal ethical approval was not required. Nevertheless, the research adheres to established academic and ethical standards, including intellectual honesty, accurate citation of sources, and respect for cultural and literary heritage. The analysis was conducted objectively, without distortion of the original text or its historical and cultural context.

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Conflict of Interest

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