

Detail after summarization (*al-tafṣīl ba'da al-ijmāl*) as an intertextual mechanism in Naguib Mahfouz's *respected sir*

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ABSTRACT

Intertextuality, within the framework of text linguistics, refers not only to the interaction between a present text and absent texts, but also to the semantic relationships that link different parts of the same text. One such internal intertextual mechanism is *Detail after Summarization (al-tafṣīl ba'da al-ijmāl)*, which establishes semantic dependency by expanding condensed statements through subsequent elaboration. Despite increasing scholarly interest in intertextuality, this mechanism has received limited focused analysis in modern Arabic narrative from a text-linguistic perspective. This study employs a qualitative descriptive-analytical approach to examine the function of detail after summarization in Naguib Mahfouz's novel *Respected Sir (Ḥaḍrat al-Muḥtaram)*, drawing on Beaugrande's concept of intertextuality as a relation among textual segments. The analysis demonstrates that this mechanism operates as a structural device that enhances semantic coherence, narrative progression, and character construction by transforming abstract summaries into detailed textual expansions. The study contributes to text-linguistic research on modern Arabic fiction by highlighting the analytical value of internal intertextual mechanisms and their role in narrative coherence.

Keywords: text linguistics, intertextuality, intertextual mechanisms, detail after summarization

INTRODUCTION

There is no doubt that the purpose of reading texts is to understand them and analyze their linguistic structure, revealing their parts and the extent of their coherence and

consistency, and the interconnection of their elements with each other to convey a useful message. To achieve this understanding, it is essential to consider various textual criteria that contribute to the overall coherence and meaning of the text.

One such criterion is "intertextuality", which is well-known as one of the seven textual criteria established by Robert de Beaugrande in the field of text linguistics (Abd Gani & Ali, 2022). Intertextuality, which involves the process of substitution from other texts, plays a crucial role in determining the textuality of a given text, as a text is considered a text only if these criteria are met, with intertextuality being a key factor in this process (Dakhia, 2022).

Futhermore, Intertextuality operates through various mechanisms and methods, taking on multiple forms and approaches, which have been carefully examined and evaluated by some Arab critics (Zabidin, 2024). Through the study of texts based on intertextuality theories, a set of its mechanisms becomes apparent, including the mechanism of *detail after summarization* (‘Abd al-Rāḍī, 2010).

PROBLEM STATEMENT

Intertextuality is regarded as one of the fundamental textual standards proposed by Robert de Beaugrande within the framework of text linguistics (Ali, 2012; Abdullah et al., 2016). A text is viewed as a communicative event whose textuality can only be achieved through the combined presence of seven standards: cohesion, coherence, intentionality, informativity, situationality, acceptability, and intertextuality (Abdul Ghani & Ali, 2022). Among these criteria, intertextuality occupies a central position, as it reveals the relationships that link the parts of a single text to one another, as well as the connections between a given text and other texts.

At the internal level, intertextuality refers to the interaction among different segments of the same text through a set of textual mechanisms, including clarification of ambiguity (*tafsīr al-mubham*), detail after summarization (*al-tafṣīl ba‘da al-ijmāl*), specification of the general (*takhsīṣ al-‘āmm*), and answering a question (*al-jawāb ‘an al-su‘āl*). At the external level, intertextuality denotes the interaction between a present text and absent texts at both the syntactic and semantic levels, realized through mechanisms such as quotation (*al-iqtibās*), embedding (*al-Tadmīn*), and allusion (*al-talmīḥ*) (Zabidin, 2024). This perspective underscores the fact that every text coexists, in one way or another, with other texts (Angenot, 2013), and that a text is essentially the outcome of interactions among previous texts that are restructured within a new textual configuration (Dakhia, 2022).

Within this theoretical framework, the mechanism of *detail after summarization* emerges as one of the most significant semantic relationships and may be regarded as a core internal intertextual mechanism. This mechanism is based on presenting a summarized idea that is subsequently elaborated and explained in a later part of the text, thereby enhancing textual understanding and reinforcing semantic coherence (Khaṭṭābī, 1991). Intertextuality, through its various mechanisms, plays a crucial role in reading, interpreting, and understanding texts; failure to recognize these mechanisms may result in overlooking essential dimensions of textual meaning (al-Dusūqī et al., 2025).

Despite the recognized importance of the *detail after summarization* mechanism in achieving textual coherence across different types of discourse, it has not received sufficient focused attention in previous studies that examine literary texts from a text-linguistic perspective. Several earlier studies have approached the phenomenon within Qur'anic discourse. For instance, studies such as al-Dusūqī (2007) applied Beaugrande's textual standards to Qur'anic narratives, while 'Abd al-Rāḍī (2011) examined intertextuality in the Qur'an from both literary and text-linguistic perspectives. Other works focused more narrowly on the relationship between summarization and detailing, including Qayṭūn's (2017) study of *detail after summarization* in Sūrat al-Kahf, and Abū Khaḍr's (2012) rhetorical analysis of *detail after summarization* in Qur'anic discourse. Although these studies demonstrate the importance of this mechanism in achieving textual coherence, their scope remains largely confined to religious texts and rhetorical objectives, with limited engagement with modern narrative forms.

In the domain of modern Arabic literature, the study conducted by al-Sayyid (2024) represents the closest precedent to the present research. Her work addressed *detail after summarization* as a mechanism of textual coherence in contemporary Arabic novels, using Najīb al-Kilānī's *al-Rabī' al-Āṣif* and *Qātil Ḥamzah* as applied models. Although this study constitutes a significant step toward applying text-linguistic mechanisms to literary narratives, it remains confined to a specific authorial experience and does not extend the analysis to other major narrative models within modern Arabic fiction.

Accordingly, despite the cumulative contributions of these studies, the existing scholarship lacks a comprehensive and systematic investigation of *detail after summarization* as an intertextual mechanism within contemporary Arabic literary texts. This gap becomes particularly evident in the absence of focused text-linguistic analyses of major canonical works, especially those of Naguib Mahfouz, whose novels have been extensively examined from thematic, sociological, and symbolic perspectives, but rarely from the standpoint of micro-textual intertextual mechanisms.

In response to this gap, the present study seeks to examine *detail after summarization* as an intertextual mechanism in Naguib Mahfouz's *Respected Sir*, employing a descriptive-analytical approach grounded in text linguistics. By doing so, the study aims to extend existing research beyond religious discourse and beyond the limited literary models previously examined, thereby contributing to a more comprehensive understanding of intertextual mechanisms in modern Arabic narrative.

METHODOLOGY

This study employs a qualitative descriptive-analytical approach grounded in text linguistics and intertextuality theory to examine *Detail after Summarization (al-tafṣīl ba'da al-ijmāl)* in Naguib Mahfouz's *Respected Sir*. Relevant passages were purposively selected and descriptively presented by identifying summarized statements and their subsequent elaborations within their narrative context. The analytical phase applies Beaugrande's textuality framework, supported by narrative analysis, to examine the intertextual function of this mechanism in enhancing semantic coherence, narrative progression, and character construction. Data were manually coded according to the type of summary, form of elaboration, and intertextual function, ensuring systematic and

evidence-based interpretation. This dual descriptive–analytical approach enables a rigorous and replicable examination of how *detail after summarization* functions as a core intertextual mechanism in modern Arabic narrative.

OBJECTIVES

The objectives of this study are as follows:

1. To examine *Detail after Summarization (al-tafṣīl ba'da al-ijmāl)* as an internal intertextual mechanism in Naguib Mahfouz's novel *Respected Sir*.
2. To analyze the role of this mechanism in enhancing narrative structure and textual coherence by linking summarized statements to their subsequent detailed elaborations.

DEFINITION OF INTERTEXTUALITY

The term "intertextuality" has been defined in numerous ways, to the point where some definitions may even conflict or contradict each other. Therefore, this study will explore the definitions of intertextuality as provided by both Western and Arab critics, offering a comprehensive overview of the concept.

Kristeva (1969/1991) defines the concept of intertextuality by explaining that a text is "a transposition of texts and a textual intersection, where in the space of a given text, several utterances taken from other texts intersect and neutralize one another" (p. 21). She further elaborates on this idea, describing the text as "a mosaic of quotations; any text is the absorption and transformation of another" ('Azzām, 2001, p. 30). From her perspective, intertextuality involves the interplay between texts, wherein one text quotes, transforms, and builds upon ideas from previous texts.

Gérard Genette, following in the footsteps of Kristeva, extensively studied the phenomenon of intertextuality, defining it as the active presence of one text within another in a colonial manner, either consciously or unconsciously (al-Baqā'i, 2013).

Barthes, on the other hand, views intertextuality as the text's inclusion of a web of references, quotations, allusions, and echoes from both ancient and modern cultural languages, all of which intermingle completely (Barthes, 1993). He further asserts that every text is nothing but intertextuality with another text (al-Ḥuqayl, 2018).

De Beaugrande (1980/1998) offers another perspective, defining intertextuality as "the relationships between a text and other related texts that fall within the scope of previous experiences, whether mediated or not" (p.10).

Angenot adds to this understanding by arguing that intertextuality implies that: "Every text coexists in some way with other texts, thus becoming a text within a text, intertextuality. Therefore, the word belongs to everyone as it indicates an idea that is common in all cultural studies" (Zu'bī, 2000, p.13).

Arab critics have also examined the concept of "intertextuality," with many of their definitions deriving from translations of Western critics' work, from Kristeva to Gérard Genette, differing primarily in phrasing. For instance, Miftāh (1992), influenced by

Kristeva's definition, described it as: "A mosaic of other texts integrated into it by various techniques, absorbing them, making them his own, and rendering them harmonious with his construction space and purposes, transforming them by stretching or compressing them to either contradict or reinforce their characteristics and meanings" (p.121).

The phenomenon of intertextuality, along with its various mechanisms, has not been absent from the studies of classical Arabic criticism. In fact, Arabic critics demonstrated awareness of the mechanisms of this critical concept and its implications, whether referred to as "intertextuality", "textual overlap", or "text interrelation". They discussed and analyzed it within various critical frameworks such as *al-talmīḥ* (allusion), *al-taḍmīn* (implication), and *al-saraqāt al-adabiyyah* (literary theft). It is not an exaggeration to say that an informed scholar of Arabic literature cannot deny that early Arab critics addressed what is now known as intertextuality or textual interplay, albeit under different headings and topics (al-Dusūqi et al., 2020).

However, some Arab scholars have proposed alternative definitions of intertextuality, differing from the interpretation popularized by Kristeva. For instance, 'Abd al-Rāḍī (2010) conceptualizes intertextuality through two primary notions:

1. The first notion involves the interaction of absent texts within a present text, where these texts engage and relate to the current text on both grammatical and semantic levels. This perspective is relevant in literary, critical, and stylistic studies, as well as in text linguistics, due to the close relationship between text linguistics and these fields, particularly in textual analysis.
2. The second notion is influenced by Tammām Ḥassān's perspective, which encompasses *Tafsīr li-shay' ghāmiḍ* (Interpretation of something ambiguous), *Tafsīl li-mujmal* (Detailed explanation of something summarized), *Jawāb 'an su'āl* (Answer to a question) and *Taḥdīd li-ma'nā muḥtamal* (Specification of a potential meaning) among other aspects. This notion has a closer relationship to text grammar than the first.

'Abd al-Rāḍī (2010) further asserts that text grammar is open to incorporating intertextuality in both these notions simultaneously. There is no barrier to the realization of intertextuality in either the first or second notion, or both together. Classical Arabic texts, particularly the Holy Quran and the Noble Prophetic Hadith, are abundant with intertextuality in both notions.

Zabidin (2024), in his doctoral dissertation, establishes a precise definition that clarifies the nature and essence of the intertextuality concept. According to him, intertextuality denotes the relationship between one text and another, highlighting the presence of absent texts within the current text, which interact and connect with it on both syntactic and semantic levels. Mechanisms in this context include *al-iqtibās* (quotation), *al-taḍmīn* (embedding), *al-talmīḥ* (allusion), and similar practices. Furthermore, intertextuality can also be defined as a significant relationship existing between different parts of the same text, where each part interacts with and relates to the others. This concept encompasses mechanisms such as *tafsīr al-mubham* (explanation of the ambiguous), *al-tafṣīl ba'da al-ijmāl* (detail after summarization), *takḥṣīṣ al-ʿām*

(specifying the general), *al-jawāb ‘an al-su’āl* (answering a question), and other similar mechanisms.

THE MECHANISM OF *DETAIL AFTER SUMMARIZATION*

Nawfal (2014) defines *detail after summarization* as the presentation of an idea at the beginning or end of a discourse in a manner that is not independently understood, requiring further explanation or detailing either later or earlier in the text.

According to Hassān (2001), detailing usually comes paired with summarization, akin to the relationship between definiteness and indefiniteness, where each carries meaning, but the meaning of detailing, like that of definiteness, is more precise than its counterpart.

The relationship of *detail after summarization* is one of the most prominent semantic relationships emphasized by scholars of textual analysis. Khaṭṭābī (1991) notes that this is because it ensures the connection between different sections of a text by providing semantic continuity between these sections. It should be noted that this relationship does not always follow the same direction within the text; it operates in two directions.

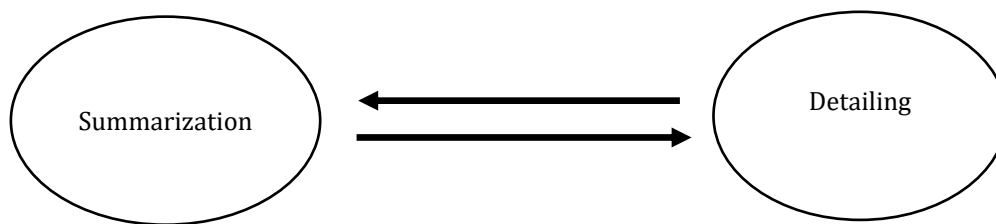


Diagram 1: Illustrative Scheme of the Relationship between Summarization and Detailing

This relationship is bidirectional, moving from a single monotonous point to a gradual development. This means that the relationship does not always follow the pattern of summarization followed by detailing. Sometimes, detailing precedes summarization to achieve a specific purpose, as expressed by Ibn ‘Āshūr (1984) when he said: "Summarization after detailing has an effect on the listeners" (p. 302) Thus, this arrangement is pragmatic, unlike the first, which is normative (Al-‘Amūsh, 2008).

The relationship of detailing, therefore, falls under the noticeable relationships that are not expressed by a linguistic marker but work to connect parts of the text through clarification represented by "Detail after Summarization". This mechanism does not rely on any explicit linguistic tool to perform this role, unlike articulated relationships (Al-Dusūqi & Zabidin, 2021)

Based on the preceding discussion, it can be concluded that the *detail after summarization* mechanism entails presenting an idea that necessitates further elaboration, either subsequently or previously within the text. This relationship is crucial in textual analysis as it maintains semantic coherence across different sections of the text.

AN OVERVIEW OF THE NOVEL *RESPECTED SIR*

The novel *Respected Sir* was first serialized in the Cairo-based daily newspaper Al-Ahram before its 1975 publication as a book, and was later translated into English in 1986 by Rasheed El-Enany, an Egyptian writer, critic, and academic specializing in modern Arabic literature (Mahfouz, 1975/2009).

Naguib Mahfouz likely chose the title *Respected Sir* to convey a sense of irony regarding government employees in Egypt. Traditionally, Egyptians have referred to government officials as "Respected Sir," a title that was supposed to command respect, especially among the common people, due to their governmental position. However, the novel subverts this expectation, as the protagonist's circumstances differ markedly from this ideal. Mahfouz appears to aim at revealing to the public the often-miserable life of the "Respected Sir" - the government employee (Zabidin, 2024).

A notable aspect of this brief overview of "Respected Sir" is Mahfouz's attempt to describe the governmental employment system in Egypt. This leads us to conclude that the novel itself sheds light on the reality of civil servants' lives in Egypt, particularly regarding the ambitions of some to reach prestigious positions with high salaries. These employees work tirelessly, day and night, to the point of forsaking life's pleasures, all in pursuit of realizing their aspirations (Zabidin, 2024).

Respected Sir is a profound psychological novel by Naguib Mahfouz, centered on the life of Othman Bayyumi, a government employee who devotes his entire existence to his work. His ambition to rise from a grade 8 clerk to the position of "Director General" consumes him, leading him to forsake all other aspects of life, including love and family. As he relentlessly pursues this goal, his life passes by, and he reaches the pinnacle of his career only on his deathbed, leaving him isolated and unfulfilled. Mahfouz masterfully narrates this tale with a touch of fairy-tale lightness, making it a compelling and unforgettable read (Yee, 2022).

FINDING AND DISCUSSION

The following practical examples illustrate the employment of the *Detail after Summarization mechanism* in Naguib Mahfouz's novel *Respected Sir*:

EXAMPLE 1:

The passage below exemplifies instance of *details after summarization*, showcasing a sophisticated narrative structure that interweaves description, metaphor, and character perception. The analysis can be presented as follows:

"The door opened to reveal an inhnitely spacious room: a whole world of meanings and motivations, not just a lim ited space buried in a mass of detail. Those who entered it, he believed, were swallowed up, melted down. And as his consciousness caught hre, he was lost in a magical sense of wonder. At frst, his concentration wandered. He forgot what his soul yearned to see-the Hoor, the walls, the ceiling: even the god sitting behind the magnihcent desk" (Mahfouz, 1975/1990, p.23).

The phrase *"the god seated behind the magnificent desk"* is further elaborated in the following sentences:

"Othman took the warning for a joke and let it pass. He chided himself for failing to study meticulously His Excellency the Director General's room and print on his mind's eye a full picture of the man's face and his person, for not trying to unravel the secret of the magic with which he dominated everyone and had them at his beck and call. This was the power to be worshipped. It was the ultimate beauty too. It was one of the secrets of the universe. On earth there existed divine secrets without number for those who had eyes to see and minds to think" (Mahfouz, 1975/1990, p.28).

This structure effectively conveys the protagonist's awe and reverence for the Director General, elevating him from a mere high-ranking official to a godlike figure. The narrator's use of religious imagery and cosmic metaphors in the elaboration reinforces the initial summary's deification of the Director General.

The intertextual relationship between the summary and its detailed expansion creates a vivid portrayal of the power dynamics within the bureaucratic setting. It transforms Othman Bayyumi's experience from simply entering an office to stepping into a sacred space, highlighting the almost religious devotion he feels towards the hierarchical structure he aspires to climb. This technique not only provides insight into the character's mindset but also offers a critique of the near-worship of bureaucratic power in this society.

EXAMPLE 2:

This passage presents another excellent example of *details after summarization*, demonstrating a cohesive narrative structure that reveals crucial information about the protagonist's background:

"This was reassuring, but they all sought to conceal their delight under still greater submissiveness.

"Live up to what's expected of you," His Excellency went on, "through hard work and honesty".

He looked over a list of their names and suddenly asked, "Which of you is Othman Bayyumi?".

Othman's heart pounded within him. That His Excellency had uttered his very own name shook him to the core. Without raising his eyes, he took a step forward and mumbled, "Me, Your Excellency".

"You got an excellent grade in your Diploma. Why didn't you go on to finish your education?".

In his confusion he remained silent. The fact was he did not know what to say, even though he knew the answer.

The Director of Administration answered for him, apologetically, "Perhaps it was his circumstances, Your Excellency" (Mahfouz, 1975/1990, p.24).

In this passage, we find that on Othman Bayyumi's first day at work in the Archives Department, the Director General asked him why he had not continued his studies, and he responded with an explanation that hinted at special circumstances preventing him from doing so.

The phrase: *"You got an excellent grade in your Diploma. Why didn't you go on to finish your education?"* is clarified in the subsequent sentence: *"Had it not been for his mother's unexpected death, Othman would have completed his education in higher institutions."* (Mahfouz, 1975/1990, p.32)

The following text further explains the circumstances that led Othman Bayyumi to discontinue his education: his mother, who had taken on the responsibility for the family after his father's passing, died unexpectedly, leaving him unable to continue his studies.

The intertextual relationship between the initial question and its subsequent elaboration creates a poignant narrative that highlights the often-unseen personal struggles behind career paths. It transforms what could have been a simple inquiry about education into a window into Othman's life, revealing the complex interplay between personal ambition, family responsibility, and socioeconomic constraints.

This technique not only provides depth to Othman's character but also sets the stage for understanding his motivations and actions throughout the story. It underscores the theme of how personal circumstances can significantly influence one's professional journey, adding layers of complexity to the exploration of ambition and success in the bureaucratic world depicted in the novel.

EXAMPLE 3:

"There was a happy path which began at the eighth grade in the government service and ended at the splendid position of His Excellency the Director General. This was the highest ideal available to the common people, beyond which they could not aspire. This was the highest heaven where both divine mercy and human pride became manifest. The eighth grade. The seventh. The sixth. The fifth. The fourth. The third. The second. The first. Director General" (Mahfouz, 1975/1990, pp.28-29).

The phrase: *"There was a happy path which began at the eighth grade in the government service and ended at the splendid position of His Excellency the Director General"* is further explained in the following sentence: *"This was the highest heaven where both divine mercy and human pride became manifest. The eighth grade. The seventh. The sixth. The fifth. The fourth. The third. The second. The first. Director General"*.

Here, a general statement is followed by a detailed explanation to clarify the nature of the "happy path" as perceived by Othman Bayyumi. He sees it as the journey of rising from the eighth grade to the first grade, culminating in the position of Director General. We observe how Othman Bayyumi venerates this prestigious position, which he describes as "the highest heaven," a place he feels he is approaching with each new promotion.

The intertextual relationship between the initial summary and its detailed expansion not only provides insight into Othman's motivations but also offers a critique of the bureaucratic system. It highlights how the promise of gradual advancement can shape an individual's entire life philosophy, potentially at the cost of other aspects of personal growth or fulfillment.

The use of religious imagery "highest heaven" and "divine mercy" in describing a governmental career path underscores the depth of Othman's devotion to this system. It suggests that for him, and perhaps for others in his society, professional advancement has taken on the role of a spiritual quest, replacing or paralleling traditional religious aspirations.

EXAMPLE 4:

"In his one-room flat he could subject himself to scrutiny. There, the meaning of his life took shape before him. He lived with his senses always on the alert and with heightened awareness, constantly seeking to provide himself with every possible weapon" (Mahfouz, 1975/1990, p.30).

The term (flat) serves as a brief summary, encapsulating the setting for the subsequent description. This concise phrase sets the stage for a more detailed exploration of Othman Bayyumi's living space and its significance to him. The elaboration that follows expands on this concept in two key ways: firstly; Physical description: "a single room" provides a clear picture of the modest nature of Othman's living quarters. Secondly; Psychological impact: The text describes how this space allows Othman to see himself clearly, understand the meaning of his life, and maintain heightened awareness.

The intertextual relationship between the initial summary and its detailed expansion creates a vivid portrayal of both Othman's physical environment and his inner world. It transforms what could be a simple description of a living space into a window into the character's psyche and life circumstances.

EXAMPLE 5:

"From his small window he could see the place where he was born: al-Husayni Alley, an extension of his body and soul. A long back street with a sharp bend, famous for its parking area for carts and its watering trough for donkeys. The house where he had been born and brought up had been demolished. In its place there was now a little plot for pushcarts. Few of the natives of the alley ever left it for good except for the grave. They went to work in various quarters: al-Mabyada, al-Darrasa, al-Sikka al-Jadida, or even beyond, but they came back at the end of the day. One of the characteristics of the alley was that it knew no murmurs whispers. Voices here were very loud, sometimes crude, sometimes full of wisdom. Among them was one very close to him, a strong, coarse voice which age had not weakened, the voice of Omm Husni, the landlady" (Mahfouz, 1975/1990, p.30).

Mahfouz provides a vivid depiction of al-Husayni Alley, emphasizing its distinct physical features and the enduring connection of its residents to the place. This detailed portrayal further clarifies the simple reference to "al-Husayni Alley."

The intertextual relationship between the initial summary "al-Husayni Alley" and its detailed expansion creates a rich, multifaceted portrayal of Othman's roots. It transforms what could be a simple mention of a location into a window into Othman's background, the social environment that shaped him, and the ongoing influence of his origins on his life.

The details serve as a crucial element in understanding Othman's character, his social and cultural background, and the environment he comes from. It sets the stage for exploring themes related to social mobility, the tension between roots and ambition, and the impact of one's origins on personal development throughout the novel.

EXAMPLE 6:

"He lived once again his father's last days. There was no escape from this. Sickness and old age had crippled him till his only recreation was to sit on a sheepskin in front of the house, hardly able to see or hear. He would contemplate his helplessness, crying aloud in his grief, "O Lord, have mercy... In his day, he had been counted among the strong men of the alley. Throughout his long life he had relied on the muscles of his arms and legs, toiling without a break and enduring to the end a harsh and poverty-stricken existence. His strength, which had nothing to nourish it, had been wasted; and in his misery he would break into a cackle of laughter, without meaning or reason. One evening he was found dead where he customarily sat on the sheepskin. So, no one ever knew how death had come to him or how he had met it" (Mahfouz, 1975/1990, p.40).

In this passage, we observe a clear example of *details after summarization*. The narrative opens with a concise yet poignant statement: *"He lived once again his father's last days. There was no escape from this"*. This serves as a summary that encapsulates the emotional weight and inevitability of the memory. The text then unfolds into a detailed elaboration, providing a vivid portrayal of the father's final days.

This elaboration encompasses the father's physical deterioration, his limited daily activities, his emotional struggles, and a retrospective glimpse of his once-vigorous life. The stark contrast between his past strength and current frailty is particularly emphasized. The passage concludes with the circumstances of his death, leaving an air of mystery and finality.

This structure, where a concise summary precedes a more extensive exploration, effectively draws the reader into the protagonist's reflective state while providing a comprehensive view of the father's decline. The intertextual relationship between the summary and its subsequent elaboration creates a cohesive narrative that powerfully conveys the impact of this memory on the protagonist.

EXAMPLE 7:

"He studied the enormous room meticulously: the smooth white ceiling, the crystal chandelier, the neatly decorated walls, the tiled fireplace, the blue carpet whose dimensions

exceeded anything he had ever imagined possible, the conference table with its green felt cover, and the desk facing him with its strong, curved legs and glass top on which stood an array of silver objects: paper holders, inkpots, pens, a clock, a blotter, an ashtray as well as a wooden cigarette box from Khan al-Khalili" (Mahfouz, 1975/1990, p.86).

This passage presents another clear instance of details after summarization, demonstrating a coherent narrative structure. The text begins with a concise statement: "*He studied the enormous room meticulously*", which serves as a summary that encapsulates the character's careful observation. This brief introduction is then followed by an extensive elaboration, providing a rich, detailed description of the room's various elements. The elaboration methodically covers the room's dimensions, its ceiling, chandelier, walls, fireplace, carpet, furniture, and even small decorative objects. This meticulous detailing not only paints a vivid picture of the room but also implies the character's state of mind, suggesting his awe and attention to detail in this unfamiliar, impressive environment.

The intertextual relationship between the initial summary and its subsequent elaboration effectively conveys the character's experience of the room, moving from a general impression to specific observations. This structure allows the reader to first grasp the overall action (studying the room) before being immersed in the details, mirroring the character's own process of observation and creating a more engaging narrative experience.

CONCLUSION

This study demonstrates that *Detail after Summarization (al-tafṣīl ba'da al-ijmāl)* in Naguib Mahfouz's *Respected Sir* functions as an internal intertextual mechanism, linking summarized statements to subsequent elaborations and enhancing semantic coherence and narrative structure. Within the framework of text linguistics, and in line with Beaugrande's criterion of intertextuality as a relation among textual segments, the mechanism is reconceptualized not merely as a rhetorical stylistic feature but as a structural device that establishes semantic dependency between textual segments, reflecting patterns aligned with Arabic narrative and rhetorical traditions. The findings are directly based on textual evidence and are confined to Mahfouz's novel, avoiding overgeneralization. Despite these findings, the study has certain limitations: it focuses on a single novel, limiting generalizability to other works, and it adopts a text-linguistic and intertextual perspective without incorporating reader-response or reception-based approaches, which could further illuminate how this mechanism is interpreted by different audiences. These limitations, however, do not undermine the validity of the findings and suggest directions for future research, including comparative studies of Mahfouz's other works or reader-oriented analyses.

RESULTS

The findings of this study can be summarized as follows:

1. Intertextuality, with its various mechanisms, is a crucial tool for interpreting texts, and readers should comprehend this aspect when engaging with literature, as failure to do so may result in overlooking significant textual elements.

2. *Details after Summarization* mechanism plays a crucial role in maintaining the semantic coherence of a text by linking summaries with detailed elaborations.
3. The study highlights how intertextuality benefits from this technique, as it allows for the layering of meanings and references within a text.
4. In *Respected Sir*, the *Details after Summarization* technique is used to clarify and expand upon general statements made by the narrator or characters which helps to transform brief, abstract summaries into more concrete and vivid descriptions, enhancing the reader's understanding of the narrative.
5. The consistent use of *Details after Summarization* mechanism throughout *Respected Sir* helps to maintain the structural integrity of the novel.

RECOMMENDATIONS

This study has identified several areas for further research efforts in this field:

1. Additional studies should be conducted on the use of various intertextual mechanisms across different literary texts and cultural contexts.
2. It is recommended to explore the use of the *Detail after Summarization* mechanism in the works of Naguib Mahfouz and other authors within the Arab literary canon to reveal patterns, variations, and the cultural significance of this narrative technique in different contexts.
3. A cross-cultural study should be conducted to examine how *Detail after Summarization* and other intertextual mechanisms are employed in non-Arabic literature, providing insights into the universal versus culturally specific uses of these techniques in narrative construction.
4. The impact of the *Detail after Summarization* mechanism on reader comprehension and engagement should be explored through reader-response studies to understand how this technique influences readers' interpretations and emotional responses to the narrative.

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